

Presentation of the Main Theme Thought and Art of the TV Series

Yu Chenglong

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Abstract

The TV series Yu Chenglong is a historical drama, but its value is in the present. The drama digs deep into the ancient culture of incorruptible officials and emphasises the importance of Chinese excellent cultural inheritance for personal growth and social development. One of the ancient for today's main idea and artistic value, is to reshape China's political ecology in the dual context of cultural construction brand, at the same time this is also for the community to set an example of integrity, the development of the aspirations of a better life has played a useful exploration. The TV series "Yu Chenglong", ideologically, it reconstructs an incorruptible official who is sentimental and righteous, who knows how to repay favours, and who has won three outstanding awards. Artistically, it pursues the style of truth, goodness and beauty, the narration of the icing on the cake, and the expression of the real and the imaginary are all noteworthy.

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This paper mainly analyses the historical legendary drama broadcast in 2017, TV drama Yu Chenglong example, the drama is based on Yu Chenglong's life as the main line, tells his political career from the seventh-grade magistrate to the feudal official, through a series of vivid stories of his work for the people to do the right thing and benefit the people, reproduces the touching story of the "teacher of the mandarins". The thematic ideas and artistic techniques of the play provide experience and value for the content of subsequent film and television productions.

1. The Intersection of History and the Present

The TV series "Yu Chenglong" inspires the majority of literary and art workers to take up and practice the socialist core values of the times, the realisation of personal values and the creation of a happy life for the people are closely integrated, and truly achieve the power for the people, the love

for the people, and the benefits for the people. Behind the warning, education is very worthy of our deep thoughts, and expressionist playwright Tolle advocated "by removing the outer skin of mankind, to see his deep soul inside" (*Foreign Modern Playwrights on Playwriting*, 1982)point of view, Not only conducive to the promotion of China's traditional culture and reshaping the internal requirements of Shanxi's beautiful image. And it is also conducive to allowing everyone to move forward in a fair and just environment, thus enhancing social cohesion and centripetal force.

1.1 The Need for Strict Governance of the Party

"Particular narratives and stories will only be truer, more accurate, and more perfect than chronological history"(He, 2021). Fairness and justice is the cornerstone of social harmony and stability, with Yu Chenglong as a model typical character image, in strengthening the awareness of the rule of law, to ensure that everyone is equal before the law in the storyline, to create a new situation in the construction of the party presents a new atmosphere. The trend of history requires us, adhere to the problem-oriented, face the problem, and realize the transformation from passive to active. The practice of strict governance of the party, must be unremittingly grasp.

To study history, it is necessary to use history as an intermediary, explain the historical events that really happened in the past, and explain the laws of the development of human society in the context of universal laws. Travelling through the time tunnel to the Kangxi period, Yu Chenglong's story is still vivid and touching. When he was first appointed to Guangxi Luo Cheng, he "walked forward along the ladder of his own destiny" (A. Tolstoy, 1985). During the three years he governed, from the initial barren environment to the new life which is now a peaceful and happy life, he stood firmly above the position of the common people no matter where he was an official, and succeeded in untangling the knots that had been in the hearts of the common people for a long time, and improving the common people's He has successfully untied the knot in the hearts of the common people, improved their quality of life, and continuously raised their happiness index. For this reason, he was honoured by the court with the title of "Zhuo Yi". In his way of being an official, he has improved the livelihood of the local people and solved the difficulties that have existed for many years. This is exactly where Yu Chenglong's value lies at the present time.

In keeping with the times, inheritance and innovation, criticism and reflection contain a rich social landscape, style and ideology of the times. In the face of various difficulties and challenges, the country and the people need to be like the world's most honest official Yu Chenglong, who dared to face the problems head-on regardless of his personal safety and never flinched, and adhere to the pursuit of a people-oriented life. Modern social life is faced with many problems and challenges, we need to learn from this spirit of commitment, proactively take up their responsibilities, good at solving complex problems, in the face of difficulties and pressures do not escape, to take practical action to contribute to the development and progress of society. If our country has more talents like Yu Chenglong, the smoother it will push forward the national reform.

1.2 The Realistic Needs of Honourable Officials

Contemporary literature and art should vigorously promote the ideological and moral essence of the excellent traditional Chinese culture. Yu Chenglong's main activity was during the Kangxi period of the Qing Dynasty, in which the spirit of taking the initiative and the code of conduct of taking the people's interests as the starting point and landing point are worthy of our contemporary learning. Yu Chenglong is a historical drama that can inspire viewers to think deeply and seriously about the

interests of the people as the starting point and landing point. This kind of thinking can be extended to the present-day reality. Why did Yu Chenglong become an incorruptible official of his generation? What is the implication of this for the present? In brief, there are four points of analysis.

First, the cultivation of incorruptible officials can not be separated from education. The famous Chinese film critic Zhong Xindi's basic spiritual understanding of socialist realism is that "on the one hand, it is necessary to depict reality in a true and historical way, and on the other hand, it is necessary to educate the people in the spirit of socialism." Yu Chenglong's teacher Xing Jitang, a lifetime of three-foot podium diligently seeking to faith half of the "Analects of Confucius" to rule the world's philosophy, "always said in the past, the Confucian scripture 'by heaven and earth, latitude and yin and yang, positive discipline, and promote morality' "(Ge, 2022). Teachers devoted their whole life to waving, teaching and educating people, which had far-reaching influence on later generations of students, for example, cultivated talents such as Chen Tingjing, Yu Chenglong and Liu Jinyang, admonishing them to study not only for their personal future, but also for the sake of the country and the people. The moulding of Yu Chenglong's upright personality and the charm of his noble character could not be separated from the diligent cultivation of his mentor.

Secondly, the achievements of honest officials cannot be separated from the overall layout of the country. Georges Sadur said: "When an artist creates his world and his characters, he draws material from the real world, from a particular society, and from a particular moment in history." The whole story of Yu Chenglong is set in the period of Kangxi, who was himself an inspiring emperor. In Luocheng, Yu Chenglong's land policy could not be implemented and he had to wait for the court's policy. When the emperor promulgated a new policy, Yu Chenglong was able to put his favourable policies into effect. "Intertwining the drama of life and the drama of the heart in the same picture"(Wu, 1964) shows that only great times can produce great heroes, and without the backdrop of great times, the power of the individual is pale. Obviously we are now also in a great era, this great era should also better benefit the Chinese nation.

Thirdly, the political achievements of honest officials cannot be separated from like-minded friends and the upward and downward movement of their peers. "On the Problem of Dealing with Characters and Environment by Film Directors" states that "meticulous handling of the environment and background details of a film is a necessary condition for a successful film". "Events and character relationships are closely related to drama"(Tan, 2009). Closely associate the typical characters with the characteristics of the times with the environment. Typical case is Yu Chenglong was promoted to Wuchang governor, was ordered to build a bridge, the result was a natural disaster was dismissed, the governor Zhang Chaozhen knew that he was a good official who was honest and loved the people, and was really a pillar of the country. Prince Kang look at the natural disaster on the part of, exempted from the death of Yu Chenglong, he will be dismissed for the people, sent back to his hometown, never reappointed. There are more in the play, like Yu Chenglong, a group of officials who work together to improve the rule of government and people's livelihood.

Yu Chenglong not only succeeded in portraying a generation of honest officials, but also a generation of enlightened emperor Kangxi. Without the support of the Emperor, Yu Chenglong would not have been able to achieve so much. No matter what kind of situation he was in, he was able to stick to the moral bottom line and maintain the quality of honesty and integrity. Although our times have been different from the Kangxi years, the biggest difference is that the nature of society has fundamentally changed, reflected in the relationship between the rule of man and the rule of law, from the strict rule of the party and the clean and honest officials were raised to the supreme position,

but which always puts the interests of the country and the people in the first place, and spares no effort for the well-being of the people's practical significance is still worth learning from us.

2. Reconstruction of Yu Chenglong's Character Image

2024 "AI Yu Chenglong" full-process micro-skit broadcast, the length of nearly 20 minutes, through modern computer intelligence methods, will be Yu Chenglong's honesty story vividly reproduced, in-depth development of its "six honesty" story, so that the abstract idea of honesty materialised into life. We can feel the real history of Yu Chenglong from the relevant writings. Yu Chenglong's preserved writings are not small, such as the ancient book "Yu Shan Zuozhi" seven volumes, "Yu Qing Duan political book" eight volumes, etc. 2017's TV drama "Yu Chenglong" brand new narrative is not only the presentation of the artistic ideas of the director, screenwriter and other literary workers, but also the inevitable requirements of the new situation. Although it has been aired for a long time, its character traits, thematic ideas and erudite wisdom are still an example for people to learn from. No matter how the times change, Yu Chenglong's story will be spread by more media, because role models are the best power for growth, and we will be inspired by them, gain wisdom, and ultimately move forward with determination.

2.1 Sentimentality and Public-Private Distinction

When creating a narrative situation, the playwright "pays more attention to the careful conception of a variety of special relationships between the characters"(Tan, 2009). Liu Jinyang, Zhang Jiren, and Yu Chenglong are three brothers who grew up together. In his own career life, he did not forget to maintain a sincere friendship with his friends, and when they encountered setbacks, he would help and support them as much as he could. Liu Jinyang, a lifelong follower of Yu Chenglong, from Luocheng to the two rivers, at first the errand to do transcripts of the knife and pen of a minor official to later offer advice and advice of the curtain division, each other's guts and courage, to the end of the sacrifice of the tearful, moving. Zhang Jiren, when Yu Chenglong impartial law enforcement, for the people truthfully reported to the court of Fuzhou Tonghai case, but unexpectedly dismissed Zhang Jiren's position, he was in the name of the brother and then petitioned to the emperor, I hope to reconsider the demotion of Zhang Jiren.

In "The Art of War", it is written that "soldiers, the major affairs of the country, the place of death and life, and the way of survival, must not be ignored." In the footage of the television picture, in the face of war, they should not make rash decisions, but should analyze them comprehensively to ensure the survival of the country and the tranquility of the people. Once because of the enclosure order to come together Zhou Ruihe, he was previously a court official of the fifth grade, willing to give Yu Chenglong to do the curtain master, devote themselves to the work, give Chenglong is not only his experience as an official for many years, but also to teach him how to be a good official, showing that they all have a clear distinction between public and private and willing to dedication to the noble sentiments. We see that they are all Yu Chenglong's good brother, regardless of age, regardless of noble and lowly all reflect Yu Chenglong to friends is a love and justice, public and private.

2.2 Integrity in government, Three Outstanding achievements

In the context of socialism with Chinese characteristics in the new era, "media discourse is the skin for perceiving social changes" (Gao, 2017), lyricising the excellent stories of Chinese history and culture, the image of Yu Chenglong's integrity and honesty in the play has set a clear example for us, and his human-centred spirit in spite of difficulties can inspire the audience's resonance. The land occupied by Xie Dechang and Hu Anzhi has been returned to the local people, and this is the first time he has gained Zhuo Yi, so that people can also face difficulties in real life with a positive attitude and the courage to take responsibility. After leaving Luocheng, Yu Chenglong was

successively promoted to be the governor of Hezhou in Sichuan Province and the co-conspirator of Huangzhou Prefecture in Hubei Province, and he was awarded Zhuo Yi by the court for the second time during his tenure as the co-conspirator of Huangzhou, so that he could contribute his own strength to the development of the society.

In "An Analysis of the Film", A. Belcara advocates that the combination of language and the text from the inside and outside of the film is a conflicting analytical expression. In fujian as buzhengji, levy chopsticks against the people's livelihood Yu Chenglong risked his life to write to the prince of kang, the use of wisdom to write to the prince of kang frank advice, but the prince of kang is discerning, understand the people's sufferings in adults say, too much corvée service, then the people are not living, exhaustion of fisheries, is also not conducive to the elimination of banditry, so the prince of kang agreed to the third time to get the outstanding, helicopter directly under the governor. The clash of shots is conveyed from inside and outside, he did not go with the flow, to the court set up a just and upright personality and clean and thrifty integrity, overcame the difficulties of the image of a good official, today's society also need to Yu Changlong such a person.

2.3 Rule by Virtue, Ancient for Modern Times

In the TV series, it has been used many times in the "Analects of Confucius - For the sake of government", "For the sake of government, it is like the North Star, living in its own place, and all the stars are in common with it. When the people are free and have no shame, when the people are governed by virtue, and when the people are courteous, they have shame", emphasising the importance of morality in political life, and advocating that morality should be used to persuade the people, rather than forcefully ordering them to do so. At the same time, he also proved himself with his actions, "realised the natural sentimentality and moral education of the mutual cultivation and integration"(A History of Chinese Aesthetics, 2015), not only achieved clean and frugal, but also a good official to serve the people, which helps to inherit and promote the excellent traditional culture, and enhance the confidence of the national culture.

In the TV series, this detail of Emperor Kangxi's appreciation of the writings of the Analects of Confucius Farewell, side by side, reflects that he also agrees with his teacher's philosophy of ruling the country. The unity of philosophy between the ruler and his ministers helps us to better understand the laws of social development, and to work together for the betterment of all people in the world. Through the shaping of artistic images, people deeply understand the value of their own existence. These Confucian thoughts are guided by correct values, and we can draw wisdom from history when solving real problems. Today, our country's prosperity cannot be achieved without ruling the country with virtue, and China needs millions of "Yu Chenglong-style" good officials.

3.The Perfection of Yu Chenglong's Drama Art

Wu Ziniu, the director of the TV series Yu Chenglong, whose works range from The Granary of the World to Deng Xiaoping in the Turn of History to Yu Chenglong, can be seen that the director has filmed all large-scale historical dramas and positive dramas, and in the process of describing the historical story, he understands the historical evolution of Chinese aesthetics "so that it can be used to cultivate and innovate in the process of modernisation for the Chinese nation in the service of the era's aesthetic form service"(A History of Chinese Aesthetics, 2015), the commonality of which is to take history as a warning and convey the national spirit of the main theme. The most prominent modern artistic expressions of the TV series "Yu Chenglong " are mainly the following, This is also an important embodiment of the study of audiovisual language in this paper.

3.1 Narrative Themes: Serving as an Official for the Benefit of the Community

"To understand a work of art, an artist, a group of artists, it is necessary to envisage correctly the spirit of the times and the profile of the customs to which they belong" (Tyner, 1994). Film and

television works about Yu Chenglong include *A Generation of Honourable Officials Yu Chenglong* in 2000, *Yu Chenglong* in 2017, and *AI Yu Chenglong* in 2024. In the change of time, different media tell the story of Yu Chenglong in film and television communication, and no matter how the times change, people's guideline for the pursuit of good stories will not change. Going through the times, reaching out to the people and understanding the nation have always been the characteristics of the thematic ideas of film and television art.

Excellent literary and artistic works will reflect the creative background and rapid changes of this period, reflecting the outlook of our life and national spirit in this period, and expressing the emotions and wishes that people put on the table. The 2017 *Yu Chenglong* TV series, which conveys the most mainstream ideology and artistic standards, not only realistically recreates the story of Yu Chenglong's officialdom, and practises his own philosophy of officialdom step by step, but also the It is not only a true reproduction of Yu Chenglong's story of being an official and practicing his philosophy of being an official one step at a time, but also a new requirement of the mainstream ideology at present. Main theme TV dramas with profound ideology and documentary art reflect the "localised" thematic content of Chinese TV in a certain period of time. Narrative is "a finished discourse, derived from the dematerialization of a temporal passage of events" (André Godrow, François Jost, 2015). The narrative style is based on traditional Chinese thinking, combining rational logical thinking with emotional thinking.

Dramatic plots and conflicts unfold in a variety of dramatic life scenes. It makes the story complete and more realistic. In the two rivers in order to go to the fire consumption, Yu Chenglong and the fierce confrontation between the villains scene, the royal relatives Hurley guilty of murder, in the hall, Yu Chenglong convicted Hurley "knife murder, indiscriminate killing of innocents, the crime can not be pardoned"! "Perspectives on a Narrative Phenomenology" mentions that "narrative does exist, and it produces a narrative impression" In front of the civil and military officials, the Kangxi Emperor said: "Yu Chenglong disregard Hurley is my own nephew beheaded him, both bold and courageous". This narrative impression makes the monarch and the minister concentrate on eliminating harm for the country. The ruler and ministers for the country to get rid of harm, equality before the law, which also reminds us not to forget history, is the justice of the perseverance and promotion, advocating the ancient for the present, can stimulate the audience's inner positive energy, closely follow the current social "three strict and three truths" policy, let people believe that in any era, for the official a term to benefit a party.

3.2 Creative style: The Diligent Pursuit of Truth, Goodness and Beauty

The director's display of creative style, as written in "Introduction to Aesthetics", "When people examine a work of art from different angles, it is to examine the truth, goodness and beauty in the work of art." Realistic characters bring people's soul and correct social atmosphere, "reflecting all the most precious things in human beings - noble, proud and beautiful things" (Gorky, 1902). Historically, Yu Chenglong's meals consisted of radish and greens, and when he was the governor of the two rivers, he was nicknamed "Yu Chingcai" by the public, which the TV series portrayed in great detail. For example, in episode 31, Yu Chenglong walked out of Prince Kang's house and said to Shi Yulin: "When I walked to the place where fishballs were sold, and then I came to the place where noodles were sold for 3 cents, which was more expensive than usual by 2 cents before I sat down to eat them, and I ended up going home to eat them as I didn't have any money with me." In "Aesthetics and Psychology of Film", Jean Mitri proposed that "the aesthetics of cinema reflects the relevance between the audience and the object". Such Yu Chenglong draws the audience closer to him, restores the authenticity of life, and shows that his frugal state of life is more grounded, which is also the embodiment of Wu Ziniu's documentary style.

In the ancient Chinese tradition of loyalty, filial piety, benevolence, and righteousness, Yu Chenglong is a positive force in dealing with the relationship between ruler and subject, father and

son, brother and wife. "In art, we concentrate on the direct appearance of phenomena and appreciate the full richness and diversity of this appearance to the fullest"(Cahill, 2004). He resisted the backbone of the nation and the heavy responsibility on his shoulders, put the relationship between the ruler and the minister in the first place, weakened in front of the rise and fall of the country, the responsibility of the man to his mother, failed to take good care of his wife, etc., shaping such a Yu Chenglong has shortcomings and deficiencies, it does not affect the people's understanding of Jackie Chan, but rather it will be more realistic and more three-dimensional. In today's society, VR, AR and post-production editing are reflected in major films and TV dramas, and the images that people watch are computer synthesised. However, when watching the whole TV series, you will find that there is no sci-fi technology, all are documentary filming techniques. For the sake of historical authenticity, the crew went to Guangxi to shoot on location, restoring the scene of Yu Chenglong in Luocheng at that time.

3.3 Parallel Montage: Contrasting Echoing Emotional Narratives

The use of parallel montage language analyzes the characters in the TV series in series. Parallel narratives are carried out between the combinations of shots and paragraphs, so that the images of the characters are more vivid and distinct. When they were in Laibao village, The sub-shot parallel shows that when the villagers know that Yu Jackie Chan is going to Guangxi to become an official, they all dedicated their own Yu Chenglong was supported with food and money. The parallelism between the passage shot and the external cognitive focus of the narrative changes the original appearance of the montage form, which is more conducive to understanding the narrative content. His teacher, Xing Jitang, gave him a copy of his scholarly work, The Analects of Confucius, to remind Yu Chenglong of his official duties, while his mother sold her land to her son as money. More than 20 years later, he went home to bury his mother, and stood in front of his mother's grave and shed tears, which was an explosion of his expression of his mother's love. By juxtaposing different plot threads, contrasts and echoes can be formed, thereby enriching the plot and enhancing the artistic appeal.

Throughout this parallel montage is closely related to the unique characterization in the TV series, and the camera images constantly reflect warm allegorical images. It can not only deal with the plot and expand the information of the film, but also enhance the artistic effect, realize the transformation of time and space and the freedom of narration. In his letters to his family, Yu Chenglong is full of concern and longing for his family, he instructs his family to keep their own lives and study hard, and also returns the coils that the townspeople subsidised him when he left his hometown at that time, bearing in mind the goodness of the people in his hometown to him. Every thing he did for the people reflects his deep affection for the people, the various interspersed montage narratives are very obvious. These inside and outside of the loved ones love expression witnessed Yu Chenglong is a drinking water to think of the source, thankful for the people.

3.4 Shooting Technique : Images of Reality and Fiction

"Artistic authenticity is subjective authenticity, poetic-artistic authenticity, hypothetical authenticity, visceral authenticity"(Tong, 2008). The director follows this characteristic of documentary filming authenticity with the addition of a hypothetical virtual component, "able to juxtapose things that are not actually connected in any way in time or space"(Rudolf Einheim, 1981). Characters such as Yulan, Liu Jinyang, and Zhou Ruihe in the play are not found in history, but are fictionalised by the scriptwriters during the creation of the play. They have distinctive personalities, intertwining good and evil, sadness and joy, good and bad, etc. When they encounter danger, they use wisdom, strategy, unity, and willpower to fight against it, insisting on finding out the truth and upholding justice. With each passing day, they become more and more courageous, and their charisma comes through, which is why audiences love these fictional characters.

Yin Hong mentioned in the interview "Seeking the Road to a Film Power with Cultural Confidence" that "the main theme focuses on ordinary people, which is a very big change in this theme". In more than 20 years time dimension, we both see wherever we go more ordinary people internal and external problems, natural and man-made disasters of life, we also see the twists and turns of the love of Liu Jinyang and Yulan, multiple clues to tell, so that the character relationship is more centralised, and better serves the development of the content of the plot. From the audience's point of view, history is about truth, fiction is about artistic processing, sometimes the combination of virtual and real will present a better work, the combination of virtual and real. Due to the intuitive nature of television itself and the wide dissemination, refracting all levels of today's society, from the viewpoint of the intuitive data of television, the audience, in addition to the post-70s and post-80s, and even the post-90s and post-00s, which shows that it is a success.

4. Conclusion

Yu Chenglong is a historical drama that promotes the main theme. History is its source material, and the main theme is the new requirement for art nowadays. How to strike a balance between ideology and artistry is a proposition that the creators must think about. Happily, Yu Chenglong does not turn into a simple sermon, but spreads positive values such as telling a good Chinese story, strict self-discipline, loyalty and responsibility, justice for the people, etc., and inspires people to strive for betterment, all of which rely on the creators' deep understanding and mastery of the artistic content. In real life, the portrayal of Yu Chenglong's character is a requirement of history and culture, as well as an inevitable choice of the times, always encouraging people to strive for excellence in their own positions and to realise their personal dreams and social development.

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