

Creative Chinese Biographical Films through Narrative Effects (2013-2023)

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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v15-i1/24277> DOI:10.6007/IJARBSS/v15-i1/24277

Published Date: 05 January 2025

Abstract

As an important type in Chinese film history, biopic plays an important role in Chinese film history. This study systematically analyzes the historical development, narrative elements, narrative functions and cultural values of Chinese biopics, aiming to reveal the unique status and influence of biopics in Chinese film culture. In terms of narrative elements, this study explores commonly used narrative techniques in biopics, including single-line narrative, double narrative and multiple narrative stories. The narrative function of biopic is mainly reflected in its narrative ability to evoke emotional resonance and convey cultural value. In addition, by dealing with the subject's story through art, they reveal deeper human emotions and social meaning. Therefore, this study focuses on how the innovation of the narrative strategy of biopic can promote the emotional resonance and cultural identity of the audience while improving the artistic expression of the film, thus providing theoretical reference and practical guidance for the research, providing a new academic perspective for the creation of future biopic films, and providing research ideas for the development of China's film industry.

Keywords: Biographical Films, Narrative Strategies, Emotional Resonance, Cultural Value, Chinese Cinema, Historical Figures

Introduction

A biographical film is a type of film that portrays the past or present life of a historical figure (George Caster, 1993). According to Sun Chengjian (2018), biographical films, through the construction of the identity of the subject, fully explain how cultural products such as films and television dramas serve as "carriers" for the ideological reproduction, achieving the goal of "fantasy-like reality reconstruction" through visual symbols and narrative methods. At the same time, the existence of biographical films reflects the inherent emotional structure and aesthetic needs of audiences for "substitutive satisfaction." Biographical films differ significantly from other categories of films; hence, they hold an irreplaceable position and function in the study of film art.

Over the past decade, Chinese biographical films have emerged as a significant genre in both domestic and international markets. As the Chinese film industry has rapidly developed, the period from 2013 to 2023 has seen biographical films in China exhibiting remarkable diversity and innovation in narrative techniques, thematic choices, and character development. Effectively conveying narrative impact in these films and enhancing cultural dissemination in a globalized context has become a core challenge for filmmakers.

Biographical films construct historical figures through imagery, forming an interaction between historical subjects, textual subjects, creative themes, and viewing subjects, which constitutes a complete narrative activity and fulfills the function of cultural memory. These films adhere to their own narrative conventions, establishing a unique genre paradigm (Fan, 2021). This complex narrative demand requires creators to strike a balance between historical authenticity and artistic expression, using innovative narrative techniques to enhance emotional resonance and cultural identity among audiences. Therefore, exploring narrative strategies in Chinese biographical films is a critical breakthrough in finding paths for genre-based creation.

In the past decade, Chinese biographical films have shown significant growth and innovation in the global film market. With the booming development of China's film industry, biographical films have become a vital medium for showcasing Chinese historical figures, cultural values, and social changes. This trend not only reflects the strong cultural identity of Chinese audiences but also demonstrates the unique position of Chinese cinema in the global context. However, despite the increasing importance of biographical films in the Chinese film market, research on their narrative impact remains relatively scarce. Particularly in the rapidly changing cultural and social context of recent years, the narrative strategies, character development, and expression of cultural memory in biographical films face new challenges.

It has been proven that in the past decade, Chinese films have made unprecedented progress, and many successful narrative creation models in terms of box office and public praise can provide effective references for optimizing the narrative strategies of Chinese biographical films. The structure of this study will benefit:

i Schools and Research Institutes: This study can enhance scholars' consensus on relevant terms in film narrative from the perspective of film creation. Based on the characteristics of biographical films, it comprehensively sorts out the narrative strategies of single narrative, dual narrative, and multiple narrative in films from aspects such as timeline, narrative perspective, narrative structure, visual style, and narrative techniques, clearly defining the concepts of "single narrative," "dual narrative," and "multiple narrative." This can facilitate academic exchanges and research among scholars and educators in the field of film narrative under the premise of cognitive consistency. This topic will also profoundly influence and guide Chinese film industry creators, critics, educators, and related scholars in discovering new directions for exploring the beauty of Chinese biographical film narrative.

ii Chinese Biographical Film Industry: This research provides a controllable research paradigm for establishing the connection between film narratology theory and film creation practice. Therefore, this topic is beneficial for creators working on Chinese biographical films, thereby contributing to the overall improvement of Chinese biographical film creation and

providing some inspiration and reference for the genre-oriented narrative creation of Chinese biographical films, enabling a win-win situation between art and commerce in Chinese biographical film creation. It has practical guiding significance and value in avoiding creative risks, especially for creative teams committed to bringing Chinese films to international film festivals.

iii Chinese Government: This study, by exploring the narrative effects of biographical films in the context of Chinese culture and politics, tests the effectiveness of different narrative strategies, reveals the inherent mechanisms of biographical film narratives, and has a positive impact on enhancing the ability to construct “multi-dimensional subjects” and Chinese images in Chinese biographical films in various contexts. In the context of globalization, the study of the “biographer” image in Chinese biographical films can provide some theoretical support for constructing China’s discourse system for external communication and for constructing the image of Chinese people and even China. It is conducive to the external dissemination of mainstream Chinese values and excellent Chinese culture.

The purpose of this study is to improve the quality of Chinese biographical films from the perspective of film narrative. With the optimization and upgrading of the Chinese film industry’s genres and the driving combination of new mainstream film creation modes, Chinese biographical films have been continually exploring new narrative strategies (Wang, 2019). This research aims to delve into the creation and narrative effects of Chinese biographical films from 2013 to 2023. As a biographical film director, the researcher will systematically analyze the narrative strategies, character development, and cultural expressions in these films, summarizing creative experiences and theoretical frameworks that offer practical guidance. This research not only holds academic value but also provides practical references for biographical filmmakers, contributing to the continuous development and innovation of Chinese biographical films in a global context.

Literature Review

In English, a “biographical film” (also known as a biopic) is a film genre that dramatizes the life and achievements of a real historical figure, usually focusing on significant events in the protagonist’s life and ultimately showcasing their accomplishments and glory (Cai & You, 2004). This type of film covers a wide range of subjects, including political figures, entertainment stars, scientists, military leaders, role models, artists, sports stars, gang leaders, etc.

Yingjin (2017) argued that biographical films belong to a niche area of film studies. In his paper “The Narrative Subject and Object of Biographical Films: Choices in Multi-level Life Writing,” he pointed out that while the creation of biographical films has developed rapidly, research on biographical films has lagged (Zhang, 2017).

In the field of literature, biographical studies in the second half of the 20th century opened up new perspectives and topics by returning to the concept of “life writing.” However, research on biographical films has developed slowly due to ongoing controversies. Zhang Yingjin (2017) discovered that many scholars pointed out that the development of biographical films has long been mired in contradictions: on the one hand, “biographical films are seen as a ‘respected but lowly regarded genre’ (Bingham, D., 2010),” while on the other

hand, biographical films have long suffered from the harsh criticism of historians and critics (Zhang, 2017).

The “respected” aspect refers to the genre’s inclusion of many legendary historical figures known to the public (such as Shakespeare and Lincoln) and its attraction to renowned directors (such as Orson Welles and Steven Spielberg), while the “lowly regarded” aspect refers to the genre’s lack of favor among scholars compared to mainstream genres such as drama, musical, and western films. A recent example of this “lowly regarded genre” might be that Spielberg was reluctant to openly acknowledge his film *Lincoln* (2012) as a biographical film (Vidal, 2013).

However, “this long-slandered and misunderstood genre” has received high attention from the film industry even as it has been “criticized and ridiculed” (Cheshire, 2015). In the 1930s, biographical films became a trend, with Warner Bros. investing heavily in their production; by the 1940s, biographical films had rapidly expanded and maintained a high output, often being favored by the Academy Awards for their high quality (Chu, 2020).

The researcher compiled a list of Oscar-nominated Best Picture films over the past ten years (Figure 1), highlighting in red those that are biographical films. In fact, throughout Oscar history, biographical films have had an astonishingly high winning rate.

Of the 92 Academy Awards ceremonies held between 1929 and 2020, 28 Best Picture winners were based on or inspired by real people, accounting for 30.43% of the total. In the 1980s, the prominence of biographical films became even more evident, with five of the ten Best Picture winners during that decade being based on real-life figures (Chu, 2020). “1980 marked a peak, with three Oscar-nominated Best Picture films being adaptations of real-life experiences” (Levy, 2008). Starting from the late 20th century, large-scale investments, top stars, and renowned directors have contributed to the production of numerous biographical films. These films have won many enviable top film awards. Subsequently, “between 2000 and 2009, twelve of the twenty Academy Awards for Best Actor and Best Actress went to actors portraying real people in biographical films” (Vidal, 2013). In addition to the main awards, biographical films have also been active in various other Oscar categories in recent years, including nominations for Best Supporting Actor and Best Supporting Actress in both American and British film awards (Cheshire, 2015). The Oscars, as a barometer of American cinema and a weathervane of film globalization, have contributed to the sustained success of biographical film creation (Chu, 2020).

Biographical films on the list of Oscar best picture nominees in the last 10 years							
The 91st Academy Awards	«Black Panther»	The 90st Academy Awards	«Call Me by Your Name»	The 89st Academy Awards	«Arrival»	The 88st Academy Awards	«The Big Short»
	«BlacKkKlansman»		«Darkest Hour»		«Hacksaw Ridge»		«Black Panther»
	«The Favourite»		«Dunkirk»		«Hidden Figures»		«Brooklyn»
	«Green Book»		«Get Out»		«Lion»		«Mad Max: Fury Road»
	«Roma»		«Lady Bird»		«Moonlight»		«The Martian»
	«A Star is Born»		«Phantom Thread»		«Fences»		«Room»
	«Vice»		«The Post»		«La La Land»		«Spotlight»
	«Bohemian Rhapsody»		«The Shape of Water»		«Hell or High Water»		«The Revenant»
The 87st Academy Awards	«American Sniper»	The 86st Academy Awards	«12 Years a Slave»	The 85st Academy Awards	«Argo»	The 84st Academy Awards	«The Descendants»
	«Birdman»		«American Hustle»		«Love»		«The Help»
	«Boyhood»		«Captain Phillips»		«Beasts of the Southern Wild»		«Hugo»
	«The Grand Budapest Hotel»		«Dallas Buyers Club»		«Django Unchained»		«Moneyball»
	«The Imitation Game»		«Gravity»		«Les Misérables»		«War Horse»
	«Selma»		«Her»		«Life of Pi»		«extremely loud and incredibly close»
	«Theory of Everything»		«Nebraska»		«Lincoln»		«The Tree of Life»
	«The Whiplash Drummer»		«Philomena»		«Silver Linings Playbook»		«Midnight In Paris»
The 83st Academy Awards	«Black Swan»	The 82st Academy Awards	«The Hurt Locker»		«Zero Dark Thirty»		
	«The Fighter»		«Avatar»				
	«The Kids Are All Right»		«L'élève d'un champion»				
	«The King's Speech»		«District 9»				
	«127 Hours»		«An Education»				
	«Inception»		«Inglourious Basterds»				
	«The Social Network»		«Precious: Based on the Novel Push by Sapphire»				
	«Toy Story 3»		«A Serious Man»				
«True Grit»	«Up»						
«Winter's Bone»	«Up in the Air»						

Figure 1: Summary of the 82nd to 91st Academy Awards winning biographical films, Image credit: Researcher Self-made

In contrast to the industry’s continued prominence, biographical films have long been neglected by academia. Despite the ongoing discussions about biographical films within the industry, theoretical research on biographical films remains superficial, leading to ongoing debates about whether biographical films can be considered a distinct genre (Zhang, 2020). Many scholars believe that biographical films have not developed a unique genre style, often relying on melodrama for their narrative structure and drawing on historical films—such as European “Heritage Films” or war films—focusing on individuals rather than groups (Zhang, 2020).

Custen (1992) was one of the earliest scholars to study biographical films. He defined a biographical film as “a film that depicts the life of a historical figure, past or present” (Custen, 1992). Biographical films generally refer to feature films and do not necessarily include biographical documentaries (such as autobiographical documentaries), which are usually categorized under documentary studies (Custen, 1992).

Yingjin (2017) recognized that the boundaries between genres in media culture and academic fields are fluid and permeable, allowing researchers to reconstruct biographical films into a creative research field, further exploring new developments in the intersections of literature and film, history and fiction, memory and imagination (Zhang, 2017). With the advancement

of interdisciplinary research, biographical films have gradually been recognized by academia and given a new, complete definition, with character documentary films also gradually being included in the category of biographical films (Bingham, 2010).

In recent years, biographical films have been given their rightful place. In English, “biographical film” (biopic, bio-pic, bio/pic) refers to a genre of film that dramatizes the personality and life events of a real historical figure, usually focusing on significant events in the protagonist’s life to ultimately showcase their achievements and glory (Cai, & You, 2004). This type of film covers a wide range of subjects, including political figures, entertainment stars, scientists, military leaders, role models, artists, sports stars, and gang leaders.

Research Gaps

The study of Chinese biographical films, especially in the context of narrative strategies and their effects, has several critical gaps in existing literature.

i Theoretical Gaps

First of all, existing literature predominantly focuses on biographical films from Western contexts, with minimal attention to the theoretical frameworks needed to analyze narrative strategies in Chinese biographical cinema. There is an absence of comprehensive studies that explore the relationship between narrative modes (single, dual, and multiple narratives) and their impact on audience engagement and emotional resonance within the unique cultural and social context of China. Secondly, most of the current research adopts general narrative theory without adapting it to the cultural differences of Chinese society, resulting in a lack of suitable theoretical models for Chinese biopics. Thirdly, while biographical films are often analyzed for their storytelling techniques, few studies have examined how different narrative structures influence audience perception, cultural identity construction, and emotional response in Chinese cinema.

ii Methodological Gaps

Previous studies in the field have tended to employ qualitative methods, such as textual analysis or interviews, which, while insightful, lack the empirical rigor needed to generalize the findings to a broader film or audience. There are few studies that combine qualitative and quantitative methods, for example, few studies that use experimental design to validate the results of text analysis. At the same time, few previous studies in this field used creative experiments to test hypotheses about the effectiveness of different narrative strategies.

iii Practical Gaps

Despite the growing importance of biographical films in Chinese cinema, there is a lack of practical frameworks or guidelines for filmmakers. Existing studies do not adequately address how filmmakers can effectively choose or optimize narrative strategies to enhance storytelling quality and audience reception. Chinese biographical films often lack the market competitiveness of their Western counterparts, suggesting weaknesses in narrative strategies and storytelling techniques. Despite China’s growing presence on the global stage, its biographical films have struggled to achieve significant international influence. Research has yet to address how narrative strategies can bridge cultural gaps and enhance global appeal. Current studies rarely analyze the factors that drive audience engagement with biographical

films, such as emotional resonance, relatability of characters, or the balance between authenticity and entertainment.

Research has largely ignored how narrative strategies impact the marketability of Chinese biographical films, both domestically and internationally. While some studies recognize the importance of narrative in biographical storytelling, they rarely address how innovation in narrative structures can contribute to the artistic value and global competitiveness of Chinese biographical films.

iv Social Function Gaps

Biographical films are powerful tools for cultural transmission, yet few studies examine how different narrative strategies can effectively convey Chinese values and heritage to a global audience. The role of biographical films in shaping national and cultural identity, particularly in the context of China's rapidly changing society, is underexamined. There is a need for studies that explore how biographical narratives influence audience perceptions of historical figures and their relevance to contemporary cultural values.

In conclusion, addressing these gaps will not only advance the theoretical understanding of Chinese biographical films but also provide practical insights for filmmakers, producers, and cultural policymakers. This study aims to fill these gaps by systematically analyzing narrative strategies, combining qualitative and quantitative methods, and proposing innovative approaches to enhance the storytelling quality and cultural impact of Chinese biographical films. Through this, the research seeks to contribute to both academic discourse and the practical development of the biographical film genre in China.

Data Collection and Methodology

This study adopts a time-series hybrid research method, and through the comprehensive application of data collection, literature research, observation, questionnaire survey, comparative research and creative experiment, systematically discusses the narrative effects and creative characteristics of Chinese biographical films in the past ten years from multiple aspects such as theoretical basis, case analysis, experimental verification and audience feedback. It reveals the successes and shortcomings of these films in narrative. By comparing the differences and commonalities between different cases, a more general conclusion is drawn.

In the process of implementing the material collection method, in order to identify potential data sources, the researchers comprehensively collected the production data of Chinese biopics from 2013 to 2023 and sorted out the corresponding creative content categories. According to the data released by the State Film Administration of China, a total of 33,233 films were registered in China from 2013 to 2023 (website: <https://www.chinafilm.gov.cn/xxgk/gsxx/dybalx/>), in which the film biography, a total of 107, production overall slow wave rising trend year by year (Figure 2). 2013 was a peak year with a total of 14 biopics released, while 2023 peaks again with 14 films produced. This shows that during this decade, biopics gradually received more attention and investment.

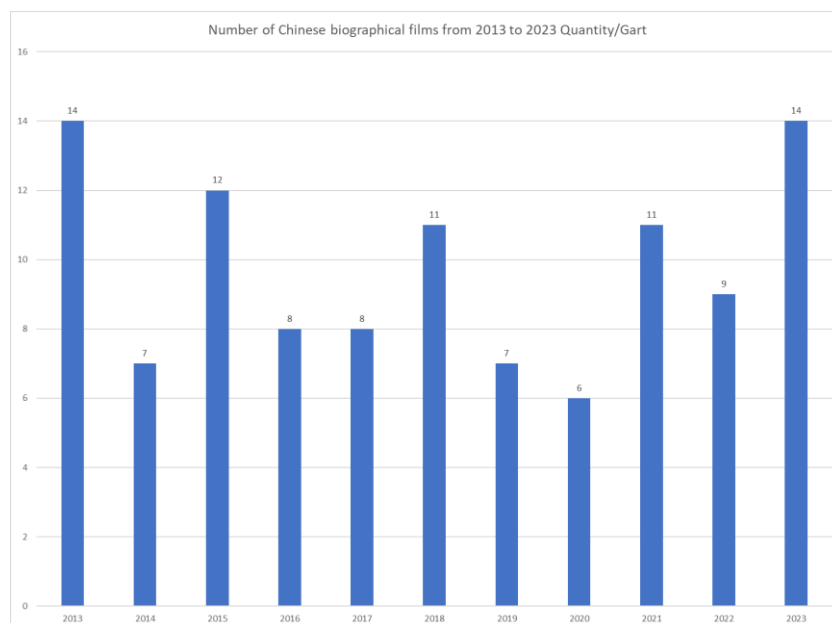


Figure 2: Trend chart of production quantity of biographical films in China in the past decade, Image credit: Researcher Self-made

Among them, these biopics mainly focus on the following categories of characters:

- **Heroes** (e.g. grassroots cadres, soldiers, police)
- **Great Leaders** (e.g., Zhou Enlai, Mao Zedong, Deng Xiaoping)
- **Outstanding professionals** (e.g. doctors, artists, scientists)

Through a comprehensive collection of relevant materials, the researcher is able to systematically analyze the multi-layered structure of the film narrative, thereby revealing the deeper meaning of the film, and laying a solid foundation for the case selection of the observation method in the next stage.

According to the "biographer", the "hero" biopic accounted for 50% of the total film production in the past decade, the "outstanding professional" type accounted for 31%, and the "great man" type accounted for 19%. Heroic characters occupy a large proportion in biographical films, which reflects the high attention and recognition of these characters by the society. In addition, the number of great men and outstanding professionals has gradually increased, showing the diversity of biopic themes.

After the initial screening, the researcher conducted a more detailed evaluation to ensure that the narrative strategies, themes, backgrounds, and visual representations of the films met the research requirements. Ultimately, *The Grandmaster* (Kar-wai, 2013), *Leap* (Peter Chan, 2020), and *Beyond the Clouds* (Dasheng & Jin, 2023) were selected as the case films. The questionnaire survey will also focus on three cases of Chinese biographical films.

These three films each have unique features, showcasing the diversity and richness of Chinese biographical films through different narrative strategies and artistic techniques. *The Grandmaster* deeply explores the issues of identity and role transformation with its complex narrative structure and cultural symbols; *Leap* re-creates the history and spirit of the Chinese

women's volleyball team through a dual narrative structure and touching plot; *Beyond the Clouds* presents the protagonist's resilience and persistence through a single narrative structure and delicate plot description. These films have achieved success not only in artistic expressiveness but also in social impact and emotional resonance, fully demonstrating the narrative charm and cultural value of Chinese biographical films. When evaluating the narrative effects of *The Grandmaster* (Kar-wai, 2013), *Leap* (Chan, 2020), and *Beyond the Clouds* (Dasheng & Yang Jin, 2023), it is necessary to comprehensively consider aspects such as narrative structure, character portrayal, emotional resonance, cultural symbols and background, audiovisual effects, and narrative innovation. When watching these films, the audience will focus on the authenticity of the plot, the protagonist's charisma, the emotional ups and downs, the aesthetic experience of visual and auditory elements, the cultural background, and the innovation in narrative techniques. These standards and focus points together form a comprehensive system for evaluating the narrative effects of films.

Based on the researcher's observations, this survey aims to understand the respondents' preferences for three different films, their viewing experiences, and their opinions on various aspects such as the authenticity of the film's story, the charisma of the characters, emotional expression, and narrative structure. After aligning the criteria for judging the narrative effects of biographical films with the audience's viewing experience, the respondents were asked to compare the three films across various dimensions through a questionnaire, and data were collected. The researchers posted the questions on the questionnaire Star. The questionnaire link is mainly pushed to film and television lovers, staff engaged in art creation and research, teachers and students of film and television majors. As of July 21, 2024, 237 samples have been collected. The sample source covers respondents from 22 provinces in China, with Guangxi Province having the largest number of samples, followed by Guangdong Province.

Before analyzing the collected data, the researcher performed data cleaning and preprocessing to ensure data accuracy and consistency, thereby enhancing the reliability of the data analysis. By analyzing audience feedback statistics, researchers can gain insight into the audience's subjective perceptions and preferences regarding different narrative strategies, understanding the complex impact of narrative strategies on narrative fluency, story credibility, emotional saturation, character appeal, and legendary quality. This systematic understanding of the influence of different narrative styles on the narrative effect of biographical films provides initial conclusions and hypotheses for subsequent cross-analysis.

With the help of previous observations and the results of questionnaire survey data analysis, the researcher conducted an experiment on the creation of the Chinese biographical short film *Liang Xiaojun's seriousness* (Li Yang, 2023). Through the creation experiment, the researchers will summarize the optimized narrative mode of biopics, so as to enhance the artistic expression and social influence of Chinese biopics, and improve the reliability and validity of the research results.

The narrative effect of Chinese biographical films is influenced by many environmental factors, including China's national conditions, cultural background and historical memory, and this reaction mechanism is very complicated. In the actual practice of biopic creation, researchers will explore a series of practical creative issues from the perspective of creators, such as: the choice of narrative strategy for biopic films, how to carry out narrative creation in photography,

and how to deal with ethical controversies. Researchers treat the creative process as part of academic research, exploring and testing narrative theory through practical biopic-making experiments.

Through the method of creative experiment, the researchers carried on the detailed creative practice and analysis of the biographical film Liang Xiaojun's *Earnest*. Through this experiment, the researchers not only verified the core assumptions in the previous literature research and theoretical framework, but also discussed how to enhance the narrative effect of the film and the audience's emotional resonance through the fine design of narrative strategies in the creation of Chinese biographical films, so as to enhance the audience's identity to the subject of the biography. The feedback from the audience shows that this narrative strategy greatly enhances the audience's sense of identity for the narrator, and makes the film obtain a high evaluation in terms of emotional expression, narrative fluency and character charm. At the same time, through the reflection of various creative links in the process of experiment, the researchers put forward some optimization suggestions, which not only help to improve the narrative effect of biopics, but also provide an important reference for the creation practice of future Chinese biopics.

Findings

Based on "The Grandmaster" (Kar-wai, 2013), "Leap" (Chan, 2020), and "Beyond the Clouds" (Dasheng & Jin, 2013), In the observation of these three Chinese biographical films, the researchers have two findings: First, the iconic feature of the narrative of biographical films is the dimension of time and space corresponding to the perspective of the characters and the dramatic tasks of the characters. Second, the narrative effect of biopic is mainly reflected in the dramatic tension of the story, the construction and identification of the identity of the biopic "bearer", ethical considerations and social and cultural values.

By conducting a questionnaire survey on the narrative effects of single narrative, double narrative and multiple narrative, the researcher analyzes the differences in the narrative effects of three Chinese biopics that use single narrative, double narrative and multiple narrative respectively. Through statistical analysis and cross-analysis, the researchers combined the observations and found that the different narrative modes of single narrative, double narrative and multiple narrative in the biopic can affect the narrative fluency, story credibility, story emotional saturation, character charm and character legend degree, and then affect the overall effect of the biopic. Moreover, these effects are intrinsically related to the dramatic tension of the story, the construction and identification of the identity of the biopic's protagonist, ethical considerations, and social and cultural values (Figure 3). From the perspectives of narrative time and space, the construction and identification of the identity of the biopic's protagonist, ethical considerations and social and cultural values, For "The Grandmaster" (Kar-wai, 2013), "Leap" (Chan, 2020), and "Beyond the Clouds" (Zheng Dasheng & Yang Jin, 2013), 2023) After the comparison of the narrative effects of these three Chinese biopics, the logical relationship between different narratives and different narrative effects in the biopic is obtained.

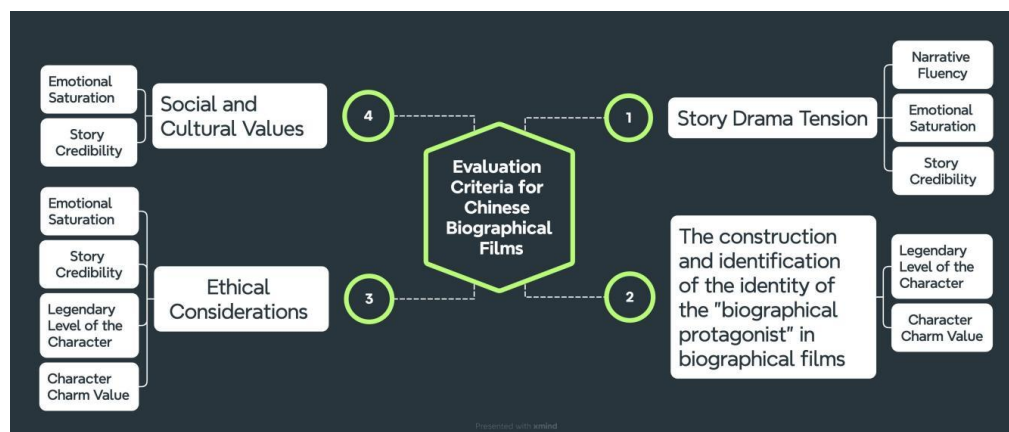


Figure 3 : Schematic diagram of the evaluation criteria structure for Chinese biographical films, Image credit: Researcher Self-made

Different narrative strategies, through varying story structures, narrative perspectives, narrative rhythms, and multiple symbolic elements, affect the audience's emotional experience, cognitive process, and meaning construction, thus determining the final presentation of narrative effects.

Through analysis, the researcher found that, under the condition of controlling for variables specific to the biographical film genre and eliminating confounding variables (such as audience age, gender, education level, educational background, and viewing environment), different narrative methods—single narrative, dual narrative, and multi-narrative—have varying impacts on the narrative flow, story credibility, emotional saturation of the story, character appeal, and the degree of legendary nature of the character in biographical films.

Different narrative strategies determine how the film organizes story content through specific structures. Single narrative, primarily characterized by linear storytelling, tends to maintain continuity in narrative flow and tightness in narrative rhythm. Dual narrative and multi-narrative, due to the presence of multiple storylines, require the audience to switch between different threads to understand the plot, which can significantly disrupt the audience's perception of narrative fluidity. Different narrative approaches can directly impact the audience's emotional experience. For example, single narrative usually leads to more stable emotional accumulation, while dual narrative and multi-narrative may increase emotional conflict and tension through the displacement of time and space, resulting in stronger emotional reactions. The choice of narrative perspective within different narrative strategies determines the direction of audience understanding. The perspective choice in narrative strategies, such as first-person or third-person, influences the audience's understanding of events and identification with the characters. Multi-perspective narratives can provide richer background information and psychological descriptions, offering the audience a deeper understanding of the character's complexity but may also increase the difficulty of comprehension. Different narrative strategies also bring distinctly different narrative rhythms. These rhythms can significantly influence the audience's attention allocation. A tightly-paced narrative strategy can effectively capture the audience's attention and maintain their interest in the story's progression. Conversely, overly slow or fragmented rhythms might cause the audience to lose patience or become confused. The use of symbols can enhance the symbolic meaning of the story and deepen thematic expression. Through the repeated appearance of

visual symbols or symbolic scenes, the film can convey complex emotions and ideas on a subconscious level, enriching and deepening the narrative effect. However, different narrative methods may present differences in the manifestation of multiple symbols. The more complex the narrative approach, the more it can provide the necessary filmic space for the presentation of multiple symbols.

When the dependent variable is set as the overall evaluation of the film, and narrative flow, story credibility, emotional saturation, character appeal, and the degree of legendary nature of the character are independent variables, these independent variables positively influence the overall evaluation of the biopic. When these independent variables (narrative flow, story credibility, emotional saturation, character appeal, and the degree of legendary nature of the character) impact the dependent variable (overall evaluation), apart from the effects of single narrative, dual narrative, and multi-narrative on the independent variables and dependent variables, the accuracy and uniqueness of audiovisual language can also influence the direction or intensity of the dependent variable by altering the independent variables. Therefore, in the process of independent variables influencing the dependent variable, single narrative, dual narrative, multi-narrative, and the accuracy and uniqueness of audiovisual language are all moderator variables.

Through continuous exploration of the relationship between historical truth and artistic truth, the researcher also found that the authenticity of the story has a positive relationship with the overall evaluation. The audience's identification with the story's prototype character, their identification with the biopic's protagonist image (character appeal), and the choice of narrative entry points can explain how independent variables influence the dependent variable. Therefore, these factors are variables that mediate the impact of independent variables on the dependent variable. As mediator variables, they can also affect the overall evaluation of the film.

Conclusion

In the past, some of China's monumental biopics lost audiences because they lacked drama and imagination. Heroic biopics are prone to problems such as simple copying of transplanted hero archetypes, stereotyping and de-artistry of heroes' lives, and rigidity of artistic images. In the Chinese biographical films of the new period, the narrative structure has changed, and there have emerged a multi-clue structure of time and space, as well as a variety of different narrative structures, such as slab structure and prose structure. These structures weaken the traditional plot and conflict. At the same time, the narrative point of view is also shifted from the omniscient and omnipotent narrative point of view of a single narrator to the multi-narrative point of view. In addition, it also includes the exploration and innovation of narrative mode and narrative medium.

Through the practice of creative experiment method, this research verifies the possibility of narrative structure design of biographical film. In the creation of biographical films, the balance between authenticity and artistry should be found in the choice of narrative strategy. At the same time, attention should be paid to the choice of narrative focus, the identity of biographical subjects, the concentration of visual symbols and cultural symbols, and the intervention of emerging technologies. In addition, the genre film model can also provide a

new perspective and method for the characterization and theme expression in biographical films.

In conclusion, this study emphasizes the critical evolution and potential of narrative strategies in Chinese biopics. Good narrative strategies can make the story structure and theme expression highly unified. These narrative innovations are key to revitalizing Chinese biopics and expanding their cultural and global appeal. The development of Chinese biopic can only be promoted by perfecting the creation law of biopic and adding the creation experience of biopic.

Acknowledgments

Thank you City University Malaysia

Thanks to Malaysia for supporting this research.

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