During the period from the founding of People’s Republic of China to the early 1980s, Chinese movie has been largely dominated by national will, that its main aim is to “serve a social and political function rather than commercial interests” (Kong 2009, pp.155), and the “profitability of individual films at the box-office was not a major issue” (Berry 1991, pp.114). Some directors as pioneers have already tried to change conventions in filmmaking, in methods of crashing ideological barrier and finding new themes. (Rayns, 1991; Clark, 1991)

Since the late 1980s, however, the monopoly of state owned film production starts to lose its power, and till the beginning of 21st century, the filmmaking is influenced by not only political, but also economic elements. As Zhang (2007, pp.73) illustrates, Chinese filmmaking in the new millennium is dominated by “a new alliance of art, politics and capital”, that while art has to compromise with political pursuit in propaganda, it is also motivated by the market.

While censorship remains in charge, that “both internalized and externally imposed, directs a filmmaker’s subjects towards a range of certain ‘acceptable’ narrative objects” (Khoo 2009, pp.246), commercial movies are drastically emerging. However, Dai (2009, pp.39) argues that, though the number of domestic movies has increased in general, not all movies that “went through the tortuous process of censorship and successfully obtained the necessary ‘screen permit’” are able to make their way into theatre, instead, Hollywood movies still dominate the market.

Meanwhile, certain movie genres stand out on promoting domestic movies’ influence, such as comedy and Chinese sword-fighting movie (Wuxia pian). Kong (2009, pp.150) thinks that genre movies “represent a conscious development of consumer-oriented cultural products by media corporations”, which indicates commercial movies’ strong initiative in relating to audiences’ cultural background and thereby gaining profits.

Kong then focuses on a specific genre named “New Year comedies”, and lists their features such as “collective memories” and “frequent northern Chinese colloquialisms”, which lead to audiences’ emotional identification and that audiences can appreciate those films “much more effortlessly than any imported films” (Kong 2009, pp.154).

An evidence mentioned by her is a movie called *Be There or Be Square* (Bujian busan) directed by Feng Xiaogang, which has been released during the New Year holidays between 1998 and 1999. Though its collision with the Chinese release of *Titanic*, this romantic comedy succeeded in making domestic movie’s biggest box-office hit. The triumph was completed by movie’s appeal as well as the corporation action behind. Huayi Brothers, a giant media corporation in China, has applied its promotional expertise to brand Feng’s New Year comedies, thereby maximizing the returns on “cultural commodities”, and has eventually “changed the nature of filmmaking in today’s China”.

Another noticeable genre is Chinese sword-fighting movie (Wuxia pian). According to Dai (2009, pp.41), “Wuxia pian” is “the only Chinese genre that transports well overseas”. Not like comedies’ complete reliance on audiences’ sympathetic response, “Wuxia pian” is capable of drawing attention even merely with visual spectacle. Dai (2009, pp.40) suggests a filmmaking model named after Chinese director Zhang Yimou, that “Zhang Yimou Model” indicates:

mega amounts of investment, international crews, transnational locales, landscape spectacles, exaggerated icons of China plus myth-martial arts, maximally streamlined plots, expensive computer technologies and an unwavering Hollywood strategy.

She then argues that movies under Zhang Model do not follow the Third World Cinema’s usual small-budget strategy, instead they are all large-scale commercial productions.

Chan (2009, pp.75) emphasises the ideological impact of “Wuxia pian” as “cinematic fantasy is sutured into the cultural and political imaginary of China”, but on the other hand, it also leads to the possibility of stereotyping, exoticism, traditionalism, and pandering to a Western gaze, a critique grounded in the methodologies of Edward Said’s anti-Orientalism”

also a strong type of culture representation, but it has been transformed with modern sense: technology and capital. Ang Lee’s thought on Westernisation.

What’s the current situation?

With time going, domestic movies now take top 3 in box-office, still most successful in comedy, with a lack of technical and industrial filmmaking ability.

New Year period is not as important now, as audiences with affordability are eagering for entertainment all the year, and they are getting younger.

Zhang Model is still in use, Chang Cheng.

IP heat across different genre, from romance to horror.

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