

Power ON (Cinema Screens)

The narration of Chinese national history through the translation and adaptation of episodes film model to PRC's propaganda productions

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In 1987 the Chinese Communist Party Central Propaganda Department launched the so-called 'main-melody films' (*zhuxuanlü dianying* 主旋律电影), a new form of ideological movies produced to innovate propaganda cinema in post-reform China (Zhang, 2008; Liu, 2019). Since then, main-melody films gradually became top box-office titles within the Chinese mainstream film market, integrating Hollywood-style production methods through the mediation of Hong Kong directors (e.g., Tsui Hark, Andrew Lau, and Dante Lam) (Zhu, Rosen, 2010; Chu, 2022).

My People, My Country (*Wo he wo de zuguo* 我和我的祖国) is a main-melody film produced for the 70th anniversary of the People's Republic of China (2019). It is composed of seven episodes filmed by seven different directors (Chen *et al.*), and stands as an example of the translation and adaptation of the American and European 'episodes film' model (*If I Had a Million*, d. Lubitsch *et al.* 1932, *Life Dances On*, d. Duvivier, 1937) within Chinese propaganda cinema. The film was defined by Chinese Academia as the benchmark for a new genre referred to as 'anthology films' (*jijin dianying* 集锦电影) (Yin 2019).

This paper elaborates on the study of *My People, My Country* by Yan (2022), investigating film storytelling as the expression of the CCP propaganda power on cinematic screens. The application of film analysis methodology will show the characteristics of 'anthology films', concerning the construction and narration of Chinese national history for propaganda purposes.

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Filmography

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