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A Comparative Study on the Aesthetics of Chinese and Russian War-themed Movies from the Perspective of Big Data



Abstract: - As an important component of national cinema, war-themed movies represent the strength of the national film industry and modern technology. From a historical perspective, Chinese war-themed films have been influenced by the aesthetics of Soviet cinema. This paper begins by exploring the historical origins and development of Chinese and Russian war-themed mainstream films, and conducts an aesthetic comparison from the aspects of ideological consciousness, humanistic reflection, new paradigms, and application of network big data technology. It elucidates the spiritual aspirations of Chinese and Russian war-themed films and grasps the development direction of such films in China.

Keywords: War-themed Mainstream Films, Big Data, Film Aesthetics, Comparative Study, Ideology, National Identity.

I. INTRODUCTION

A. Background and Current Situation

In the early to mid-20th century, with the rise of the film medium, Soviet cinema emerged as a global leader in cinematic art. From Eisenstein's *Bronenosets Potemkin* to Tarkovsky's works, Soviet films not only offered innovative narrative techniques but also showcased a distinctive ideological orientation. Against this backdrop, China's film industry and filmmakers were strongly influenced, particularly in the realm of war-themed films, as many films drew inspiration from or emulated the Soviet style of cinematography and storytelling.

However, as we entered the 21st century, with the advancement of globalization and technology, both Chinese and Russian cinema have undergone profound changes. Specifically regarding war-themed films, both countries have showcased unique characteristics in terms of aesthetics, narrative approaches, and character development. While both nations are exploring how to depict the theme of war in the contemporary context, they exhibit notable differences in terms of specific expressions and focal points.

Especially with the rapid development of Internet technology and the era of Internet big data, big data, as a product of digital technology in the Internet era, can transform complex and changeable information. Therefore, big data refers to data that exceeds the processing capabilities of conventional database systems. Modern movies are the product of science and technology. Big data technology is used in every link of the film industry chain production, which has a positive effect on film language, film aesthetics, etc. The Chinese film industry uses big data technology to innovate the themes of movies, especially in the creation of main theme movies, to perceive the content, to grasp and predict the publicity and promotion, and to use the valuation value of the content to classify and subdivide movies. Audience, control the cost and budget of the movie, it can be said that main theme movies are produced under the perspective of big data, which is also the development direction of main theme movies.

B. Research Objectives

The objective of this study is to delve into a comparative aesthetic analysis of contemporary war-themed mainstream films from China and Russia. By examining the historical background, aesthetic orientations, and narrative approaches of films from both countries, this study aims to address the following questions: What are the similarities and differences in the aesthetic qualities of war-themed films from China and Russia in the context of contemporary globalization? How do war-themed films from both countries innovate and develop within the new socio-political environment? How will Chinese theme movies develop under the Internet big data technology?

This study employs a comparative research approach, conducting in-depth textual analyses of films from both countries and integrating relevant theoretical frameworks and previous research findings for comprehensive interpretations. Combined with the application of network big data technology, the role of the development of main theme movies is analyzed. The research not only offers new insights into contemporary war-themed films from China and Russia but also provides valuable implications for the future development of their respective film

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industries. Overall, this research aims to advance the international scholarship on war-themed films and promote cultural exchange and collaboration between China and Russia in the realm of cinema.

II. HISTORICAL ORIGINS OF WAR-THEMED MAINSTREAM FILMS IN CHINA AND RUSSIA

A. Rise of Traditional War-themed Mainstream Films

The development of war-themed mainstream films can be traced back to the Soviet era, encompassing the period from civil wars to patriotic wars. During this time, the Soviet Union experienced internal conflicts between the Red Army and the White Russians, as well as the resistance against fascism in the Great Patriotic War. Although the nature of these two wars differed, the portrayal of war in cinematic art remained largely consistent. In the government-led mainstream ideology, war was depicted as a confrontation between justice and injustice, with the eventual triumph of justice.

In the early 1990s, montage-style films rapidly gained popularity in the Soviet Union. Films such as Eisenstein's *Bronenosets Potemkin* (1925) and Pudovkin's *Mother* (1926) received tremendous acclaim and successful international distribution, effectively promoting the development of the Soviet film industry. During World War II, Soviet cinema responded to the demands of the wartime situation and produced war-themed mainstream films, including *Zoya* (1944), *Raduga* (1944), *There Once Was a Girl* (1944), and *Young Guard* (1948). These films were centered around the theme of resistance against the Germany aggression, forming the mainstream narrative of the period.

B. Influenced Chinese films

During the development of New China, the Soviet Union played a crucial role in providing support. China looked to the Soviet Union as a model for development across various fields, and this influence was evident in Chinese cinema as well. The impact of Soviet cinema on Chinese filmmaking can be traced back to the 1990s when Chinese filmmakers underwent a transformation in their creative techniques and ideas [1]. During the Yan'an period, Soviet films were the most widely watched in China. Due to their identification with the revolution, people repeatedly watched Soviet films. Even after the establishment of New China, a large number of Soviet films were imported, and Chinese filmmakers learned from the Soviet techniques, creative concepts, and subject matters. For example, Chinese filmmaker Xia Yan drew inspiration from the Soviet montage school's creative techniques to convey the concerns of ordinary people through his cinematic works. Director Cheng Bugao used montage in his work *Spring Silkworms* to convey symbolic meaning. Liang Chen's educational film *Path of Life* also employed montage techniques to express its theme (Table 1: Some early films that used montage techniques) [2]. Chinese directors also created films such as *River Crossing Reconnaissance* and *Battle on Shangganling Mountain*, reflecting the indomitable spirit of the Chinese people during the wartime struggles. During this period, Chinese cinema was significantly influenced by the aesthetic of Soviet cinema. Thus, it is evident that both countries share a deep historical connection in the field of war-themed mainstream cinema.

Table 1: Some Early Films that Used Montage Techniques

Year	Films	Directors	Theme
1925	<i>Bronenosets Potemkin</i>	Sergei Eisenstein	A historical story depicting the uprising on the battleship Potemkin in the Odessa Navy.
1956	<i>Path of Life</i>	Liang Chen	A social educational film
1988	<i>Spring Silkworms</i>	Cheng Bugao	Depicting the current lives of the lower class people

With the normalization of diplomatic relations between China and Russia in the late 20th century, the two countries achieved comprehensive cooperation in various fields, including film arts. Filmmakers from China and Russia took this opportunity to collaborate, with one of the initial forms of collaboration being Chinese film production teams shooting and remaking Soviet classic films on location in Russia [3]. For example, the Sino-Russian co-production comedy film *How I Became Russian* aimed not only to capture the attention of a particular national audience but also served as a means to convey the profound friendship between China and Russia. Since 2010, major co-produced films between China and Russia include *My Natasha*, *Blooming Red Berries*, *Ballet in the Flames of War*, and *Eternal Memory*, among others, continuing the trend of co-production in the film industry between the two countries in the new century (Table 2: Major Sino-Russian Co-production Film Projects from 2010 to 2019) [4].

Table 2: Major Sino-Russian Co-production Film Projects from 2010 to 2019

Year	Films
2010	My Natasha
2010	Blooming Red Berries
2015	Ballet in the Flames of War
2019	Eternal Memory

III. EXPRESSION OF PATRIOTISM AS AN IDEOLOGY

A. *Russia's Patriotic Spirit of Defending the Homeland*

The post-Soviet Russia, which has constantly faced internal and external challenges, has fostered a resilient and tenacious spirit among its people, which is prominently expressed in its domestic films. Defending the homeland is an important source of motivation for their determined progress and allows people to come together to face various challenges in times of change. Whether it is to glorify heroes or to criticize social issues, patriotism remains an eternal theme in mainstream Russian films [5]. The sentiment of defending the homeland is a significant and common theme in Russian war films. These films often use historical wars as backgrounds and portray the heroic deeds of defending the motherland through real or fictional characters. The *Shelling of the Snowfield* (1941) depicts the battles of tank troops in the early stages of the Soviet-German War in 1941. The soldiers engage in intense combat with the enemy under extreme weather conditions, demonstrating fearless spirit and loyalty to the homeland. The *Battle of Moscow* (1985) portrays the German army's attack on Moscow during World War II and the brave resistance of Soviet soldiers to defend the capital. Through depicting the soldiers' resolute resistance and determination to protect their homeland, the film expresses deep affection for the motherland. The patriotic spirit of defending the homeland in these films evokes love for the country and respect for defending one's home through intense war scenes, heroic characters, and the portrayal of real historical events. These emotional resonances allow the audience to gain a deeper understanding and appreciation for the brave actions of those who sacrificed for their country during wartime.

B. *Chinese Heroism*

Chinese war-themed films portray narratives of heroism, emphasizing individual bravery, sacrifice, and loyalty. Despite the relatively underdeveloped state of the Chinese film industry in earlier periods, some classic works still present the spirit of heroism against the backdrop of war. The *Beacon Tower* (1980) is set during the War of Resistance against Japanese Aggression, depicting the story of Chinese guerrilla fighters combating Japanese invaders. The guerrilla fighters in the film demonstrate fearless courage and loyalty to their country, defending their homeland through their actions. *Heroic Breed* (1935) is a classic in Chinese film history that also takes place during the War of Resistance against Japanese Aggression. The film tells the story of a young couple who sacrifice themselves to resist Japanese aggression. They defend the dignity of their country with their lives, showcasing patriotism and the spirit of valor [6]. The heroism depicted in these films manifests in various aspects. Firstly, they showcase a profound sense of patriotism: the protagonists' love and loyalty towards their country are at the core of heroism. They deeply recognize the threat posed by the Japanese invaders to China, actively joining the anti-Japanese forces, and tirelessly fighting for the independence and dignity of their nation. Secondly, they embody brave resistance: the protagonists demonstrate courageous resistance in the face of the Japanese invaders. They fight valiantly, fearlessly charge into battle, and protect their homes by resisting foreign aggression with their lives. Thirdly, they exemplify sacrifice and dedication: the characters in the movies display a spirit of sacrifice and dedication. They willingly forgo personal happiness and comfort, wholeheartedly engaging in the anti-Japanese struggle, and even sacrificing their own lives for the cause of national liberation. Fourthly, they showcase unity and collaboration: the films depict the spirit of unity and collaboration among the people. Whether they are urban workers, students, or rural farmers, they all carry the same goal, closely bonded and contribute together to the fight against the Japanese. Fifthly, they consistently uphold national dignity: *Heroic Breed* emphasizes the importance of defending national dignity. The protagonists fearlessly confront formidable enemies, displaying unwavering determination, and through their actions, safeguard the dignity of their country and nation. Although Chinese war films may have had relatively simple production levels and technology, they effectively conveyed individual courage, sacrifice, and loyalty through the portrayal of heroism. In the societal context of their time, these films inspired audiences and conveyed patriotism and national pride. They also created iconic film characters and narratives that are still remembered and appreciated today.

IV. REFLECTION ON HUMANISM IN THE FILMS

A. *Perplexity and Questioning in Russian War-themed Films*

The year 1991 marked a significant milestone with the dissolution of the Soviet Union and the beginning of Russia's independence. During this period, certain Russian films portrayed narratives of confusion and introspection, reflecting societal transformations and personal dilemmas. The film *Under the Scorching Sun* (1991) depicts the realities of post-war Soviet society. The characters in the movie face illness, poverty, and the challenges brought by social upheaval, leading them to question and doubt the future, thereby contemplating the societal shift and individual circumstances. Similarly, the film *Games Kids Can't Play* (1991) is set in Moscow during the period of Soviet disintegration, unfolding the coming-of-age stories of a group of teenagers. By capturing their confusion, anxiety, and bewilderment amid social change, the film reflects the younger generation's skepticism and pursuit of meaning in an uncertain future. These narratives of confusion and introspection in these films mirror the uncertainty and perplexity during the period of the Soviet Union's dissolution and Russia's societal transformation. They explore the contradictions and dilemmas faced by individuals amidst societal change and personal choices, offering viewers a chance to contemplate the meaning of society and life. These works showcase the emotional experiences of a unique era, capturing the perplexity and restlessness of a society in transition [7].

B. *Reflections on Humanity in Mainstream Chinese War-themed Films*

Chinese mainstream war-themed films have gone through three developmental stages. During the "Seventeen-Year" period, these films prominently served as vehicles for disseminating ideological consciousness and portrayed the collective life during the revolution. In the post- "Reform and Opening Up" era, war-themed films entered the open market and were defined as works that uphold the spirit of the nation, embody the spirit of the times, and depict the glorious achievements of the military in revolutionary historical contexts. They began to compete with commercial films in terms of box office success and reputation. In the "New Century", the Chinese film market underwent significant changes due to institutional reforms. Mainstream war-themed films embarked on a path of integration with commercial cinema, breaking the boundaries between commercialization and ideology, and commercialization and didacticism in terms of form. During this period, these films aimed to showcase history, reflect upon history, and heal collective traumas. With their grand-scale productions and high production values, they maximized their efforts to promote national consensus and inspire solidarity among the people [8].

The mainstream war-themed films in New China have flourished, presenting different visual expressions compared to Russian war-themed films. In particular, these Chinese films delve more into the reflection of humanity as their central theme. After entering the new century, Chinese mainstream war-themed films no longer rigidly adhere to larger-than-life hero figures. This shift can be observed in three aspects. Firstly, Chinese filmmakers have come to realize that war is a brutal act, and the focus should be placed on the struggles of ordinary individuals who endure suffering and hardship. These films commend the radiance of humanity displayed by these underdogs in the crucible of war, expressing people's yearning for peace. Massive-scale portrayals have become less frequent, favoring an aesthetics that appeals to the audience's refined sensibilities. Secondly, Chinese mainstream films no longer solely depict exemplary and flawless heroes but present characters as multidimensional and emotionally complex. By showcasing the vulnerabilities and emotional traumas experienced by these characters, the films embody a fuller representation of humanity. The protagonists are often struggling between survival and death, lacking immense abilities, yet staying true to their beliefs. This emphasizes the authenticity of the film and fills the void of missing humanity. Lastly, contemporary Chinese filmmakers prioritize the social and cultural significance of films, moving beyond their commercial attributes and exploring their artistic and intellectual values. For instance, in the film *Assembly* (2007), the protagonist, Gu Zidi, refuses to accept the historical oblivion of his fallen comrades and exhausts all means to validate their contributions. The film uses spectacular battle scenes to enhance the underlying theme and engages the audience in a discussion on the concepts of honor and why every hero should be remembered by history.

V. THE NEW PARADIGM OF WAR-THEMED FILMS

A. *Reshaping the Russian National Spirit*

After a period of uncertainty, Russia's economy has shown signs of improvement, and the stagnant film industry is gradually recovering with strong support from the government. In this context, Russian cinema needs to abandon self-doubt and face the glorious history with a positive attitude [3]. In Russian war-themed films such as *Lichniy Nomer* and *Stalingrad*, there is a focus on reshaping the national spirit. Through war scenes and character development, these films emphasize the resilience and courageous resistance of the Russian people during times

of conflict. *Lichniy Nomer* (1985): Based on true events, this film depicts the heroic defense of the Soviet army during the Battle of Berlin in World War II. It showcases the valor and fearlessness of Soviet soldiers, highlighting their determination and sacrificial spirit in extreme adversity, thus reshaping the national spirit of the Russian people. *Stalingrad* (2013): Set against the backdrop of the Battle of Stalingrad between the Soviet Union and Nazi Germany during World War II, this film portrays the unwavering resistance of Soviet soldiers in brutal combat. Despite the hardships, they fearlessly hold their ground, demonstrating loyalty to their homeland and unwavering determination, thereby reshaping the national spirit of the Russian people [9]. Movies also possess strong commercial characteristics, reflected in their large-scale production features. Both of these films are large-scale war productions with massive investments and excellent craftsmanship. They emphasize the spectacular presentation of scenes, meticulous handling of special effects, and high production standards to attract audiences and enhance the commercial value of the films. Additionally, they highlight war scenes and action sequences. These films pay attention to the production of war scenes and action sequences, captivating the audience with carefully designed battle scenes, intense gunfights, explosive effects, and thrilling action segments, thus increasing their commercial appeal. Furthermore, apart from leading film companies in both countries engaging in cultural exchanges, the government, as a macro player in the film market, is also actively promoting film promotion and distribution (Table 3: Russian films showed in China from 2005 to 2013). For example, the Russian film *Stalingrad*, with the support of Chinese government market regulations, opened multiple theater lines in China. During the China-Russia National Years and other series of events, China has taken advantage of cultural and film festivals held in Russia to showcase high-quality film works. Russia, in turn, actively cooperates with various film festivals held in China every year, utilizing the promotional platforms built by China to promote Russian culture [10].

These films, through the depiction of real or fictional characters, portray the Russian people’s brave performance and selfless dedication to their homeland during wartime. They showcase the resilience, courage, and unity of the Russian national spirit in the face of extreme adversity. The reshaping of this spirit conveys deep affection and loyalty to the homeland to the audience, inspiring individuals to defend their country and nation with unwavering determination and resolve in challenging times.

Table 3: Russian Films Showed in China from 2005 to 2013

Year	Screening locations	Films
2005	8th Changchun Film Festival	<i>A Day After Saturday Time to Gather Stones</i>
2006	China	<i>Lichniy Nomer</i>
2013	China	<i>Stalingrad</i>

B. The Construction of National Identity in Chinese Mainstream War-themed Films

Since 2016, Chinese mainstream war-themed films have exhibited diverse creative forms, predominantly characterized by the construction of national identity. Chinese war-themed films have entered a creative peak that effectively merges ideology, artistry, and commercial appeal. Examples of outstanding war-themed films include *Operation Mekong*, *Wolf Warrior 2*, *Operation Red Sea*, *The Eight Hundred*, *The Sacrifice*, and *The Battle at Lake Changjin* (Table 4: Box office and ratings of Chinese war-themed films). Among them, the film *The Battle at Lake Changjin* highlights national identity within the context of reconstructing historical memory, while *Operation Red Sea* and *Home Coming* reflect contemporary war themes in the backdrop of globalization, incorporating distinctive features of the era. Today, war-themed mainstream films have become a crucial medium for disseminating China’s dominant ideology. Through the reconstruction of historical memory and multi-faceted portrayal of the nation’s image, these films effectively promote a positive image of China and foster a stronger sense of national identity among its citizens.

Table 4: Box office and ratings of war-themed films in China

S/N	Films	Box Office (in Hundred Million RMB)	Douban Rating
1	<i>Operation Mekong</i>	12	8.0
2	<i>Wolf Warrior 2</i>	56	7.5
3	<i>Operation Red Sea</i>	36	8.2
4	<i>The Eight Hundred</i>	31	8.0
5	<i>The Sacrifice</i>	10	7.0

The themes depicted in contemporary war-themed films of the new era are set against a backdrop of globalization. The film *Wolf Warrior 2*, directed by and starring Wu Jing, is an action-packed movie that follows the story of special forces soldier Leng Feng as he fights and rescues people in Africa. This film emphasizes the heroic spirit of Chinese soldiers and showcases the proactive role of the Chinese military in international affairs. Through the portrayal of the protagonist, audiences feel a strong sense of national identity and collective honor,

which stems from the Chinese military's involvement in upholding world peace and justice. *Wolf Warrior 2* portrays a confrontation between Chinese soldiers and Western mercenaries, symbolizing a certain form of national rivalry and displaying the nation's hard power, thus uplifting patriotism and national confidence among the audience. The film *Operation Mekong* tells the story of a transnational operation against organized crime, highlighting China's significant role in international affairs. The portrayal of China's law enforcement agencies in the film demonstrates the nation's strong national power and determination, fostering a positive sense of identification with China as a responsible actor on the international stage. The film enhances the audience's perception of China as a responsible and reliable nation. Starring Zhang Yi, the film *Operation Red Sea* narrates the story of the Chinese navy's mission to evacuate Chinese citizens from dangerous areas during international peacekeeping operations. Through emphasizing the role of the Chinese military in protecting national security and upholding world peace, the film shapes the image of the Chinese armed forces. While witnessing the Chinese military's rescue operations, viewers experience a strong sense of national identity and responsibility. China's significant aid efforts, especially toward African nations, contribute to the friendly perception of Chinese citizens and reflect China's image as a representative of peace and cooperation.

C. *Expressions that Resonate with the Times in Contemporary War Themes*

The modern war-themed films, such as *Wolf Warrior 2*, *Operation Red Sea*, and *Home Coming*, resonate with the spirit of the times. They express themes that closely align with contemporary society in China. Unlike traditional war films that focus on stories from the past, these films concentrate on events that are relevant to the current social conditions in China. By depicting the stories of Chinese soldiers, police officers, and other characters, these films showcase the realities of modern China and build a gradually strengthening and confident national image in the backdrop of globalization.

In their work *Film, Ideology, and Critique*, Comolli and Narboni cited Althusser's concept of "ideological perception-acceptance-inclusive cultural object" to propose that when approaching the creation of a film, starting from the first frame, it is necessary to refract the images through ideology. This process encompasses every aspect of the production, including themes, style, form, meaning, and narrative traditions. It embodies the overall mode of communication of ideology. Films serve as a tool for ideology's self-expression, self-communication, and self-awareness. It is through this inherent system that movies become an instrument of ideology. The creative process of *Wolf Warrior 2* embodies the representation of ideology in the Chinese image. Through the heroic portrayal of Leng Feng, it strengthens viewers' identification with the spirit of the military, particularly the sense of responsibility and strong national consciousness demonstrated by Chinese soldiers. This contributes to enhancing viewers' dual identification with personal responsibility and national consciousness. The rise of the national image is a significant portrayal in *Wolf Warrior 2*. However, compared to the connotations of war, aggression, and expansion in the Western discourse system, China's rise represents peace and cooperation. China brings about peaceful coexistence and collaborative efforts to other countries, which aligns with China's long-standing tradition. The story in the film unfolds in an African country far from Chinese territory, highlighting the complexity of the contemporary global environment. However, when Chinese citizens encounter danger overseas, the country assumes the responsibility of protecting its citizens, forming the foundation of popular identification with the nation. The content depicted in Chinese war-themed films resonates with the spirit of the times, showcasing the strength and confidence of the nation. This instills a strong sense of belonging and pride among the populace, fostering a profound consciousness of national identity [11].

VI. THE NEW PARADIGM OF WAR-THEMED FILMS

A. *The Shaping of Chinese-style Superheroes from the Perspective of Big Data*

Big data, as a technology and system, is designed to extract the value of data from large-scale and diverse data through high-speed capture, precise discovery and data analysis technology. Movies and Internet big data technology promote each other. By strengthening cooperation between communication media and integrating relevant resources, the social and entertainment functions of movies can be maximized. In the film production process, big data plays an important role in two aspects: the first is the participation of social groups in film production; the second is the refinement of audiences and customized film and television products. After movies and technology achieve real interaction, further mining of relevant data will be required. How the creators of the main theme movie express the spiritual core of the movie through the setting and modeling of the characters is a problem that needs to be solved. On the premise of respecting the laws of the market economy, the main theme movies of the new era use big data technology to fit the market, and analyze the data to explain the evolution of

character creation in the main theme movies since the new era. It embodies the idolization of youth, a more three-dimensional image, and the civilianization of characters and daily life. It expresses the creation of Chinese-style superheroes. Different from the heroes of American movies, the heroes of Chinese-themed movies have their own characteristics [12].

Hollywood films often feature typical American heroes, embodying representative features of American values. Similarly, contemporary Chinese war-themed films have shaped various types of Chinese-style superheroes, including Chinese-style civilian superheroes, Chinese-style individual superheroes, and Chinese-style collective superheroes. The film *The Eight Hundred* tells the story of the relentless resistance of the Chinese army against the Japanese during the Battle of Shanghai in 1937. In the movie, the Chinese soldiers fearlessly engage in fierce combat with the enemy, portraying a group of ordinary soldiers emerging as superheroes during the nation's perilous time. They represent Chinese-style civilian superheroes. The film *Wolf Warrior 2* successfully portrays the image of a Chinese-style individual superhero. Through the protagonist Leng Feng's personal abilities, courageous spirit, sense of responsibility towards the nation and the people, as well as his willingness to sacrifice and dedication, it showcases the distinctive traits of Chinese-style superheroes and cultural confidence. This portrayal has added new charm to the Chinese film industry, promoting the development and international dissemination of Chinese cinema [13]. He represents the Chinese-style individual superhero. Set against the backdrop of the Battle at Lake Changjin during the Korean War, the film *The Battle at Lake Changjin* portrays the courageous resistance of the Chinese People's Volunteers during the battle. The Chinese troops in the movie demonstrate strong unity, cooperation, and collective spirit. In the face of enemy attacks, the soldiers work closely together, supporting each other, and forming a powerful collective force. They fear no formidable enemy, willing to sacrifice their lives, and resolutely defend the dignity of the nation [14]. Their heroic actions demonstrate the loyalty and commitment of Chinese-style collective superheroes to the country and the nation.

B. Media Rituals Build Collective Memory from the Perspective of Big Data

Main theme movies are of great significance in the development process of the Chinese film industry. They play an important role in reflecting national identity, spreading mainstream ideology, and promoting the spirit of the times. At the same time, they also promote the development of main theme movies in both quantity and quality. There is a significant improvement. With the development of the big data era, the characteristics of big data have been summarized into four "V", including volume, variety, value, and velocity. Among them, the main theme film as a media communication content reflects the important value of memory [15].

As a form of media communication, the media ritual of the war-themed film *The Battle at Lake Changjin* plays a role in excavating collective memory and constructing heroic images in the context of the COVID-19 era. In his book *Media Rituals: A Critical Approach*, British communication scholar Nick Couldry mentions that in a media-saturated society, media relies on the symbolic power of rituals to construct the myth of media as a social center. Media rituals refer to cultural practices and behaviors that have symbolic and performative qualities, where audiences are invited to participate in public events through the media, creating a sense of collective participation. Media rituals are more about symbolic expressions of rights, providing a sense of symbolic cognition, affirming identity, and satisfying the need for recognition. When the number of participants in the media ritual reaches the majority perceived by the audience, the audience transitions from being passive participants to active ones. When the media ritual is transmitted to the audience through the process of "involvement", collective memory of individual audiences is constructed. In terms of media rituals, the film *The Battle at Lake Changjin* combines the theme of the War to Resist US Aggression and Aid Korea in the context of the pandemic, expressing the idea of unity and overcoming difficulties in the face of a grand war. It portrays the collectivist heroism in the face of adversity. Through the construction of the ritual, the film reconstructs a "real story" that aligns with the "memory" in the "cognitive schema". It evokes a complete set of lifestyles based on the background of resisting US aggression and aiding Korea, intertwining the film with the existence of individuals, creating a media ritual where individual memory merges with collective memory.

VII. CONCLUSION

From the perspective of big data, War-themed mainstream films in China and Russia share similarities and exhibit distinct characteristics within the realm of film aesthetics. Chinese cinema has been greatly influenced by Soviet films, showcasing a strong expression of patriotic ideology. As both countries have developed, their films have embraced new paradigms. Russian cinema emphasizes the reshaping of national spirit, while contemporary Chinese war-themed films focus on the integration of art and commerce, highlighting the resonance with the times.

Shaping Chinese-style superheroes from the perspective of big data, particularly emphasizing the construction of national identity narratives.

Movies are the product of technology. The use of big data technology changes the strategy and decision-making model of the Chinese film industry through data collection, statistics and analysis of audiences, movies, theaters and other objects, thereby providing many opportunities for China's main theme film production, marketing, screening and so on. Each link brings an interactive management and operation model. The stronger assumptions and authenticity brought by digital technology give the main theme movies a stronger audio-visual impact, and the image style is more in line with the audience's aesthetics. Based on the big data characteristics of the Internet era, the online ticketing and movie data of the ticket sales platform are relatively transparent, and can implement relevant content delivery more accurately and quickly. Main theme movies can use the platform advantages and big data resources of the Internet to accurately locate the target audience. Effectively adjust the theme, narrative and content of the movie accordingly, and formulate correct marketing strategies.

War-themed mainstream films possess spectacular and grandiose visual characteristics. They are closely related to the national sentiments of each country and can reflect a nation's mainstream aesthetic trends. From a commercial value perspective, war-themed mainstream films have significant development potential in both China and Russia. The visual presentation, narrative construction, and communication effectiveness of these films are crucial factors for the growth of the film market. Russia has a substantial traditional advantage in creating war-themed mainstream films, making it a focal point of study for the Chinese film industry. By comparing the similarities and differences in the aesthetic pursuits of China and Russia, significant creative inspiration can be derived for domestic films. Looking back from a historical perspective, both countries place great importance on the expression of ideology, where patriotism is a vital element in their war-themed mainstream films. Russia adheres to the legacy of their steadfast spirit in defense of their homeland, while Chinese films place greater emphasis on the portrayal of heroic figures within specific genres. From a perspective of humanistic reflection, Russian films have continuously reflected on the traumas brought about by war during periods of uncertainty. They have created a substantial number of anti-war films. On the other hand, Chinese films have moved away from the portrayal of larger-than-life heroic figures and instead focused on depicting human nature, making introspection on human nature a central theme of their films. In the creation of contemporary war-themed mainstream films, the remakes of classic movies have revitalized the Russian film market, while Chinese films are more willing to showcase the prowess of modern-day soldiers, using movies to exhibit China's present-day image as a strong military power. Emphasizing the construction of national identity narratives in Chinese war-themed mainstream films, they highlight expressions that resonate with the current era. Improve the image of Chinese superheroes from the perspective of big data. As a medium of communication, use big data technology, films contribute to the dissemination of collective memory and the integration of individual and collective memories through media rituals, enhancing audience identification. Overall, the development of war-themed mainstream films holds significant importance for the Chinese film industry. By watching these films, audiences enhance their sense of national identity, fostering a stronger cultural confidence.

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