The emotional construction of new mainstream movies from the perspective of localization

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Abstract

In the post-pandemic era, the share of domestic films in China's film market has been steadily increasing, and as a result, domestic films have garnered greater recognition among audiences. However, this growing popularity has also led audiences to set specific expectations for the localization of films. The concept of localization in domestic films encompasses two key requirements: First, domestic feature films must foster empathy with their audience, with this empathy rooted in the ability of films to reflect the social realities and dynamics of contemporary life, while simultaneously achieving a core unity between content and form. Second, there is an expectation that domestic films should be able to portray Chinese cultural identity within a global context, reflecting the spiritual and philosophical underpinnings of Chinese society. As the film industry matures, audience expectations and aesthetic perceptions are also evolving. This raises the question: Can new mainstream films continually innovate in both form and thematic content, adhering to a systematic logic of localization? This paper aims to explore how new mainstream films are able to achieve significant breakthroughs in emotional construction, adapting to shifting cultural phenomena and audience demands through the lens of localization.

China's main theme films have not only emerged as a dominant force in the country's box office landscape in recent years but have also paved the way for Chinese cinema to independently develop and establish its own distinctive identity in the global film market. After aligning with market consciousness and audience aesthetics in the new century, the main theme film has gradually transformed into a widely recognized market phenomenon. The new mainstream film refers to the main theme film with both commercial value, which is the representative of the national cultural soft power, unifying the national will and the public demand, and has the spiritual core of patriotism, promoting national culture and positive value.The rise of new mainstream films that integrate both artistic and commercial value represents not only a significant cultural demand under the dual influences of political and economic ideologies but also a crucial driving force attracting more and more moviegoers into theaters and further immersing them in Chinese cinema.

Following China's reform and opening-up, the domestic film industry found itself grappling

with the impact of Western capitalist market logic on Chinese cultural phenomena. In an effort to prevent the market from becoming overly entertainment-driven and commercialized while simultaneously reinforcing the ideological imperatives of politics, the main theme film emerged. However, with the evolving times and increasing complexity of cultural phenomena, audiences have developed a more discerning engagement with the film industry. For instance, during this year's Spring Festival period, the enthusiasm of Chinese cinephiles expanded significantly, with audiences delving into industry-specific discourse. Discussions now extend beyond the textual content of films to broader industry phenomena, including concepts such as the theatrical release window, line system, and even box office predictions for Ne Zha 2 on platforms like Maoyan Entertainment and Lighthouse. This shift indicates that films are playing an increasingly influential role in the cultural sphere. Furthermore, from another perspective, audience engagement with films is becoming more rationalized, intertwining perceptual aesthetics with intellectual inquiry.The localized appeal of these films hinges on their ability to foster audience empathy, and undoubtedly, what sustains this mechanism of engagement is the continuous innovation of film narratives. This innovation builds upon emotional resonance while inheriting and evolving from established traditions. As James W. R. Lull explains in Media, Communication, Culture: A Global Approach, "An ideology is an ordered idea, a set of values, methodologies, and assumptions expressed through technical media and interpersonal communication." This raises a critical question: How does the inherent order of ideology intersect with the intricate emotional constructions within films? More specifically, how do new mainstream films achieve creative transformation and innovative development within the current socio-historical context? Given the increasing demand for localized narratives, exploring the rational path of emotional construction in cinema has become particularly significant.

1.One Value Reconstruction: Isomorphism of family and country and subject identity

As the new mainstream films evolve towards the integration of both commercial value and artistic value, their form itself is an extension of the films produced during the Chinese Left-Wing period, which were deeply invested in reflecting the contemporary times and fulfilling the social and ideological demands of the era. The development of new mainstream cinema continues to draw from the spiritual heritage of its time, acting as a reflection of the nation's spiritual beliefs, social values, and ideological convictions. This trajectory signifies a major path toward localization, which serves to distinguish Chinese cinema from the global cinematic landscape, giving it its own unique identity. Moreover, it exemplifies the manifestation of "Chineseness" in global cinema and underscores the role of traditional values as a key element in the emotional and empathic mechanisms that allow the film to resonate deeply with its audience.

The traditional ethics and moral codes inherent in Chinese society have, over centuries, cultivated a distinctive system of meaning interpretation, one that belongs uniquely to the Chinese people. This system of cultural interpretation has played a defining role in determining the position and behavior of individuals within Chinese society, offering a framework for navigating the emotional and existential struggles that emerge in the face of an increasingly complex and rapidly changing world. It has developed into what can be referred to as a "cultural code"—an underlying set of values and principles that are shared and widely adhered to within the Chinese cultural sphere. This cultural code has played an essential role in the formation of a unified cultural community, one that has been central to the stability and continuity of the Chinese nation for generations. While this system of meaning has been subject to various modifications and adaptations over the course of history, its core principles have remained constant, continuing to

shape and influence the ways in which generations of Chinese people understand themselves and their place within the broader world(Rao,2021).

In contemporary new mainstream films, the concept of "family and state isomorphism" remains an essential ideological source. The original idea of the relationship between family and state can be traced back to ancient state governance, where the externalization of patriarchal structures played a crucial role in defining the governing ethos. The family-state isomorphism idea suggests that individual moral cultivation is the initial starting point for cultivating harmonious family relationships, and ultimately leads to the stability of national order. This ancient thought has evolved over time, transforming in line with changing historical and social contexts, but its underlying principles remain deeply embedded within the cultural fabric of Chinese society. As such, the perspectives of "I" (the individual) and "we" (the collective, particularly the nation) have increasingly become interwoven, and their mutual connections form an emotional bridge between family and national identity. This connection is, without a doubt, central to contemporary Chinese identity, helping to define the emotional and ideological boundaries of the nation.

Similarly, the recent resurgence of new mainstream films has introduced a rewriting of historical narratives, which can be seen as a practice rooted in the philosophical framework of new historicism. This, in turn, reflects the cultural shift toward postmodern thought that has emerged in contemporary cinema. This process also signifies a reconstruction of collective memory, whereby historical events are re-examined and reinterpreted from a contemporary perspective. Modern audiences, in particular, are no longer content with a simplistic review of past events; they now seek a deeper infusion of emotional value into historical narratives. Recent thematic explorations in films focused on the anti-American and pro-North Korean sentiments during the Korean War have become vital creative resources for new mainstream films. In the context of the increasingly complex political situation between China and the United States, films such as The Battle at Lake Changjin and The Volunteers: To the War delve into the personal histories of individuals behind these larger historical forces, exploring the deep emotional connections that bind people to their families, identities, and the nation at large. These films address pressing social issues, reflecting the profound understanding of family ties that is particularly resonant in the post-pandemic era.

Figure 1 The film The Battle at Lake Changjin

While Hi, Mom is not a typical example of the new mainstream genre, its central theme—addressing the value of family bonds in the time of a global health crisis—provides a "symptomatic" exploration of family emotions in an era marked by the uncertainty of the epidemic. The film's poignant message, encapsulated in the idea that "children want to raise but parents are not there," struck a deep emotional chord with audiences, leading to its unexpected success as the highest-grossing film of 2020. In particular, the film's ability to tap into a deeply felt yearning for family connection, rooted in an existential crisis, reflects the profound empathy that Chinese audiences have for family ties. Hi, Mom's success is not only attributed to its film marketing strategies or its favorable scheduling but also to the emotional core of the film, which taps into the collective desire for familial attachment during times of crisis. The takeaway from this success for new mainstream cinema is clear: the isomorphism of family and nation provides a path for localization that is nourished by traditional Chinese ethics, and this emotional construction resonates powerfully with the Chinese people, especially during moments of crisis.

However, in the process of image construction, it is crucial that the isomorphism between family and nation strikes a delicate balance between familial emotions and national identity. Should one side of this equation become too dominant, it may lead to an excess of emotional expression that undermines the film's overall message. Thus, the construction of family emotion must begin from an artistic perspective grounded in the reality of life, ensuring that aesthetic representations are informed by the lived experiences of the audience.What remains indisputable is that the inheritance of cultural factors plays a fundamental role in the process of film localization, deepening the audience's national consciousness to a significant degree. Yet, in order to fully realize the integration of ideological order with the diversification of emotional construction in this new era, filmmakers must continue to innovate in their approach to the transmission of values. In the context of the new media era, various digital platforms are continually reinforcing the presence of online communities, strengthening the survival attributes of these communities in ways that were previously unimaginable. For example, the amplification of "bullet culture" by major video streaming platforms or the emergence of online review communities such as Douban enables audiences from all walks of life to express personal thoughts and opinions on national events and pressing social issues. This development underscores the increasing willingness of modern audiences to assert their discourse power on different media platforms.

The value reconstruction present in the emotional construction of new mainstream film viewing manifests in the imaginative dependence on the thematic evolution depicted on screen. Contemporary audiences demand cinematic experiences that not only demonstrate life patterns but also validate their own identities and offer a sense of self-satisfaction. In recent years, films such as The Battle at Lake Changjin and My People and My Homeland have increasingly focused on the personal growth of young people, presenting their developmental journeys as central narratives. Nice View—a film centered on the entrepreneurial experiences of young individuals from underprivileged backgrounds in first-tier cities—demonstrates how films that focus on the growth of youth can bridge the gap between individual development and broader societal shifts. By doing so, these films promote the power of youth, unite the social spirit, and give voice to a generation that seeks to leave its mark on the world.

At a deeper level, this trend mirrors the ongoing development of new media, which, on one hand, magnifies the subjective value of ordinary people, while on the other hand, encourages a reverse critique of subjectivity itself. The foundation for this shift lies in the information age,

where audiences reflect critically on the modern condition as shaped by technology. As noted in the information-driven world, "in this by Bit, in the image-like world, which is the basic component of information, data, algorithms and artificial intelligence constantly overstep the boundary of the material and real world," this technological transformation is reshaping the ways in which human beings interact, communicate, and produce knowledge, as well as the larger societal structures that govern our existence(sun,2023). Director Guo Fan, following the success of The Wandering Earth 1, revealed in an interview that audience feedback led him to incorporate deeper philosophical reflections in The Wandering Earth 2. If The Wandering Earth 1 emphasized the triumph of human reason in the face of an existential crisis, underpinned by technological progress, The Wandering Earth 2 takes a more reflective approach to modernity. The film's conclusion, which may hint at the future direction of the third installment, presents a probing inquiry into the complexities of human identity in an increasingly virtual world. The philosophical themes explored—particularly regarding artificial intelligence and the breakdown of traditional human order—serve as an echo to Interstellar's inquiry into human existentialism, as well as a response to the rise of technologies such as ChatGPT. These developments raise profound questions regarding whether artificial intelligence, based on algorithmic mechanisms, can ever transcend the boundaries of human subjectivity to achieve true creativity and emotional awareness.Such identity anxieties, driven by technological progress and the explosion of media, are becoming significant variables in the emotional construction of contemporary cinematic images. As postmodern rationality teeters on the edge of deconstruction, and as the game-like existence becomes the survival attitude of Generation Z, new mainstream films must engage deeply with the philosophical and subjective undercurrents emerging from subcultures. It is through this engagement that contemporary Chinese cinema can achieve artistic recognition on the global stage while maintaining its deep connection to national identity.

2.narrative innovation: suspense narrative and non-linear narrative

If value writing constitutes the core of emotional construction in new mainstream films, then one of the primary forms of emotional construction is narrative mode. One of the most significant breakthroughs of new mainstream cinema in the post-reform era is its engagement with genre. However, if we trace the development of Chinese main theme films, anti-special films have possessed a unique allure since the 1950s, particularly due to their concise, suspenseful story rhythms. In today's cinematic landscape, suspense-driven narratives continue to represent an enduring tradition within the new mainstream genre. Zhao Weifang, a noted scholar, observes that "New mainstream films adhere to the dramatic narrative traditions of Chinese cinema, utilizing suspenseful narration and empathetic expression to innovate. This type of dramatic narrative aligns with the deep-rooted desire among Chinese audiences to engage with stories and reflects the appeal of traditional Chinese art forms such as literature, opera, and traditional Chinese painting in their legendary storytelling" (zhao,2023). To a large extent, the suspense narrative within new mainstream films represents a localized transformation of genre film structures, with narrative resources drawn from legends commonly found in Chinese novels and operas—forms that emphasize dramatic plot twists and the continuity of storytelling.For instance, in the film Cliff Walkers, the overarching plot revolves around the "Ultra Project," yet its specifics are deliberately obscured. This uncertainty surrounding the characters' intentions and the unclear purpose of their actions enhances the film's suspense. The narrative structure itself draws inspiration from the traditional chapter-based structure of legends, dividing the film into seven thematic chapters: "code," "action," "card," "puzzle," "risky chess," "life and death," and

"forward." This method creates a closeness between the audience and the on-screen events, making the audience feel the nuances of the characters' emotional landscapes in the space between what is knowable and unknowable. The rhythm of the narrative, marked by moments of compression and release, allows for an immersive emotional experience that fosters a deeper connection with national identity. Similarly, films like The Message, Hidden Blade, and Full River Red also follow this suspense-driven narrative mode, providing profound emotional resonance through their intricate plot structures.

In comparison to traditional linear narratives, where the audience passively accepts the sequence of events connected by familiar narrative logic, the innovative aspect of suspense narratives is that they invite the audience to not only be passive observers of the cinematic images but to become active participants in the unfolding drama. As scholar Linda Hutcheon contends, "Every moment when the audience experiences the narrative of a film, it always performs simultaneous psychological activities: 1. Summarizing past events; 2. Recognizing present information; 3. Anticipating future narrative developments"（Chen，2023）. The film Full River Red exemplifies this process through repeated plot reversals, all of which unfold from the audience's perspective. For example, the initial suspense surrounding the question of "Where is the letter?" creates a reversal through a time-lock structure and the compression of the closed spatial setting. This leads to the revelation of Zhang Da's true identity and his underlying motivations. The next phase of suspense hinges on whether Zhang Da and his comrades can fulfill their task, and the real hidden suspense lies in the shifting power dynamics between factions. As the plot continues to build, the audience is drawn into the search for the truth, constantly working alongside the characters to decipher the story's core. At a critical juncture in the narrative's compression, the film reaches its climax with the grand "Full River Red," a moment that enables the audience to recognize the profound familial and national significance embedded within the familiar historical context. Thus, even though the audience interprets the well-known historical text through a fresh narrative lens, they simultaneously engage with the emotional construction of mainstream values within the framework of suspense.

Suspenseful narration not only enhances the emotional impact of films but also facilitates the connection between historical familiarity and the emotional complexity of contemporary movie-watching. By manipulating the dramatic structure in such a way, suspense narratives encourage audience interaction with the film's unfolding story, cultivating an effective means of emotional construction. However, it is essential for screenwriters to strike a balance in the tension of suspense, carefully modulating the narrative rhythm of compression and release. From the perspective of short video marketing, suspenseful narratives have also proven effective in drawing attention on new media platforms, triggering a wave of popularity and audience engagement. This, in turn, fosters an increased interest in the films themselves, contributing to their broader success in a competitive media environment.The innovative transformation of narrative interaction within the framework of legendary storytelling responds not only to the audience's increasing demand for interactive narratives in the age of new media, including screenplays and video games, but also enables viewers to more fully immerse themselves in the compressed and self-reflective narrative rhythms of mainstream cinema. This approach marks the first significant breakthrough of new mainstream films in the realm of traditional narrative forms. The second breakthrough lies in the dismantling of linear narratives within traditional dramatic structures. Historically, main theme films adhered to linear storytelling conventions that emphasized a binary division between "us" and "them," with clearly defined narrative positions that separated opposing forces. In contrast, today's new mainstream films embrace parallel, multi-threaded narrative development, which reflects the audience's growing desire for innovative

narrative structures under the influence of new media technologies. As scholar David Bordwell explains, "Social media narratives created by digital technologies reconstruct the material basis of traditional media narratives, demonstrating significant non-linear characteristics"（Li，2021）.

The non-linear structure of contemporary films provides a compelling form of narrative engagement, wherein the eventual outcome is often ambiguous, offering audiences an emotional response to the "anxiety of missing information" that arises in today's media environment.This non-linear approach to narrative is especially evident in the films of director Christopher Nolan, whose films have garnered immense popularity in China. His works, such as Oppenheimer (449 million yuan), Dunkirk (339 million yuan), and Creed (456 million yuan), have enjoyed impressive box office returns, largely due to their complex narrative designs and visually grandiose scenes. This phenomenon suggests that non-linear storytelling has a unique appeal in today's cinematic landscape, where Chinese new mainstream films have also adopted various forms of non-linear narratives. Some, like Home Coming, incorporate multiple narrative threads with parallel developments, such as the contributions of different actors—state officials, diplomats, and ordinary citizens—in the evacuation of Chinese nationals abroad. The narrative's key challenge lies in unifying these multiple narrative strands into a coherent and compelling whole.In more complex examples of non-linear narratives, such as Hidden Blade, time and space are deliberately disrupted, forcing the audience to piece together the fragmented temporal and spatial elements of the story. Hidden Blade takes this approach as a major experiment in non-linear narration, drawing from national themes within the main story of espionage. The film's narrative structure—marked by a nostalgic reflection on "Old Shanghai"—creates a disorienting atmosphere, which leads to a sense of defamiliarization. In turn, this dissonance leads to the separation of the signifier and the signified, as audiences struggle to align the symbols within the narrative. This defamiliarization became a focal point of controversy during the film's release, with viewers grappling with the difficulty of connecting the narrative's symbols to its broader themes. However, the artistic potential of non-linear narratives lies in their ability to eliminate this sense of detachment, allowing audiences to immerse themselves fully in the imaginative experience of the film. This allows for a more profound emotional connection to the mainstream values embedded in the narrative, bridging the gap between history and contemporary reality. Therefore, non-linear narratives, though complex, hold great potential for fostering emotional resonance by maintaining contingency and ambiguity, and by creating intertextual connections between history, symbolism, and audience perception.

Figure 2 The film Nameless

3. Visual Reconstruction: Evolution of Spectacle and the Body

From a localization perspective, value, as the cornerstone of new mainstream films, determines the direction of emotional construction, with narrative serving as the external core that links thematic elements to the value system. As the industrialization level of new mainstream films continues to advance, the reshaping of the audience's visual perception under the new media mode becomes a significant factor in emotional construction. In this context, the visual demands of the audience are also increasing. In the age of short video, media, through its "short and fast" mode, allows the audience to experience and engage with content immediately, without deep reflection. Under this logic, value construction becomes a process of "otherness," where the unity of content and form is disrupted, and the narrative system is fragmented, leading to the prioritization of visual spectacle as a prevailing trend. The theoretical framework of Guy Debord's "society of the spectacle" provides a foundational lens for understanding how the visual reconstruction in new mainstream films reveals unique cultural symptoms. As digital technology reshapes film aesthetics, visual spectacle no longer merely supplements traditional narratives; it has transformed into a symbolic system with an independent expressive function.

"Spectacle is something that goes beyond the ordinary, surprising people in an unusual or unexpected way."(Keith,2016). When comparing this to the typical style of everyday images, recent new mainstream films strive to construct transcendent visual spaces. The audience is drawn to the visual wonders of these films, simultaneously developing a sense of imagination and identification with the positive figures or protagonists. This interaction allows the audience to engage with mainstream values embedded within the intersection of image and reality, leading to a more profound emotional connection (Kang,2019).

The intervention of digital technology has propelled the visual space in new mainstream films away from mere realistic imitation towards a more surreal construction. This shift forms a dialectical unity between "technical wonder" and "emotional reality." The film Operation Leviathan, for example, merges a 1:1 real submarine model with deep-sea special effects, creating a "steel giant beast" that immerses the audience in a palpable sense of pressure. The claustrophobic space inside the submarine is emphasized through wide-angle shots, contrasting the mechanical coldness of the structure with the faint warmth emanating from the soldiers' bodies. This juxtaposition metaphorically highlights the insignificance and sublimity of the individual within the grand narrative. Additionally, the film's innovative "torpedo time" technology, which presents the trajectory and interception process from the first-person perspective, not only intensifies the battle's tense rhythm but also subtly propagates the ideological message of a "strong military through technology," engaging the audience in a visceral manner through the physical simulation of visual speed.

Figure 3 The film Operation Leviathan

Moreover, the emotional construction of visual space also relies on the dynamic interaction between the body and the environment. A case in point is the film The Captain of China, which synchronizes the physical reactions of the actors with the spatial distortions of the rocking cabin. This is achieved using dynamic simulation devices in a stunt studio. Perspective distortions and lighting effects are employed to create a physiological empathy between the characters and the audience, amplifying the emotional engagement with the narrative. Jean-Louis Baudry's theory of the "ideological apparatus" explains how film machinery integrates the audience into a system of meaning production through the strategic arrangement of body images, facilitating the implicit penetration of mainstream values. For instance, under the influence of Soviet cinema in the 1950s, the traditional structure of new mainstream films often revolved around the heroic portrayal of figures engaged in wartime heroism, focusing on positive characters in the midst of battle. The typical cinematic language centered on the "middle shot," or the "Soviet shot," which highlighted the national spirit through visual framing. Today, while body language still plays a prominent role in visual construction and spectacle presentation, the diversification and vividness of character portrayals have brought about a shift away from rigid stereotypes. This shift has led to breakthroughs in the audiovisual forms through which body language is presented.For example, in new mainstream films such as Cliff Walkers and The Battle at Lake Changjin, the characters' rhythmic body language, the changing tempo of the scenes, and the integration of auditory elements are used to heighten the spectacle in a tightly compressed visual rhythm. Through techniques like multiple close-ups and dynamic shots, the emotional intensity of the protagonists is conveyed in visually powerful ways. Iconic moments such as Li Dazhao's inspiring cry before his execution in The Pioneer or the dramatic portrayal of the Water Gate Bridge in The Battle at Lake Changjin 2 present diverse emotional responses from different perspectives, underscoring the physical and emotional stakes of each scene. In doing so, these films make the expression of mainstream emotions more direct and impactful, with the visual rhythm playing a pivotal role in constructing these emotions through moments of compression and release.

With the rationalization of the audience's aesthetic sensibility, the emotional climax of a film not only visually showcases the spiritual outlook of the actors but also strengthens the relationship between the actors and their visual space. This is facilitated by the continuous

innovation of digital media technology. For instance, in The Captain, the visual space is constructed through localized photography in the stunt studio, combined with perspective techniques. Digital synthesis is then employed to create an emotional space that is both realistic and artistically compelling, aligning with the film's thematic tone. In the process of visual space reconstruction, there are increasingly complex demands on the presentation of body language. On one hand, actors must portray their inner worlds in a more lifelike and nuanced manner. On the other hand, directors must also emphasize the role of visual space in emotional construction. This involves accentuating elements of the harsh environment (e.g., disaster settings) while also paying attention to the detailed processing of visual space. The goal is to integrate the expressive power of body language with the film's visual space, ensuring that both the aesthetic beauty and emotional resonance of the images are realized.

The visual reconstruction in contemporary new mainstream films is fundamentally a response to the "paradox of spectacle." As virtual production and real-time rendering technologies become increasingly widespread, the interaction between body language and visual space is set to become even more intricate. However, maintaining artistic authenticity and ensuring the depth of value expression in this process will continue to be the central challenge in the visual construction of new mainstream films moving forward.

4. Conclusion

As a distinct cultural phenomenon in contemporary Chinese cinema, new mainstream films possess both ideological functions and market appeal. The vitality of these films stems from the dynamic balance between "value universality" and "aesthetic modernity." In the context of the "great changes unseen in a century," new mainstream films, through the narrative strategy of "de-mission" and the visual spectacle of "super-reality," craft a multifaceted cultural text that merges emotional comfort with value inquiry. This complex text must not only address the legitimacy of national discourse but also meet the demands of the capital market's commercial logic. More importantly, it must achieve emotional resonance in an audience whose aesthetic expectations have become increasingly rationalized. Despite the diverse social phenomena of today, we can still discern the enduring vitality of thematic films, which thrive not only within the realm of national discourse and capital market influence but also through their capacity to provide emotional comfort and aesthetic appeal to the audience in contemporary society.

Since 2022, the creation of new mainstream films has gradually diminished, and their market appeal has seen a steady decline. For instance, the 2025 Spring Festival release Ne Zha 2 achieved a film history record with a sweeping success, while the new mainstream blockbuster Jiaolong Action, released in the same period, concluded with a modest box office gross of 390 million yuan. This shift reveals several underlying issues. On the one hand, the relentless emergence of "black swan" events, alongside the increasing cocoon effect of personal information, has led to a decline in the authority of traditional film evaluation systems. On the other hand, today's audience is placing greater emphasis on entertainment experiences that provide heightened emotional engagement and satisfaction, while the explicit collectivist consciousness that characterized earlier mainstream films no longer resonates in the same way. Consequently, new mainstream films must adapt their creative themes in response to market reactions, focusing on the empathy between content and form. In doing so, they must strive to create films that are more attuned to the emotional realities of modern moviegoers.

In this environment, the new mainstream film industry faces a challenge of balancing the

tension between ideological expression and the entertainment-driven demands of the market. As public perceptions and emotional expectations shift, filmmakers must reconsider the traditional formulas that have long dominated the genre, exploring innovative approaches that meet the evolving tastes and desires of the audience. Only by incorporating a greater degree of emotional authenticity and aesthetic nuance can new mainstream films hope to regain their relevance in an increasingly fragmented cultural landscape.

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