

# The Role of Film and Television Culture in The Development of Social History

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**Abstract.** Film and television culture mainly includes visual art forms such as movies, TV dramas, documentaries, animations, and related industries. And cultural phenomena. Film and television culture belongs to the cultural category, and culture is an important component of social consciousness, located in the superstructure category of social structure. Although it cannot directly determine the direction of social development, film and television culture plays an important role in social life and has significant influence and positive effects on the development of human society.

**Keywords:** Film and Television Culture; Culture; Social Development; Role.

## 1. Introduction

Marxist materialist conception of history holds that social existence and social consciousness are dialectically unified, and social existence determines social consciousness, Social consciousness is a reflection of social existence and has a reciprocal effect on it. Culture, as an important component of social consciousness, belongs to the superstructure of the social structure. Culture is the spiritual wealth created by human beings in the process of social practice, including ideological concepts, value orientations, moral norms, artistic forms, scientific knowledge, and many other aspects. It is one of the important symbols that distinguish human society from the animal kingdom. From the perspective of social and historical development, although culture does not directly determine the direction of social development, it plays an undeniable role in the process of social and historical development.

Film and television culture is an integral part of human social culture. It is not only a product of entertainment, but also carries profound social influence. An excellent film and television work can touch people's hearts, resonate with society, and even change people's concepts and behaviors. This social influence makes film and television culture an important carrier of value transmission and social progress.

## 2. The Role of Film and Television Culture in Providing Ideological Guidance for Social Development

Marx proposed in his "Economic Manuscripts" that "advanced, revolutionary, and scientific culture plays a positive role in promoting social development, while backward, reactionary, and unscientific culture hinders social development. [1]

In traditional Chinese culture, "benevolence, righteousness, propriety, wisdom, and trustworthiness" is an important component of Confucianism. It advocates harmonious relationships between people and not only shapes the behavioral norms and moral standards of ancient society, but also has a profound impact on modern society. For example, the spirit of universal love contained in benevolence inspires people's enthusiasm for participating in social welfare and makes vulnerable groups feel warm. For example, Yi emphasizes that people should have a sense of responsibility in society, so when natural disasters occur, those who go against them rush to the disaster area to carry out rescue operations. In film and television works, Mei Changsu in the TV drama "Nirvana in Fire" prioritizes "righteousness" and avenges 70000 innocent souls; Layout with "wisdom" for twelve years; Adhering to the principles of the court through 'etiquette'. For example, in the movie "Ip Man", after defeating a Japanese officer, Ip Man said, "Chinese martial arts include benevolence and martial ethics." By using "benevolence" to stop the war, he fully embodies the spirit of Confucian chivalry

under the shell of kung fu. And the animation "Ne Zha: The Demon Boy Roars in the Sea 2", where Ne Zha transforms from "demon" to "ren"; Ao Bing fulfills his promise with "faith"; Taiyi Zhenren's "wisdom" in crossing sentient beings retells the "Five Constants" choices in youth growth through mythology.

In modern Chinese culture, the concept of democracy and republicanism was deeply rooted in the hearts of the people. The New Culture Movement, which rose in 1915, was also a great ideological liberation movement. It advocated democracy and science, opposed the old feudal ethics and superstitions, promoted the spread of Marxism in China, laid the ideological foundation for the establishment of the CPC, and promoted the ideological progress of Chinese society. The most representative film and television work is *The Age of Awakening*, which, for the first time in the form of a full-length series, fully reflects the progressive logic of "the New Cultural Movement → the May Fourth Movement → the spread of Marxism → the founding of the CPC"; Cai Yuanpei's "inclusive and inclusive" school governance, Chen Duxiu and Li Dazhao's "problem and ideology" debate, and Lu Xun's creation of *The Diary of a Madman* have all been visualized. There is also a TV drama called *The Young Classmate* that tells the history of 1913-1918, with young Mao Zedong, Cai Hesen, and others forming the "New People's Society" as the clue, presenting the emergence and collision of new cultural trends in local campuses, which can be regarded as the "pre history" of "The Awakening Era".

### **3. The Role of Film and Television Culture in Providing Spiritual Impetus for Social Development**

General Secretary Xi Jinping pointed out, "The Chinese nation has never been smooth sailing. We have encountered countless hardships and difficulties, but we have all persevered and overcome them. One important reason for this is that generations of Chinese people have cultivated and developed a unique and profound Chinese culture, providing a strong spiritual driving force for the development of the Chinese nation.[2]"

In the centennial struggle of the CPC, the spiritual pedigree of the CPC people with the great spirit of party building at the core has been formed, from the Jinggangshan spirit, the Long March spirit, the Yan'an spirit, the spirit of the War of Resistance against Japanese Aggression, the spirit of "two bombs and one star", the spirit of Lei Feng, the spirit of the Great Northern Wilderness, etc. in the period of the new democratic revolution, to the spirit of fighting floods, the spirit of manned spaceflight, the spirit of the Qinghai Tibet Railway, etc. in the new era of socialism with Chinese characteristics, we have emerged the spirit of poverty alleviation, the spirit of scientists, the spirit of exploring the moon, the spirit of the new era of Beidou, etc. Power has played a huge role in the spiritual power in the process of China's revolution, construction and reform. The large-scale documentary *The Power of Spirit* uses more than 50 classic films and TV dramas as materials, supplemented by on-site visits and actor narration, presenting the great spiritual lineage of the Red Boat Spirit, Jinggangshan Spirit, Long March Spirit, Yan'an Spirit, Korean War Resistance, "Two Bombs and One Satellite" Spirit, poverty alleviation spirit, etc. There is also the second season of the documentary *Ideal Shines on China*, a 50 minute biographical documentary that focuses on the founding spirit and sacrifice spirit of the Communist Party of China through the stories of martyrs such as Fang Zhimin, Zhao Yiman, and Jiang Zhuyun.

### **4. The Role of Film and Television Culture in Providing a Cohesive Force for Social Development**

The Chinese nation has gone through thousands of years of ups and downs, but its soul never fades. Despite experiencing countless disasters and misfortunes, it can always be reborn. It is this cultural cohesion that enables the Chinese nation to continue to thrive and pass on the torch in the long history of over 5000 years. As General Secretary Xi Jinping has said, "China's excellent traditional culture is

the root and soul of the Chinese nation, and the foundation for us to stand firm in the turbulence of world cultures.[3]

Numerous film and television works have been recognized by academia and policy documents as: using images to strengthen the sense of community of the Chinese nation and demonstrate the strong cohesion of Chinese culture. For example, the movie 'Chosin Reservoir' embodies the spirit of resisting US aggression and aiding Korea; The movie 'Me and My Motherland' embodies the organic integration of national memory and individual destiny; The popular TV drama "In the World" in 2022, with the integration of "benevolence, righteousness, propriety, wisdom, and trustworthiness", has solved the suffering of half a century of historical changes and is known as the "Chinese spirit in common people's poetry" by the public. For example, the historical and cultural theme of "Romance of the Three Kingdoms" showcases the spirit of loyalty and righteousness; The TV drama 'Emperor Wu of Han' tells the story of the Silk Road culture and the diverse integration of the Chinese nation.

There are also numerous variety shows and documentaries with the theme of reflecting national cohesion, such as the "National Treasure" series that has been broadcasted since 2017, bringing national treasures back to life; The TV series 'A Bite of China ', which has been broadcasted since 2012, has eaten all over the land of China and interpreted the taste community of home country world 'with food symbols; There are also documentaries such as "A General History of China" and "We Are Walking on the Road" that focus on the sense of national community and reflect patriotism.

It can be seen that the social influence of film and television culture is profound and extensive. Through cultural inheritance and value shaping, attention and guidance to social issues, emotional resonance and spiritual healing, as well as cross-cultural communication and understanding, they have had a positive and profound impact on audiences and society. Therefore, we should fully recognize the social role of film and television culture, encourage the creation of more excellent works with depth and breadth, and contribute to the harmony and progress of society.

## References

- [1] Marx Engels. Marx & Engels Collected Works, 2nd Chinese edition, Volume 30, Economic Manuscript of 1857–1858. People's Publishing House, 1995, p390–410.
- [2] Xi Jinping. Xi Jinping's Governance of China, Volume I, Foreign Languages Press, 2014 edition, p202.
- [3] Xi Jinping. Xi Jinping's Governance of China, Volume II, Foreign Languages Press, 2017 edition, p349.