A breakthrough in the genre paradigm in the process of governance modernization: the construction of realistic aesthetics in films and television series on anti-gangster themes

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Abstract: Starting from realism aesthetics, combined with genre research and ideological criticism methods, this paper systematically expounds the aesthetic orientation and aesthetic motivation of Chinese anti-crime film and television creation since 2018. Such works construct the aesthetic transformation system of political discourse with the help of realistic image rhetoric, and complete the dialectical unity of main theme and commercial aesthetics in the innovation of typology. Therefore, the anti-crime film and television works from "Anti-crime · Decisive Battle" to "Anti-crime Storm", "Anti-crime action", "Crazy", "Anti-crime" and other works have gradually formed a unique narrative mode and artistic style of this type of film and television works, and more generally gave birth to unique aesthetic characteristics. The creative path of this type is not only a breakthrough in the traditional film and television works involved in the case, but also an innovation and enrichment of the new mainstream suspense film and television works, and a new breakthrough in the aesthetic expression of the type of film and television art.

Keywords: Anti-Crime Theme; Realism Aesthetics; Type Expression; People

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1 Introduction

In early 2018, the Party Central Committee decided to launch a three-year campaign to combat organized crime. On January 28 of the same year, the Central Political and Legal Affairs Commission, in accordance with the Party Central Committee's directive, convened a national video and telephone conference on the campaign, thus launching the nationwide campaign. This type of creative work, along with the three-year cycle of the campaign (2018-2020), has evolved narrative paradigms and continuously generated new aesthetic forms during the regularization of the campaign, forming a sub-genre of crime films with Chinese characteristics. The persistence of this creative boom is essentially an artistic response to the modernization of national governance. As the campaign shifts from campaign-style governance to institutionalized governance, film and television creation simultaneously undergoes a paradigm shift from case reproduction to value construction. The typological characteristics of anti-gangster films and television are rooted in the inherent prescriptive nature of their political narratives. As a sociological examination of criminal gangs and their patronage networks, this type of work achieves ideological encoding through a triple lens: first, it dissects the capital accumulation process of organized crime organizations as a coupling of power patronage and monopoly of violence ; second, it uses the "dual personality" narrative of officials who protect them to reveal the corrosive effects of corruption-breeding mechanisms on the political ecology; and third, through the ritualized presentation of judicial justice, it constructs the institutional self-purification capacity of "turning the blade inward." This creative approach is both an aesthetic transformation of the political significance of the special campaign and a concrete practice of filmmakers' commitment to a "people-centered" creative philosophy.

2 Keeping up with the Party's pace: A socialist perspective on cracking down on gangsters and eliminating evil

2.1 Closely follow the sharp sword of the special campaign to crack down on gangsters and eliminate evil, and consciously publicize the hardships of the campaign.

To fundamentally understand what constitutes anti-gangster-themed film and television works, we must first clarify the definition of the "new mainstream suspense genre." New mainstream suspense films are defined by techniques such as "hidden narratives, multiple intersecting narratives, and the fusion of personal struggles with broader historical destinies." [1]. It was also stated that Chinese new mainstream suspense films share a consistent suspenseful plot, with protagonists facing dilemmas and deep, unresolved inner struggles, manifesting in tragic, comedic, or a blend of tragicomic and comic elements. Therefore, the new mainstream suspense genre specifically refers to a genre that implicitly communicates values through suspenseful narrative techniques within the framework of mainstream ideology. Its core difference from traditional crime dramas lies in: "The former emphasizes the dialectical unity of the rule of law and the people's perspective, while the latter often focuses on the spectacular presentation of crimes." As a distinct subgenre of the "new mainstream suspense genre," anti-gangster-themed films and television works break away from the stereotypes of crime-themed works, striving to highlight the artistic characteristics of the genre through aesthetic expression. At the same time, they stay close to reality, achieving a realistic visual expression. Specifically, it comprehensively recounts the numerous difficulties encountered during the three-year anti-gang campaign, including the complex intertwined networks of criminal gangs, the difficulties in investigating and collecting evidence, the arduous task of mobilizing the public to expose crimes, and the challenges of dismantling gangs and families involved. For example, the film "Sweeping Black, Decisive Battle" dramatizes the micropolitical landscape of "state power versus local power" through its dramatic depiction of "street politics." The narrative setting of Jin Zhibiao inciting criminals and creating mass incidents, like Foucault's discussion of power, is a concrete manifestation of the "capillaries of power." The TV series "Kuang Si" constructs a narrative framework spanning 20 years, juxtaposing suspenseful narratives with anti-corruption narratives and integrating marketization into the main theme, creating a "polyphonic" soundtrack. On the one hand, it uses the Huang Cuicui murder case as a starting point to reveal the beginnings of Gao Qiqiang's crimes. On the other hand, it uses the "breaking the umbrella and destroying the network" campaign to echo the normalization of the anti-gang and evil policies in the new era.

2.2 Relevant party and government departments participated in the creation to fully demonstrate the results of the crackdown on organized crime.

Films and TV series on the campaign against organized crime, including the films "Sweeping

Black, Decisive Battle," "Sweeping Black Heroes," "Sweeping Black Operations," "Sweeping Black: Never Give Up," and "Strike Black," as well as the TV series "Sweeping Black Storm," "Punishment," and the 2023 chart-topping drama "Kuang Biao," were all co-produced or co-produced with relevant Party and government departments. The TV series "Sweeping Black Operations" was produced in collaboration with the Central Political and Legal Affairs Commission's Comprehensive Political Supervision Bureau, the Supreme People's Court's Anti-Organized Crime Office, the Supreme People's Procuratorate's Anti-Organized Crime Office, the Ministry of Public Security and the Ministry of Justice, and relevant political and legal departments in Beijing and Hunan. The 2023 hit drama "Kuang Biao" is not only a project funded by the Zhejiang Cultural and Art Development Fund, but also directed by the Central Political and Legal Affairs Commission's Propaganda and Education Bureau and the Central Political and Legal Affairs Commission's Comprehensive Political and Legal Affairs Information Center, and co-produced with the Propaganda Department of the Zhejiang Provincial Committee of the Communist Party of China. It also possesses a unique artistic depth compared to previous TV series of similar genres, reflecting the Party's unending fight against "evil forces" while simultaneously "breaking the umbrella," turning the blade inward to maintain the purity of the political and legal community. "Sweeping Black, Decisive Battle" is a film directed by the Publicity and Education Bureau of the Central Political and Legal Affairs Commission, with support from relevant political and legal departments of the CPC Huizhou Municipal Committee. The film "Sweeping Black Heroes" is a project supported by the State Administration of Radio, Film, and Television. It is part of the "I Am a Policeman" series of films on public security heroes and models, produced by the Publicity Bureau of the Ministry of Public Security. Based on the anti-gang hero Yang Chun, Deputy Director of the Jiaocheng Branch of the Ningde Municipal Public Security Bureau, the film depicts the journey of grassroots police officers overcoming the obstacles of family-based forces and dismantling a local family-based gang-related organization.

Films and television series on the campaign against organized crime, such as "Sweeping Black Storm," embody the achievements of the current national campaign against organized crime and offer a visual and artistic expression of this campaign. [2]. In "Sweeping Black Storm," the central inspection team arrives in Luteng City under a gloomy sky, dominated by a cold, overcast palette. The film's integrated audiovisual elements — the gloomy imagery, the cold surroundings, and the shrouding rain — imply a profound ambiguity about the difficulties the team will face during their investigation and further allude to the bleak social landscape of Luteng. These cinematic elements permeate the series "Sweeping Black Storm" with a realistic aesthetic. In the film "Sweeping Black Storm," the film opens with a crowd watching a Chaoshan Yingge dance performance amidst heavy rain. The righteous Yingge dance, performed amidst the rain, suggests that justice is concealed while evil lies in the open. Parallel and interwoven montages depict officials from various levels of the Political and Legal Affairs Commission holding meetings to coordinate the campaign, interspersed with scenes of criminal gangs forcing women into prostitution and violently collecting debts, highlighting the dark social realities of the Wanhai region. The film also uses the aptly named line, "The water in the Bay is deep; it will drown you," to highlight the arrogance of organized crime groups. By utilizing the rich and diverse rhetorical aesthetics of these films and television series, the film emphasizes the hard-won success of the crackdown on organized crime.

2.3 The balance between narrative typology and originality expresses the Party's determination to build a country ruled by law.

TV series like "Sweeping Black Storm," "Punishment," and "Kuang Biao," as well as films like "Sweeping Black: Decisive Battle," "Sweeping Black Heroes," "Sweeping Black Operation," and "Sweeping Black: Never Give Up," all utilize cinematic language to vividly portray reality, composing a series of "songs of victory." These anti-gangster films and television series share the following artistic characteristics: First, they employ the binary opposition narrative model of film and television art; second, they employ a three-act narrative structure. Third, they employ a traditional Chinese grand finale of triumph, depicting the Party's righteous actions that completely crush the evil forces. This elevates the theme, reflects the significant achievements of the Party Central Committee's three-year campaign against organized crime, and expresses the Party's resolve to build a socialist country under the rule of law with Chinese characteristics. For example, the 2023 hit drama "Kuang Biao" exhibits the following key narrative and typological characteristics: First, it employs a traditional linear narrative at the beginning, combining flashbacks and flashbacks. Second, it concludes with a traditional Chinese happy ending, creating a logically closed loop and highlighting the absolute justice of the campaign against organized crime and its inevitable victory over the evil forces. Third, by the end, the series develops a narrative paradigm that is both unexpected and reasonable, with a traditionally happy ending, creating a seamless connection between the beginning and the end. The time span of the series also holds dual significance. It not only showcases the entrenched and stubborn nature of criminal gangs, but also implies the enduring commitment of law enforcement to "punish all evil." The series' narrative design transcends the traditional "symbolic" portrayal of criminals in crime dramas, instead reflecting the deeper core of social governance through the arc of character arcs. The Party's policy orientation, characterized by its

integration of government and the people, and the people's real-world demands essentially form a dialectical unity. The campaign against organized crime embodies both the Party Central Committee's institutional design to uphold the authority of the rule of law and the people's urgent desire for fairness and justice. This resonance between policy and public opinion is manifested in two aesthetic approaches in film and television production: the former demonstrates the effectiveness of national governance through institutional narratives, while the latter builds a space for emotional identification through narratives of everyday life. Together, these two elements constitute the narrative power of works about organized crime.

3 Listening to the Voice of the People: A Creative Perspective Deeply Rooted in Reality

2.1 Drawing on real cases, striving for authenticity.

Reality is the foundation and soul of film and television art creation. Even more so than other art forms, it must be rooted in reality and draw upon real-life events. At the beginning of this century, China's film and television industry experienced rapid development, producing numerous outstanding and high-quality works. However, numerous problems also emerged. The subject matter was monotonous, homogeneous, and plagiarism and distortion were commonplace. At the time, restrictions imposed by laws and regulations, as well as guidelines for film and television creative selection, led to a lack of innovation in creative themes, with the selection of broad and clichéd topics. The most fatal issue was a detachment from reality and a fabrication of everyday life. While the reasons for this are complex, detachment from reality and from the daily lives of ordinary people are dangerous for the film and television industry and its practitioners. "Life is not simply a linear unfolding of moments — life within clock time. We must live within time—in the time of life, or continuity, which is always part of something larger, also known as the reality of 'fluid continuity.'" [3]. Reality, rooted in life, is both the fertile soil for film and television creation and the source of its vitality. Discovering, exploring, and applying reality, while listening to the voices of the people and humbly learning from them, is the true lifeblood of film and television art. At the same time, it is also the core creative concept that supports the revitalization of anti-gangster-themed film and television works and their active participation in the decisive battle against gangsters and evil.

From the late 1990s to the early 2000s, dramas and films about organized crime (the precursors to today's anti-gang themes) were a popular genre. However, the emphasis on portraying gang leaders as protagonists in these dramas was unimaginable at the time. " The dramas portrayed the criminals so vividly and three-dimensionally that some critics argued that the portrayal of the villains was biased, leading to considerable controversy following their broadcast. " [4]. For example, Sun Honglei's portrayal of Liu Huaqiang in the TV series "Conquer" left a deep impression on audiences. As a gang leader, he met his demise due to various practical reasons. However, the character was portrayed with full character, demonstrating loyalty and a strong sense of affection. In the crime drama "Black Hole," Chen Daoming's portrayal of Nie Mingyu, the son of the deputy mayor, was also controversial. He appears gentle and modest, but in reality, he is the leader of the largest local criminal gang. The detailed portrayal of a gang leader was unimaginable in the society at that time. With the successful convening of the 2018 special campaign to crack down on gangs and eliminate evil, "cracking down on gangs and eliminating evil" has been elevated to a national action, making "cracking down on gangs and eliminating evil" a proprietary term. Therefore, the theme of cracking down on gangs has made a comeback. On the one hand, it is to follow the trend of the Party to build a socialist country under the rule of law and realize socialist modernization. On the other hand, it is a response to the people's voice and a "realistic" portrayal of reality. Therefore, with the victory of the special campaign to crack down on gangs and eliminate evil in 2021, a large number of excellent film and television works such as the TV series "Sweeping Black Storm" and "Kuang Bi", and the movies "Sweeping Black Operation" and "Sweeping Black: Never Give Up" have also emerged one after another.

Case studies in films and TV series focused on the campaign against organized crime are often based on typical real-life examples or major, nationally resonant organized crime cases. For example, in the TV series "Kuang Biao," the criminal gang of Gao Qiqiang and his brother Gao Qisheng was modeled after the Sichuan underworld gang of the Liu Wei and Liu Han brothers, while their organizational structure was inspired by the Dalian Xu family's organized crime case. In the TV series "Sweeping Black Storm," Gao Mingyuan's character was modeled after the Wen Liehong organized crime case. Many individual incidents and cases in the series are also adapted from real-life cases. For example, Sun Xing is based on Sun Xiaoguo, the Sun Xiaoguo case in Yunnan, and the "Meilidai" loan scheme he ran is a reference to the real-life "naked loan" scheme that defrauded numerous young women. The Yang Dongcai case was based on the Mawangdui vegetable robbery case in Changsha. The disappearance of Mai Zili was based on the Hunan playground corpse case. The film "Sweeping Black: Decisive Battle" is also an artistic adaptation of numerous real-life cases. For

example, major gang-related cases that rocked the nation, such as the Chen Haitao violent demolition case, the Sun Xiaoguo case, the Du Shaoping construction site corpse burial case, and the Deng Liyong forced prostitution case, provide a solid grounding and support for films and television series focused on the fight against organized crime: a sense of authenticity. This authenticity stems precisely from the realities of life. These real-life materials, after artistic processing, do not evoke a sense of alienation in the audience, but rather a strong sense of authenticity. These real-life prototypes are even more brutal and authentic. By drawing from real-life material and then processing it with audiovisual elements, these films and television series on the fight against organized crime achieve a strong sense of authenticity. At the same time, through artistic expression, they also mitigate the bloodiness and cruelty of the original cases, creating a mutually beneficial effect.

3.2 The characters are lifelike and vivid, real and down-to-earth

In film and television narrative, character creation is a core issue. The anti-gangster theme reinforces this duality: First, the artistic translation of real-life cases requires a balance between real-life prototypes and dramatic fiction , as exemplified by the dialectical treatment of Gao Qiqiang's street smarts and criminal personality in "Kuang Biao"; second, the inherent ethical power of the subject requires a deep analysis of the mechanisms of human alienation , as exemplified by Li Chengyang's transformation from elite police officer to shady broker in "Sweeping Black Storm ." This creative logic fosters the construction of "life-like" characters, fostering a cross-media narrative ecosystem through "participatory cultural communication" through re-creation of short videos and meme - based imitations. This has enabled the anti-gangster theme to transcend its formal framework and spark massive user interaction on platforms like Douyin and Bilibili. The paradigmatic innovation of character creation in this genre is reflected in the construction of a three-pronged genealogy: first, the circular depiction of "villains," such as Zhao Pengchao in the TV series "Punishment," who dispels the stereotype of traditional villains with his refined image; second, the gradual psychological transformation of "protective umbrella characters," exemplified by Zheng Gang's rift between public ethics and his desire for power in the film "Solid as a Rock"; and finally, the saintly treatment of "positive characters," such as An Xin in the TV series "The Storm , " who achieves a pure expression of professional ethics through emotional suspension , namely, actively ending her relationship . This taxonomic practice is essentially a typological reworking of Forster's " round character " theory, expanding the boundaries of realism while maintaining ideological security. From a communication perspective, a multimodal communication matrix transforms character symbols into cultural consumption units. This reconstruction process has a dual demystifying function: on the one hand, it dispels the terrifying image of criminal forces through ghost videos such as "outlaws"; on the other hand, it uses memes to achieve a secular translation of anti-crime heroes. This communication innovation is reflected in the cross-platform data landscape, such as the role imitation trend in WeChat Moments, and more deeply reflects the public's collective psychological projection of the rule of law construction - completing the value recognition of real governance through virtual participation.

In the narrative system of films and television series focused on anti-gangster themes, the quality of the characterization of the villain is central to whether the genre can achieve the artistic depth of "penetrating and incisive." From a methodological perspective, the artistic construction of such characters presents two paradigms: " flat " and " round " characterization strategies, based on E.M. Forster 's character typology theory. In Aspects of the Novel, the renowned writer E.M. Forster proposed that " a complex novel often requires both round and flat characters," providing a theoretical framework for typological narratives in film and television [5]. The construction of flat villains possesses significant narrative functionality. In cases like Jin Zhibiao in "Sweeping Black: Decisive Battle," the An Yiming and his wife in "Sweeping Black Operation," who both appear as entrepreneurs and possess multiple criminal underbelly, and the Zhao family in "Punishment," whose symbolic characteristics are prominent, the creators construct a discursive system that allows the audience to quickly decode the network of criminal forces through the reinforcement of single-dimensional traits (such as greed and brutality), symbolic behavioral patterns (violent debt collection, power rent-seeking), and stereotypical visual representations. This creative strategy, based on Forster's "single-idea creation," while achieving narrative goals such as intensifying the tension between good and evil and revealing the structure of the criminal group, also exposes aesthetic limitations such as a lack of psychological depth and stagnant character development. Compared to the flattened strategy, the creation of round characters presents a complex aesthetic breakthrough. Forster noted, "Round characters are complex and changeable, their overall transformation unpredictable." Take, for example, the evolution of Gao Qiqiang in "The Storm. " His "alienation" from fishmonger to gang boss is a microcosm of the social disorder that has emerged during the transition to a market economy. His life trajectory reflects the bittersweet experiences of ordinary people in the real world and invites reflection on the alienation

of human beings in the process of social development. The portrayal of rounded characters in films and television series focused on anti-gangster themes is, in essence, the product of a deep dialogue between genre narrative and social reality. The success of Gao Qiqiang's case signals a paradigm shift in this genre from "exposing the criminal process" to "analyzing the mechanisms of criminal psychology." This shift not only aligns with Forster's theoretical anticipation of the "unpredictable" nature of rounded characters, but also achieves an organic fusion of typological narrative and realistic aesthetics by showcasing the complex interplay between individual destinies and institutional environments during a period of social transformation.

The narrative innovation of films and television series focused on anti-gangsterism campaigns is particularly evident in the symbolic construction of the protective umbrella system of criminal gangs and the complex portrayal of officials. This genre employs a visual interpretation of the network of power and protection, as exemplified by the giant incense-coiled umbrella installation at the Zhao Clan Ancestral Hall in the film "Punishment." This abstract system of corruption is concretized into ritualistic spatial symbols — 54 miniature protective umbrella units resembling playing cards, ultimately converging into an umbrella-like power network permeating all areas of urban governance. This symbolic narrative not only reveals the collusion between criminal gangs and the bureaucracy but also metaphorically deconstructs the erosion of social legitimacy by the "umbrella-like protective system," thus forming a uniquely politically critical aesthetic characteristic of this genre. In terms of characterization, protective officials often employ a strategy of "dual personality construction," transcending the traditional binary paradigm of good and evil. Taking the character lineage in "Sweeping Dark Storm" as an example, the creators employed the "power ladder mirroring" technique to construct a hierarchical picture of corruption: from grassroots police officer Hu Xiaowei's "self-rationalized degeneration , " whose "last" psychological monologue forms the narrative anchor of moral decline, to Public Security Bureau Chief He Yun's "identity dilemma , " the conflict between public office responsibilities and personal ties , to Vice Governor Wang Zheng's "institutional power rent-seeking," forming a complete narrative chain from individual alienation to systemic corruption. This construction strategy effectively avoids the tendency toward moralizing that can result from flattening the narrative, instead revealing the mechanism by which institutional loopholes alienate human nature through the gradual psychological changes of the characters.

The portrayal of Deputy Mayor Zheng Gang in "Solid as a Rock" marks a paradigm shift in the portrayal of " rounded " officials who protect the government. This character is situated within the triple opposition of "public ethics, private emotions, and the desire for power." His surface personality encompasses social roles such as model official, benevolent father, and anti-gang pioneer; his deeper personality reveals a multifaceted alienation characterized by political opportunism, emotional manipulation, and violent crime. The author employs a "mirror narrative " technique, instrumentalizing his wife, mistress, and adopted son to deconstruct the " essentialist " tendency of power beneath the veneer of official morality. In particular, the juxtaposition of Gothic imagery of a corpse hidden within a wall and a montage of grand scenes of municipal construction creates a highly critical metaphor for power, making this character a classic " pathological specimen " for dissecting the dark box of officialdom. This complex characterization strategy is essentially a creative transformation of Forster 's theory of " rounded characters. " By dramatically juxtaposing the public identity and private desires of the protective official, the author achieves a profound analysis of the mechanisms of power alienation while retaining the dramatic tension required by stereotypical narratives. This "de-stereotyped" portrayal method not only enhances the realistic texture of the anti-gang theme, but also deepens the political narrative depth of this type of work by showing the complexity of human nature's decline and institutional game in the anti-corruption struggle.

The portrayal of "round" protective officials, such as County Magistrate Cao Zhiyuan in the film "Sweeping Black: Decisive Battle" and He Liming in the TV series "Kuang Biao," has become a common artistic technique in anti-gang -themed works, and has also formed an aesthetic characteristic of the portrayal of protective figures. While the portrayal of "round" protective figures has inherent advantages and is the mainstream character creation direction in anti-gang-themed films and television series, the creation of flat characters has not been abandoned. The portrayal of "flat" protective officials in many anti-gang-themed films and television series is also common in this genre. For example, in the TV series "Kuang Biao," the high-ranking mayor of Jinghai City, Zhao Lidong, and his henchman, Secretary Wang, are both classic "flat characters." From the outset of the series, Zhao Lidong is immediately revealed to be a corrupt official driven by greed. He first acts as a protective umbrella for former Jinghai gang leader Xu Jiang, then orchestrates numerous criminal activities and serves as a talisman for Gao Qiqiang's criminal gang, which has plagued Jinghai for years. He is portrayed as a blatantly corrupt official. His henchman, Secretary Wang, is no different, repeatedly threatening and soliciting Li Xiang and others, and organizing assassins to eliminate anyone threatening Zhao Lidong. The

series directly exposes his sinister and ruthless character, a traitor to the evil.

Positive characterizations in films and television series focused on the campaign against organized crime exhibit distinct stereotypes. Despite a tendency toward flattening, this paradigmatic writing constructs typicality through the distillation of personality traits, forming aesthetic symbols that mirror the times. " However, flat characters do not necessarily mean simply stereotyped or formulaic. Their unique personality traits easily become archetypal figures in film and television works, reflecting the spirit of the times and presenting unique aesthetic significance and value. [6]." In "The Storm," the characterizations of An Xin and Li Xiang embody the narrative tension of these stereotyped characters. On the surface, An Xin appears as a steadfast idealist. His transformation from a young police officer to a veteran detective embodies the core socialist values — he has consistently fulfilled his police mission throughout his more than two decades of stagnation, ultimately achieving the eradication of organized crime through the self-suspension of his emotions. Comrade Xi Jinping once said, "For such a large country, the responsibility is immense, and the work is arduous. I will be selfless and live up to the people. I am willing to achieve a state of 'selflessness' and dedicate myself to China's development. [7]" An Xin's "character image" forms a narrative echo with the political discourse system, allowing the character to transcend the lone hero paradigm and sublimate into a personified representation of institutional justice.

4 Breaking through social scars: seeking a path to solve practical problems

4.1 Role of film and television and build a participatory education scene

Compared to traditional mainstream film and television works, works on the campaign against organized crime, through the new media matrix of "interactive bullet screens, secondary short video creation, and emoji distribution," transform one-dimensional warning education into cultural practice for young people. For example, the subculture phenomenon of "Reading Sun Tzu's Art of War and Appreciating a Strong Life" in the TV series "Kuang Biao" ("The Storm") has emerged. The educational function of film and television works transcends the boundaries of the screen, forming a closed-loop communication cycle of "viewing-deconstruction-reproduction." Interactive communication based on internet platforms and mobile social media has transformed legal education on the campaign against organized crime from an institutionalized communication program into a

tangible practice, validating Henry Jenkins 's theory of "participatory culture," in which "consumers become producers [8]." Specifically, first, they transcend scale, depicting the diverse growth of organized crime. For example, the Zhao family, headed by Zhao Xiaosheng, in the TV series "Punishment," reveals the horrors of clan-based organized crime and the underlying causes. Second, they offer in-depth portrayal and analysis, showcasing the experiences of organized crime leaders and the formation of their gangs. Viewers delve into the complex social and human factors behind their actions, understanding the root causes of their crimes. For example, the TV series "Kuangbiao," which focused on Gao Qiqiang's life and the formation of his gang, sparked a strong social response. Gao Qiqiang's character and personality sparked heated discussions on social media platforms like Weibo and WeChat, and even became a hit on short video platforms like Douyin, sparking widespread discussion on social media. Third, leverage the verisimilitude of film and television art to deeply immerse the audience in the plot. By utilizing elements such as real-life cases, real-life prototypes, and real-life narratives, the film deconstructs authenticity and enhances realism, thus presenting a more comprehensive and three-dimensional "story" on screen. This deeply resonates with the audience and serves as a warning.

4.2 Revealing social "scars" and smoothing social "wrinkles"

The aesthetic core of films and television series focused on the campaign against organized crime lies in the creative application of the neorealist paradigm. These works construct a sense of reality through multiple simulations, including plot simulations of social textures, the re-creation of anthropologically observed details, a naturalistic lighting scheme, and a lived-in dialogue system. This creates a "hyper-real" aesthetic effect. This artistic strategy not only bridges the gap between the representational text and the real world but also, through the visual activation of traumatic memories, allows viewers to experience a "psychological presence" through the cognitive mechanism of " mirror neurons. " [Mirror neurons are specialized neurons that activate when observing the behavior of others, producing similar responses. This response mechanism enables us to understand the actions and emotions of others, thereby building social connections and human culture. Mirror neurons are widely distributed throughout the human brain, primarily concentrated in the premotor area, parietal lobe, and temporal lobe.]For groups who have suffered from power violence and institutional injustice, the screen space becomes a traumatic site that carries collective memories, transforming realist aesthetics into a revealing

agent of social pathology. China's rapid development model during the reform and opening-up process, while creating an economic miracle, has also spawned modern symptoms of capital alienation and institutional lag. Anti-organized dramas deconstruct organized crime as a metaphorical symbol of the "shadow of developmentalism" — both parasites in the institutional cracks of a period of social transition and products of the alienation of human nature under the tide of materialism. This aesthetic treatment of "real scars" transcends the mere exposure of social problems, instead achieving a dual therapeutic function through "trauma narrative": on the one hand, the ritualized presentation of judicial justice fosters collective institutional confidence; on the other, through the disenchantment of imagery, it liberates the audience from the entanglements of traumatic memory and fosters a commitment to the value of building a society ruled by law. This practice of realistic aesthetics essentially constitutes an aesthetic medium between social psychological repair and the dissemination of political ethics.

4.3 Always " people- oriented" and seek fairness and justice

The core of films and TV series focused on the campaign against organized crime lies in their depiction of people. Whether they are protagonists, villains, protective figures, or other key figures within the genre, this "people-oriented" approach to character creation is another key aesthetic characteristic of these films and TV series. This is primarily reflected in the comprehensive and detailed portrayal of characters within the series. Beyond the series itself, this emphasis is expressed through listening to the audience's needs and strengthening communication and exchange with them in narrative structure and characterization, thus achieving a two-way exchange between creators and the public. This model provides the audience with ample "space," or "blank space." In the aesthetics of reception, "calling structure" refers to the "blank space" within a work. The audience can fill this blank space based on their own experience, thereby gaining their own unique experience. These films and TV series not [9]only satisfy the people's inner experiences and imaginations of society, but also serve as a perfect reflection of the Party's dedication to serving the people. Whether it is the Li Shichang gang that was protected by Deputy Mayor Zheng in the movie "Solid as a Rock", or the Gao Qiqiang criminal group that was punished by law and its protector Zhao Lidong and his supporter He Liming in the TV series "Storm", they all could not escape the fate of being punished by justice. This is also the inheritance of the traditional ancient wisdom of "the people are the foundation of the country" and the modern party's original intention of "serving the people".

The above narrative logic profoundly illustrates the Chinese Communist Party 's governance capacity, based on its "people-centered" political ethics and institutional anti-corruption approach. Its core value orientation is that, regardless of the degree of "GDP dependency" of organized crime on the local economy, or the extent to which power patronage networks extend across administrative levels, any capital accumulated through " power patronage " and " monopoly of violence " will inevitably face a comprehensive liquidation. This governance practice not only dismantles the traditional authoritarian system's privilege of "no punishment for officials," but also, through the pervasive presence of judicial justice, ensures the governing philosophy of "no small matter concerning the people's livelihood." This governance model not only overcomes the dilemma of "selective law enforcement" in the traditional bureaucratic system but also achieves a paradigm shift from campaign-style governance to rule-of-law governance. Ultimately, it points to a return to the values of political ethics—the creative transformation of a people-centered governance philosophy within the context of a risk society. At the 20th National Congress of the Communist Party of China, General Secretary Xi Jinping issued a profound call: "Comrades, the times are calling us, the people are expecting us. Only by unwavering resolve and unremitting efforts can we live up to the times and the people." [8]. The people's pursuit of fairness, justice, and a better life are the ultimate ideals and goals of the Party. While the campaign against organized crime has become a regular occurrence, the Party's pursuit of fairness, justice, and a better life for the people remains unchanged. Films and television series focused on the campaign have consistently adhered to the core principle of realism, ensuring that the audience genuinely identifies with the work and its values. This [10]"people-centered" aesthetic of realism is unchangeable; it is the "living soul" of this genre and the most culturally powerful aspect of these films and television series. Finally, borrowing from the dialogue between Cao Zhiyuan (played by Zhang Songwen) and Song Yirui in the film "Sweeping Crime: Decisive Battle," we ask, "Can you guarantee that the next official will be a good official?" The answer is, "I can't. But I'll arrest everyone I see." This is perhaps the most meaningful aspect of films and television series focused on the campaign.

5 Conclusions

"The people are the creators of history, and the masses are the true heroes." [Xi Jinping, Selected Readings from Xi Jinping's Works, Volume 1[M]. Beijing: People's Publishing

House, 2023 , 58-59 .]From the blockbuster success of "Sweeping Out Gangs: Decisive Battle" to the relentless success of "Kuang Biao" and the continued popularity of "Solid as a Rock," films and television series focused on the campaign against organized crime have pioneered a new paradigm for mainstream narrative in aesthetic practice. At the same time, they have broken through the traditional narrative model of binary oppositions and explored values infused with socialist ideology with Chinese characteristics. Furthermore, they have closely followed the campaign against organized crime and consciously expressed the overall perspective of the country's achievements in building a socialist country under the rule of law. Films and television series focused on the campaign against organized crime have explored and practiced diverse and innovative character portrayals, bringing the genre's artistic quality to a new peak and demonstrating new breakthroughs in realistic aesthetics. However, there are still some issues with anti-gang film and television, such as insufficiently developed positive characters and overly vivid villains, which have led to some undesirable imitations. However, these issues cannot obscure the unique aesthetic characteristics of this genre. In the future, anti-gang film and television works will further enrich their aesthetic expression and artistic style, and there is great potential for development, ultimately ushering in their own field of aesthetic research.

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