

On the realistic expression of domestic anti-corruption dramas

Dong Xin

School of Media, Film and Television, Jiangsu Normal University, Xuzhou, China

Abstract: *Anti-corruption drama is the product of collusion of reality, traditional culture and popular imagination. It completes the artistic expression through the typified narrative mode and the typified characterization of "political tough man" and "snake and scorpion beauty". It is a contemporary mirror image of Chinese traditional culture and national psychology, reflecting the complex tangles in the process of modernization. Anti-corruption dramas have distinctive characteristics of the times, reflecting the multiple orientations and conspiracies of popular culture, mainstream culture and traditional culture in various periods. Anti-corruption dramas in the new era have undergone major changes in the direction of social problem dramas, focusing on the lofty human nature of the narrative subject. The expression of the mainstream values in the anti-corruption drama has spread more positive energy for the construction of the political ecology of the Qingming Dynasty and won the audience's welcome.*

Keywords: *Domestic anti-corruption drama; Realistic expression; Typological tendency; Cultural image; Characteristics of the times*

1. Introduction

With the popularity and frequent appearance of the domestic drama "The Storm against Corruption", the anti-corruption drama has once again become popular. Based on the familiar audio-visual symbols and aesthetic tastes of the public, and taking the fight against corruption and corrupt officials as the basic value orientation, it reveals the struggle between good and evil in officialdom politics, especially the evil of corrupt officials to the people, thus presenting the political ethics, people's ethics and righteous ethics in the new era, and promoting the mainstream values. The development of China's anti-corruption drama is relatively mature. Since 1995, the first "Heaven is Up", "Final decision", "Absolute Power", "Our Lord's ups and downs", "Secretary of the Provincial Party Committee", "The People's Name" and other plays have been popular one after another. They are clearly presented as three major stages of development: the initial stage of the 1990s, the early stage of the new century and the return of the new era, and have made great achievements. It has complete production experience, fits in with the context of the times in various periods, and is warmly pursued by the people. This kind of drama against corruption, against corrupt officials and displaying the image of honest officials has its own logic in its type construction, is a cultural mirror of Chinese society, and presents distinctive characteristics of the times.

2. The type tendency of realistic expression

If you want to understand the special popularity of anti-corruption drama in China, you need to recognize its theme - the significance of anti-corruption in Chinese society. It originates from the reality of Chinese society and is one of the major political themes of Chinese society, just as the anti-terrorism brought by global hegemony is the major theme of American politics and culture. Since the founding of the People's Republic of China, anti-corruption has been an important direction of political practice and has become a collective memory of the Chinese people. In the new era, the Party and the government responded to the needs of the broad masses of the people, carried out the "fight against tigers" campaign, and carried out the special campaign of "combating crime and eliminating evil" nationwide, with outstanding achievements. Film and television plays are an integral part of the whole social narrative system, and this era background can also be reproduced in it. Anti-corruption drama, which originated in 1995, is corresponding to the generation of corrupt officials under the rapid development of the market economy at that time. The forces of corruption have seriously damaged the sound development of the market economy and the credibility of the Party and the government. The anti-corruption narrative

embodies the anxiety of the people about "being oppressed by the forces of corruption", shows the determination of the Party and the government to fight against corruption, and shows the story of honest officials representing the government and the people fighting against the forces of corruption and evil.

"Fighting corruption" is a modern expression of "fighting against corrupt officials", and "fighting against corrupt officials" has always been an important part of the "type motif" and value undertaking of Chinese culture and literature. In traditional Chinese texts, "fighting against corrupt officials" is often the core value appeal. For example, in novels such as "Outlaws of the Marsh" and "The Seven Heroes and Five Righteousness", the "corrupt officials" are regarded as forces that defy heaven and are bound to be eradicated through narratives such as "acting on behalf of heaven". In various forms of literature and art, such as opera, novel, folk storytelling, and so on, the jokes and comments on the wanton actions of "corrupt officials" contain the most basic value judgment, that is, the aversion to corruption. This kind of drama is still inherited in the contemporary narrative. The martial arts films with the most local cultural characteristics of China often reflect the "corruption" phenomenon of the "imperial court" from the perspective of the people in the Jianghu, and become the sustenance of the public, carrying out personal anti-corruption achievements. The narrative of "fighting against corrupt officials" presents the most simple desire of the people, that is, the hatred of the perpetrators of corrupt acts, and attempts to eliminate them. The "anti-corruption" born in the modern society emphasizes the reality of the anti-corruption phenomenon and the desire to establish the anti-corruption system. In terms of genre theme, it not only embodies the national cultural psychology, but also conceptualizes and expresses the reality with a modern attitude.

Here, we might as well take apart the narrative mode of domestic anti-corruption dramas to explore how it integrates with the modern genre film mode, and how it responds to and practices the aesthetic habits of popular culture. For anti-corruption dramas, the absolute opposition between honest and corrupt officials makes it clear at a glance that good and evil and love and hate are obvious, and it is also the standard narrative procedure for honest and corrupt officials to finally bring corrupt officials to justice after many obstacles. An honest official is a "outsider" who challenges the current power field, just like the cowboy who broke into the wild western world in the western film. Then he became a "detective hero", challenging the corrupt power order through investigation, and forming the cruelty of power struggle. The final result is generally to defeat corrupt officials with honest officials and complete the reconstruction of order. In terms of narrative mode, anti-corruption dramas have this typical type of code. As for the people who sell milk in carts, it can be widely recognized because it is simple and easy to identify. This set of narrative mode conforms to the basic laws of popular culture and perfectly satisfies the audience's "pleasure". Its characteristics include: clear love and hate, clear righteousness and evil at a glance, and retribution for good and evil. At the same time, the narrative clues should not be too complex (generally linear narrative), with supernatural superstition color (such as various mythological and legendary texts), and the best is the narrative mode of "ugly duckling grows into a swan". The narrative process is full of ups and downs and pleasure, The ending is generally good. In fact, as far as the Chinese cultural tradition is concerned, this narrative system has been continuously enriched and refined through the script of the Song Dynasty, the drama of the Yuan Dynasty, and the novels of the Ming and Qing Dynasties. It has gradually matured in the modern opera and folk art represented by Kunqu Opera, and has become the aesthetic expectation of contemporary Chinese people when appreciating film and television works ^[1].

In modern times, popular film and television dramas have inherited this tradition to some extent, namely, the production mode of type and pattern. Compared with movies, the media characteristics of TV dramas can better implement this kind of aesthetics, which is common in the world. That is, the popularity and familization of TV dramas make them more able to produce stories with ups and downs, full of struggles and reversals. Nicholas Abercrombie believes that "TV is accepted in the family environment... reflecting the conversational lifestyle of the audience ^[2]". TV dramas give full play to their media characteristics in the production of "soap operas" and "popular dramas". The long and happy weaving of the happy symbols in folk culture has become the substitute of ancient Chinese storybooks, novels, and operas in modern society, satisfying the leisure recreation of the common people. It is under the arrangement of this coherent folk aesthetic and film and television media culture that the struggle story in the political field is full of a kind of "pleasure".

The reason why the characters portrayed in the anti-corruption drama can gain the sympathy and imagination of the audience is also closely related to its typification. The two most successful types of roles it portrays are the image of "powerful and honest officials" and the image of "snake and scorpion beauty" (often "sex bribe"). In anti-corruption dramas characterized by various power symbols, the honest and upright officials, as the protagonists, often fight against corrupt officials in a tough, serious,

firm and resolute image, such as Huang Jiangbei in "The Sky is Up", Qi Quansheng in "Absolute Power", and Hou Liang's equal image in "The Name of the People". This image of "powerful and honest officials" is actually a deformation of the image of "tough man" in genre films. The image of "tough man" is a classic screen image created by action films and black films, highlighting its tough appearance and behavior. This feature requires the support of violent scenes^[3]. Anti-corruption dramas convert this tough body and behavior into political power, and replace the hormonal confrontation between body and body with a cruel struggle in the political field, thus successfully establishing the image of "tough man" in the anti-corruption dramas.

Another classic type of character is the image of "beauty of snake and scorpion". This kind of image has become the object of men's desire with its female characteristics, and has become the "Satan" that leads male characters into the abyss of fate through its cunning evolution and selfishness^[4], such as Zhao Fanfang in Absolute Power, Gao Xiaoqin in The Name of the People, etc. This kind of role tries the law, confronts the whole society with its own weak body, and is often destroyed by its own lust, becoming the victim and victim of the power struggle. Fundamentally, the replacement and production of these two classic types of characters in black films and action films in anti-corruption dramas, on the one hand, skillfully illustrates the cruelty of the struggle in the power field and strengthens the "pleasure" in watching. On the other hand, it greatly satisfies the audience's sympathy for the characters. The image of "tough and honest officials" is often endowed with the characteristics of heroism, which satisfies the audience's imagination of transcending personality. The image of "beauty of snake and scorpion", as the representative of evil and the victim of power, triggers the audience's thinking with its complexity, and satisfies a kind of peeping gaze through body symbols.

3. Cultural Mirror of Realistic Expression

The description of officialdom space in anti-corruption dramas and the narration of "official official" political struggle story are the conflicts between traditional consciousness and modern society. This traditional consciousness is mainly manifested in four aspects:

First, bureaucratic culture. The tradition of official culture in modern society is the aftereffect of its evolution over 2000 years^[5]. It was formed in the long feudal period and originated from the "authoritarian" worship of farmers in the farming society. Under the influence of many factors such as the feudal Confucian orthodoxy, the imperial examination system and the ancient Chinese social structure itself, the worship of "monarchy" and "patriarchy" gradually evolved into the superstition of "official" and "official position". This feudal consciousness has become the main factor for the breeding of corruption in the anti-corruption narrative. In Absolute Power, Zhao Fanfang tried to revenge his "enemy" by becoming the secretary of the municipal party committee because of his family failure. In The Name of the People, Qi Tongwei was once a hero, but lost his original heart because of the worship of "officials" in his bones.

Second, Culture of honest and upright officials. It originates from the ancient Confucian culture of "inner sage complex", and honest officials often practice the sense of responsibility of "establishing a life for the people" by virtue of their extraordinary courage, wisdom and moral cultivation. The political psychology, political value orientation and political ideal embodied in the political culture of honest and upright officials infiltrated into the subconscious of the people through rap and reading, and became a deep-rooted political consciousness and political psychology^[6]. The portrayal of modern anti-corruption fighters and the portrayal of ancient honest officials such as Bao Zheng and Hai Rui have a certain consistency, which is a modern interpretation of the aspirations of the people and the ideals of the literati. Corrupt officials, corrupt forces and the haze and fear caused by them have been hanging over the Chinese people for a long time. The good officials who set their lives for the living people are the embodiment of the people's ideal, which effectively alleviates the anxiety of the people. Therefore, in the shaping, processing and imagination of "honest officials", people do not hesitate to place the highest emotions on them, and they also increasingly show the characteristics of idealism and divinity. For example, Xiao Jianyi's anti-corruption feat of "killing relatives in righteousness" in "Chief Anti-Corruption Officer" and Hou Liangping's noble character of "I love my teacher, but I love truth more" in "The Name of the People".

Third, circle culture. The complexity of human relations and ethics constitutes an important conflict in the anti-corruption drama. Clean and honest officials often have some relationship with corrupt officials because of human relations, thus creating a dilemma on the way to fight corruption. The corrupt forces also often act recklessly with some relationship with clean and honest officials. At the same time,

in the play, due to this kind of human relationship, officials and officials are often divided by "factions". For example, the "Secretary Gang" and "Han Gang" in "The Name of the People", and Qi Quansheng, Liu Chongtian and Zhao Fenfang in "Absolute Power" have divided Jingzhou officialdom into three parts. The formation of this circle culture is closely related to the self-sufficiency of China's feudal society. Fei Xiaotong pointed out that the self-sufficient feudal society needs to maintain this stable feature of immobility through blood relationship^[7], and the social relationship based on blood relationship will be replaced by friendship and human relationship after geographical expansion, so as to ensure everyone's communication with the outside world.

Fourth, politics culture. The influence of this culture is illustrated by Li Zongwu's "Houhei Xue" and its hot sales at the end of the Qing Dynasty and the beginning of the Republic of China. The politic culture can be summarized as the political black art, the speculation of the people's hearts, the sense of control of the overall situation, the technique of checks and balances, and so on. The high concentration of power in ancient times induced the universality of power struggle, thus making political stratagem a successful means. Strategical culture advocates cleverness, and people from different circles collude with each other, which is widely displayed in costume dramas and anti-corruption dramas^[8]. In "Absolute Power", Zhao Fenfang carefully planned the overall situation in order to win a high official, and tolerated it secretly. At ordinary times, she was very obedient, and even sacrificed her husband.

The coupling of these four cultural images and their popularity, to a certain extent, satisfy the public's prying psychology of officialdom. In the feudal society, the different organizational forms of the government and the people, composed of the court and the officialdom, make the people yearn for the government and try to squeeze into this order at all times. The narration supported by these four cultural images has been widely spread among the people, and contains a kind of folk imagination of the court. Ancient operas, ancient vernacular novels and unofficial legends are the representatives of folk literature, which are inevitably interspersed with descriptions of the court and officialdom. For example, a large number of officialdom stories have been recorded in the Qing Dynasty's "Records of the Appearance of officialdom" and the Ming Dynasty's "Three Words and Two Pais", and have been loved and disseminated by civilian readers. The birth basis of this kind of imagination is, on the one hand, the curiosity and imagination of the class outside of itself (especially when this class is generally considered to be beyond its own class and become the goal pursued by all), on the other hand, the revelation of the simple political desire of the common people to "sympathize with the public opinion", which is a channel to ease their real anxiety. The production of anti-corruption dramas inherits this tradition and is a modern continuation of peeping psychology. On the one hand, "officialdom" has not been absolutely disenchanted in popular texts, on the other hand, this national psychology has not been thoroughly refuted and reflected.

As the main body of the anti-corruption drama, the image of a "clean official" is the center of the power field, which is not only that he is under the siege of the corrupt power. According to Foucault, power is the effect of one act on another^[8]. The domestic anti-corruption drama mainly shows the complicated tangles in the process of China's modernization construction. The corrupt power and the modern "honest and upright officials", which are jumbled with the corruption consciousness, have become the center of the power struggle. The "honest and upright officials" have become the main bearers of the power struggle in this transformation. They are the traditional sense of selfishness and the modern sense of pursuing the world as a whole. They should not only respond to the people's requirements of modernization and urbanization, but also strive to make the people live a better life. At the same time, they are also shackled by the ethics of human relations (which often comes from their own children and spouses), thus threatening the achievements of modernization. In anti-corruption dramas, the protagonist is often faced with a situation, namely, the demand for rapid modernization (specifically reflected in the film and television drama as the protagonist's pursuit of GDP growth, such as Li Dakang in the name of the people, and the complete prosperity of Absolute Power) and the corruption phenomenon that accompanies this process. The protagonist is suffering from the choice and paradox of this dilemma, and seeks the balance between the two with his vigorous style.

However, the problem may be a little more complicated. As for the anti-corruption drama, which was born in the 1990s when the market economy was implemented, its apparent power struggle is the struggle between the figurative officials, the confrontation between the good and evil and the public and private, while its invisible power struggle is the struggle between the realistic needs of China's modernization and the backward consciousness. In terms of image symbols, officials representing modernization pry the local power order with the attitude of "outsiders", and promote modernization in the cruel struggle. In this process, he is often harassed by various "others" disguised as "modern", such as the daughter who believes that she has received modern education and advocates individuality in "Sunrise and Float", who

takes pride in it and becomes the mistress of corrupt officials, and believes that her mother's concept is backward. This is actually the rebirth of backward consciousness in modern society. It is in this plot that we find a kind of entanglement, that is, the main intention of domestic anti-corruption dramas is to present modernization, while "modernity" in turn invades the subject in a demonized manner. When it comes to film and television dramas, modern places such as bars and singing halls are frequently corrupt places, often becoming synonymous with corruption. Here, the pursuit of modernization and the achievements of modernization present a certain opposition.

Similarly, in the anti-corruption drama, private enterprises are also frequent guests of corrupt forces, such as Gao Xiaogang in "The Name of the People", Jin Qiming in "Absolute Power", and Gao Mingyuan in "Black Storm", all of which are classic representatives of private enterprises. The presentation of this type of corporate corruption is actually a reflection of the social mentality of hating the rich. As a result, money has become a cheap scapegoat in the anti-corruption drama, and economic corruption has become a common way for people to identify corruption^[9]. Private enterprises and modern urban space have become the inducements for the formation of corrupt forces, while the psychological analysis of the corrupt figures themselves is less, resulting in the deviation of their intention to only blame corruption on "modern", which is far from their fundamental intention - the pursuit of modernization. In fact, corruption is very diverse and complex. It is not enough to only show the economic corruption caused by private enterprises. There is also cognitive bias in only using modern space as the identification of corruption. On the one hand, "modern" is not the necessary factor to induce all this. The bigger reason is that the corrupt officials themselves have low political discipline. The "demonization" of "modern" is the extension of the urban phantom mood. On the other hand, there are many cases of corruption of officials in other situations.

4. The characteristics of the era of realistic expression

After more than 20 years of development, the type construction of anti-corruption dramas has become mature. In combination with the development of the times, the development of anti-corruption dramas can be divided into the initial stage at the end of the 1990s, the mature stage at the beginning of the new century and the return period of the new era. Each stage has very obvious characteristics, especially in the 12-year period from 2004 to 2016, due to the adjustment of a large number of anti-corruption dramas and the lack of mass production, the production of anti-corruption dramas in the return period of the new era shows extremely distinctive characteristics of the times. Looking at its development, it has produced the "inside" and "outside" changes of theme expression and artistic style.

4.1. The era of artistic style

Due to the convergence of the expression of mainstream values, anti-corruption dramas, criminal detective dramas, public security dramas and other types of dramas are often confused in the definition of the types of film and television dramas in our country, and present complex symbiosis. However, as far as the anti-corruption dramas in the initial and mature stages are concerned, they have their own logic in the construction of their types, mainly showing the official struggle, and officials become the absolute subject and object in the screen. Its space can be divided into power space (such as offices, office buildings and other buildings), social space that breeds corruption (such as bars, dance halls, etc.) and family space (which symbolizes the tangle of human feelings and justice in the process of modernization). Almost all of the space is hidden from these three spaces. The production of anti-corruption dramas in the new era is increasingly showing the characteristics of type integration, such as the process of type integration of anti-corruption, criminal investigation and suspense through three clues of Lin Hao, He Yong and Li Chengyang. In the perspective of this type of integration, the spatial narrative is more complex, and is no longer only subject to the distribution of power, corruption and human relations, presenting a broader social space.

At the same time, with the dramatic changes in public aesthetics in the network era, anti-corruption dramas have actively sought transformation from "official dramas", and gained the audience's favor through such strategies as multi-line narration, "young" character construction, and "anti-corruption" spectacle. In "The Name of the People", Zhao Dehan's "face" scene has become a segment that people constantly imitate on the Internet. The fundamental reason lies in the "people-friendly" sense of this image and narrative scene (that is, he potentially conforms to everyone's imagination). And the "cute" character of Secretary Li Dakang and the "young" anti-corruption officer of Hou Liangping have made the anti-corruption drama rid of the characterization mode of calm and sophisticated, undercurrent

surging, political and political propaganda, Get the sympathy of young audiences in the network era. In previous anti-corruption dramas, the mirror was often operated slowly, focusing on displaying the political image of officials and reflecting their strategic side. The production of anti-corruption dramas in the new era calls for a more complex montage, and the treatment of time and space draws on the experience of the modern language of films. The pace is accelerated, showing the anti-corruption achievements of young and energetic prosecutors in various complex situations. In response to this change, cases are often used as spectacle selling points in the publicity of plays. For example, Zhao Dehan's embezzled money in the house triggered the audience's desire to watch, thus completing the new understanding of anti-corruption plays in the identification of "really dare to shoot", and achieving a vision of revealing and reflecting on reality.

4.2. Time symptoms of theme expression

As for the anti-corruption drama in the 1990s, it is more like a perceptual inquiry that breaks through the reality. At the beginning of the market economy, money worship and hedonism began to breed, affecting the overall situation of reform. The production of anti-corruption dramas was based on this reality, which is a reflection of the reality at that time. What is shown from the plays such as "The Sky is Up" and "The Chief of Anti-Corruption" is that the creators have not found a better way to solve this problem, and Huang Jiangbei and Xiao Jian weakly issued a long cry. On the one hand, they have a strong sense of intellectuals' "making a living for the people", and at the same time admit that they have the "inner sage" complex of being an official. On the other hand, their solution to anti-corruption is often simply transformed into a governance of "killing relatives with great righteousness", attempting to put an end to corruption through their own absolute cultivation, but they are also very likely to become part of corruption, such as Huang Jiangbei, who nearly killed a truckload of children. The breaking of the "anti-corruption" consciousness was a progress to the reality at that time, and the main body's thinking when facing the contradiction between human relations and the pursuit of modernization was even more shocking. It shows the difficulty of the modernization of Chinese society, and it is even more difficult to reflect on the complex entanglement between Chinese culture and Chinese modernization.

The anti-corruption drama at the beginning of the new century attempts to construct an effective way to get rid of Xiao Jian's personal anti-corruption style of "killing relatives with righteousness", and explores the path of rule of law and institutional anti-corruption from a rational perspective. The evolution of this consciousness is the symbol of China's social progress, that is, the concept of governing the country according to law and administration according to law has been gradually implemented. In Absolute Power, Qiquansheng vigorously developed the economy of Jingzhou and advocated absolute power, but finally found that although he was as honest as jade, the existence of absolute power corrupted many cadres, and finally realized that power should be supervised. The germination of this rational consciousness was also shown in "Supreme Interests", "Provincial Party Secretary", and "Archives of the Year of the Dragon", which shows that the writers are trying to find solutions to practical problems, so as to promote China's modernization process more comprehensively.

As mentioned earlier, the breakthrough in the space narrative of anti-corruption dramas in the new era calls for a broader subject of the people. The people continue to call for their presence in the official game story, so as to get rid of the previous simple "mirror image" confrontation between officials and officials. As the title of "The Name of the People" points out, the people should not only exist in the mutual struggle between officials and officials, but should not only be the background foil in the struggle. They should become the third force to pry the order of power, thus reflecting the subjectivity of the people. In the play, plane characters such as Zheng Xipo, Zheng Qian, and Wang Wenge become the force that can not be ignored in determining the direction of the plot. In "The Circuit Prosecutor", "The Silent Truth" and "The Black Storm", "personal" trauma has become an effective breakthrough in the promotion of anti-corruption cases and a domino affecting the power struggle. After more than ten years of silence, the anti-corruption drama returned with a fresh face. You should know that this decade is a very important year for China's modernization, and the display of "personal" discourse in the anti-corruption drama is the result of this modernization. The pursuit of the last force of corruption represents the reflection of the people on the social-power system. For example, in the criminal investigation and anti-corruption dramas such as "The Silent Truth" and "Mist Tracking", the police and the murderer constantly trace the last force that causes social trauma in the way of death to shake the "silent" system. In "The Storm of Crime", the "trauma" of ordinary people such as Xu Yingzi triggered the sympathy and indignation of the audience, and frequently appeared in the hot search. At the end of the play, a large space was devoted to the process of convicting criminals, recovering the trauma of the times.

Here, we see that anti-corruption dramas are changing from closed officialdom dramas to social

problem dramas. From "The Name of the People" to "The Storm of Anti-Corruption", the narrative focus of the anti-corruption drama has shifted from showing the righteous and evil struggle in the official arena to showing the more subtle power struggle in the society through ordinary people, which more profoundly shows the destruction of the normal social order by the evil forces. In "The Storm of Blackmail", power is constantly emerging in the form of violence, capital and discourse, and has become the fundamental source of "trauma" for ordinary people. The realistic presentation of social problems in these plays has won the labels of "dare to shoot" and "bold style" for the plays and won the praise of the audience. This focus on "individuals" under the power system is the result of China's modernization in decades. From the perceptual questioning that germinated in the production of anti-corruption dramas in the 1990s, through the imaginative solution of practical problems at the beginning of the new century (through the examination of power, especially the rationalization of such examination through the language of "absolute" and "supreme"), the anti-corruption dramas in the new era pay more attention to the individuals under the social power system, pay more attention to the human dignity of the narrative subject^[10], and question the power system through the individual perspective, To achieve social criticism and reflection on the wounds caused by the corrupt forces.

5. Conclusions

The popular broadcast of "The Storm against the Black" continues the public's questioning of fairness and justice after "The Name of the People" in 2017. The play has successfully written a new era of anti-corruption masterpiece for the audience by means of "anti-corruption+" type integration. The production and construction of anti-corruption dramas in our country stems from the consideration of practical problems, and at the same time corresponds to the "type motif" of Chinese culture and literature, and completes the localized artistic expression by replacing the image symbols of modern type films. Anti-corruption plays are in line with the national cultural psychology of the Chinese people. They are specifically shown as obstacles to the cause of modernization, damage to the credibility of the Party and the government, and damage to the interests of the people, reflecting the public's criticism of such psychology.

At the same time, the anti-corruption drama also reflects the urgency of China's modernization and the potential paradox of some "stigmatization" of modernization, which is not only the extension of the spirit of China's "modernity", but also represents the unfinished cause of modernization. However, the shortcomings cannot be concealed. China's decades of modernization and its achievements have been fully demonstrated in the development of anti-corruption dramas. It starts from the perceptual questioning and thinking of reality in the early era of market economy, and through the rational examination of power at the beginning of the new century. The anti-corruption dramas of the new era focus on the personal expression under the social power system, taking the people as an important force to pry the order of officialdom, and completing the expression of the lofty human nature of the narrative subject. The current anti-corruption drama is changing from officialdom drama to social problem drama. The great success of "The People's Name", "The Silent Truth" and "The Black Storm", on the one hand, is the coupling of type production and public aesthetics, on the other hand, it also becomes a strategy for the audience to break through the power discipline and break through the landscape barriers created by various popular dramas. Anti-corruption drama reflects the deep hatred of corrupt officials and evil forces by the Party, government and people, and shows the determination of the Party and government to punish the evil forces. It has spread more positive energy for the construction of the Qingming political ecology and won the audience's welcome.

Acknowledgements

This paper is the research result of the Scientific Research Innovation Project of Jiangsu Normal University in 2021 (No. : 2021XKT0005).

References

- [1] Shi Keyang. (2018). *Cultural reflection on "Gongdou fever"*. *People's Forum*(31), 123-125.
- [2] Nicholas Abercrombie, Zhang Yongxi. (2000). *Television and Society*. Nanjing University Press, 206.
- [3] Xiong Jingqing. (2021). *The image of tough men in genre films*. *Film Literature* (08), 106-108.
- [4] Zu Jiyun. (2015). *Briefly describe the historical origin and development of the beauty of snake and scorpion*. *Contemporary Film* (04), 68-72.

- [5] Liu Yongji. (2000). *Criticism of Chinese official culture*. China Economic Press,93.
- [6] Chen Xu. (2010). *Clean officials: a unique perspective for the study of traditional Chinese political culture*. China Social Science Press, 42.
- [7] Fei Xiaotong. (2006). *Local China*. Shanghai People's Publishing House,57-61.
- [8] Foucault. (2019). *Self-technology*. Peking University Press, 107-138.
- [9] Liu Zhiyue, Yang Hong. (2019). *On the commercial narrative dilemma in anti-corruption TV dramas*. Hunan Social Sciences (02), 138-144.
- [10] Zhang Bin, Li Xuan. (2017). *From "Heaven" to "People" -- On the aesthetic gradual change of sublimity in anti-corruption TV dramas*. National Art Research (05), 100-106.