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The Visual Construction of the Emergence of Revolutionary Thought from a Communication Perspective: A Comparative Analysis of *Young Marx* and *The Founding of a Party*

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Abstract

Film and television serve as vital vehicles for the popularisation and ideological interpretation of Marxism, with differing socio-historical and cultural contexts shaping distinct cinematic narrative paradigms. The French film *Young Marx*, set against the original context of 19th-century Western European capitalism, depicts the genesis of Marxist theory in its original form and represents a classic interpretation of original Marxism by the Western left; the Chinese mainstream film *The Founding of the Party* focuses on the context of modern China's struggle for survival and national salvation, recreating the trajectory of the nascent practice of Marxism's localisation---from its theoretical introduction to its revolutionary transformation. This paper takes these two films as comparative texts and, drawing on philosophical methods such as the materialist conception of history, employs literature review, close textual analysis and comparative research to explore the commonalities and differences in the cinematic interpretation of the same theory within distinct Chinese and Western contexts.The study finds that whilst both films share the core theoretical essence and value aspirations of Marxism, differences in economic base, cultural traditions, ideology and creative systems have led to narrative divergences between individual speculative development and collective practical exploration. On this basis, this paper argues for the dialectical unity of Marxism's universal truth and its localised development, revealing the historical inevitability of modern China's adoption of Marxism, and providing a theoretical reference for the dissemination of Marxism through film and the creation of 'red' cinematography in the new era.

Keywords

The emergence of original Marxist theory; the emergence of Marxist localisation practices; Chinese and Western contexts; *Young Marx*; *The Founding of the Party*.

1. Introduction

1.1. Research Background and Significance

1.1.1. Research Background

In the present era of deepening media convergence, film and television have become the core mass medium for the dissemination of ideology[1]. Compared with traditional theoretical texts, visual narratives possess greater concreteness, accessibility and communicative power, enabling the popularisation of abstract philosophical theories. Marxism combines scientific universality with national practicality; whilst its theoretical core originated in the soil of Western European capitalism, it has consistently undergone localisation in accordance with the specific contexts of different nations[2]. However, there is currently a scarcity of comparative studies in academic circles on Marxist visual texts from China and the West, and there is a lack

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of systematic theoretical exposition regarding how the same theoretical source gives rise to two distinct narrative forms within heterogeneous contexts[3]. Consequently, this paper takes the French film *Young Marx* (2017) and the Chinese film *The Founding of the Party* (2011) as comparative texts to explore the divergent logics of construction underlying the nascent forms of Marxism in visual narratives.

1.1.2. Significance of the Study

In terms of theoretical significance, this paper breaks away from traditional film and television appreciation paradigms by constructing a multidimensional analytical framework. It systematically reveals the divergences and commonalities in the cinematic interpretation of these two nascent forms of Marxism, thereby filling a gap in relevant research and enriching case-study findings in Marxist literary and artistic criticism and film and television communication theory[1] . In terms of practical significance, this paper clearly illustrates the logic of Marxism's transformation from Western theory to Chinese revolutionary practice, providing practical guidance for the creation of revolutionary film and television works in the new era, ideological and political education in higher education institutions, and the global dissemination of Marxism[4].

1.2. Current State of Research at Home and Abroad

1.2.1. Current State of Research Abroad

The research framework on *Young Marx* within Western academia is relatively well-established, primarily centring on three dimensions: tracing the intellectual lineage, the critique of capitalism, and ideological narratives[5] . However, the overall focus remains on tracing the origins of Marxist theory and internal reflections on capitalism, with no cross-cultural comparative studies conducted between this film and Chinese 'red' mainstream films[6].

1.2.2. Current State of Domestic Research

Domestic research falls into two main categories: studies on *Young Marx* tend to concentrate on superficial dimensions such as character development and its application in ideological and political education classrooms, lacking in-depth philosophical analysis[6] ; whilst research on *The Founding of the Party* focuses on the construction of Party history narratives and the propaganda functions of mainstream ideology[7] , with very little connection to the essential characteristics of Marxist theory itself. At a macro level, there are few studies that conduct detailed philosophical comparative analyses of representative films sharing the same theoretical origins but set in different cultural contexts. Studies on the film's patriotic narrative[8] , its function in popularising Marxism[9] , and its carnivalesque narrative style[10] have yet to be integrated into a comparative framework with Western Marxist films.

1.2.3. Review of Existing Research

Existing research generally suffers from an over-reliance on single-text interpretations and a lack of cross-cultural comparisons between Chinese and Western works, as well as a prevalence of superficial film criticism over deep philosophical analysis[3] . This paper, grounded in the professional perspective of Marxist philosophy and supplemented by narrative theory from communication studies, aims to address these research gaps, thereby demonstrating both academic innovation and research feasibility.

2. Definition of Core Concepts and Qualitative Analysis of the Film's Narrative Context

2.1. Definition of Core Concepts

The 'germ of indigenous Marxist theory' refers to the initial theoretical construction of the materialist conception of history and scientific socialism, completed by Marx and Engels in the

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1840s through the critical inheritance of three major intellectual currents, based on their observation of the contradictions within Western European capitalist society[5] . In essence, this represents an intellectual breakthrough catalysed by the endogenous contradictions of mature capitalist society, characterised by individualised theoretical speculation and academic development.

The embryonic stage of Marxism's localisation practice refers to the initial phase following the introduction of Marxism into modern China, during which it underwent a three-stage process against the backdrop of national peril, ultimately transforming into a guiding framework for China's revolutionary practice. Its essence lies in the endogenous adaptation of an external theory to a semi-colonial, semi-feudal society, characterised by collective practical exploration and its application in the cause of national salvation.The logical relationship between the two is that the germination of the original theory provides the core of scientific theory and a universal methodology, whilst the germination of the localisation practice represents the concrete realisation of universal theory within specific national conditions; the former addresses questions of origin, whilst the latter addresses practical issues; their dialectical unity constitutes the core law of the history of Marxism's development.

Marxist visual interpretation refers to the process by which film and television creators, through various visual means, offer accessible, concrete and artistic interpretations of the theoretical implications, historical origins and practical significance of Marxism; it constitutes an important artistic form for the popularisation of Marxism[1].

The Chinese and Western contexts specifically refer to the comprehensive fields comprising the corresponding socio-historical conditions, cultural traditions, ideologies and the demands of the era for the two films. The Western context centres on 19th-century Western Europe's mature capitalism, its tradition of rational and speculative thought, and its left-wing critical ideology; the Chinese context centres on modern China's semi-colonial and semi-feudal society, its tradition of practical scholarship aimed at national salvation, and its revolutionary ideology of national survival and rejuvenation.

2.2. Basic Characterisation of the Narrative Contexts of the Two Films

Set against the backdrop of 19th-century Western Europe's mature capitalist society, *Young Marx* focuses on the period of intellectual transformation experienced by Marx and Engels between 1843 and 1848. Its core objective is to reconstruct the genesis of the original theoretical seeds of Marxism; the narrative logic centres on individual intellectual reflection driving the formation of theory, presenting the nascent forms of self-reflective and critical thought emerging from within the capitalist system itself[11].

The Founding of the Party is set against the backdrop of modern China's struggle for survival and national salvation between 1911 and 1921. It focuses on the journey of progressive intellectuals from exploring diverse ideological currents to ultimately embracing Marxism. Its core lies in depicting the process by which the practice of localising Marxism took root; its narrative logic centres on collective practice driving the adaptation of theory, presenting the nascent form of a foreign scientific theory being transformed into a revolutionary force within the context of China's specific national conditions[12].

3. Common Characteristics in the Interpretation of the Emergence of Marxism in Chinese and Western Cinematic Works

Although the two films were produced in different contexts and exhibit significant differences in narrative logic and expressive focus, the Marxism they interpret shares a unified theoretical origin and core values. They demonstrate a high degree of consistency across four dimensions, highlighting the universal truth of Marxism.

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3.1. Unity of Theoretical Anchors: Scientific Socialism as the Core Origin

The ideological core of both films is anchored in the core theory of scientific socialism established in The Communist Manifesto. *Young Marx* faithfully recreates the relevant content of The Communist Manifesto, restoring the theoretical form of the original theoretical origins[11]; in *The Founding of the Party*, the advanced intellectuals ultimately choose scientific socialism, with the core ideas and foundational theory sharing the same origin[12]. The unity of these theoretical anchors demonstrates that the ideological cores of both nascent movements share the same origin and essence as scientific socialism; the universal truth of Marxism remains unchanged regardless of the context in which it is disseminated.

3.2. Consistency in Philosophical Logic: Adherence to the Core Cognitive Principle of the Theory of Practice

Both films adhere to the core philosophical logic of the Marxist theory of practice, recognising the central role of practice in cognition. In *Young Marx*, Marx's intellectual transformation stems from various forms of practical experience, with the logic that practice gives rise to theory running throughout the film; in *The Founding of the Party*, the triumph of Marxism is the result of comparison and selection among countless practical endeavours to save the nation[3] . The difference between the two lies not in whether they acknowledge the primary role of practice, but in the specific forms that practice takes: the former involves academic observation of class contradictions in Western Europe, whilst the latter involves political movements aimed at saving China from national peril.

3.3. Convergence in Critical Stance: Rejection of Backward Systems and Erroneous Ideologies

Critical thinking is a core characteristic of Marxism. *Young Marx* exposes the class exploitation and alienation of labour inherent in capitalist private ownership, whilst simultaneously criticising the limitations of utopian socialism and reformism[6]; *The Founding of the Party* criticises feudal autocracy, warlord factionalism and imperialist aggression, whilst also rejecting the one-sidedness of various erroneous ideologies aimed at national salvation[8] . Both share the revolutionary essence of breaking with the old to establish the new; the difference lies in the fact that the former primarily criticises the capitalist system itself, whilst the latter simultaneously criticises the dual oppression of feudal autocracy and imperialist aggression.

3.4. Convergence of Values: The Pursuit of Social Equality and Human Liberation

The ultimate values of the two films are highly aligned; both set as their ultimate goals the elimination of class exploitation, the realisation of social fairness and justice, and the full and free development of the individual. The core aspiration of *Young Marx* is to overthrow bourgeois rule and achieve the liberation of the proletariat and, indeed, all of humanity[11]; the ultimate aim of *The Founding of the Party* is to shake off national oppression, eliminate class exploitation, and realise national independence and the liberation of the people[12]. This convergence in value orientation fundamentally demonstrates that China's choice of Marxism stems from its profound alignment with the Chinese nation's deep-seated aspirations for social equity and the liberation of the people.

4. Differentiated Representations of the Emergence of Marxism in Cinematic Interpretations within Chinese and Western Contexts

Rooted in distinct socio-historical contexts, creative stances and the demands of their respective eras, the cinematic interpretations of the nascent stages of Marxism in these two

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films exhibit systematic differences across four dimensions---context of genesis, narrative subject, theoretical emphasis and focal point of conflict---giving rise to a narrative divide between 'the generation of indigenous theoretical speculation' and 'the implementation of localised revolutionary practice'.

4.1. Differences in Generative Context: Endogenous Reflection on Capitalism vs. Exogenous Quest Amidst National Crisis

The nascent theory of Marxism emerged in 19th-century Western Europe, at a time when the inherent contradictions of the capitalist mode of production had become fully apparent. Whilst the Industrial Revolution drove the development of productive forces, it also gave rise to numerous problems such as the conflict between labour and capital and the polarisation between rich and poor. Marxism represented an endogenous self-critique of the capitalist system undertaken by Western thinkers, with theoretical thoroughness as its primary pursuit; its cinematic narrative revolved around the critique of capitalism. The practice of Marxism's localisation took root in modern China, at a time when capitalism was still in its infancy and the core contradiction was the crisis of national survival. Marxism was actively introduced by progressive intellectuals to address the nation's peril, prioritising practical effectiveness, with its visual narrative centred on the exploration of paths to national salvation.

4.2. Differences in Narrative Subjects: Individual Elite Speculative Narrative vs. Collective Mass Epic Narrative

Young Marx adopts an individual, elite, biographical narrative, focusing on Marx and Engels. It uses their experiences, intellectual deliberations and ideological exchanges as the main thread to depict the theoretical exploration process of the elite, with the general public serving merely as a backdrop; the narrative centre of gravity lies in individual ideological transformation and theoretical innovation[11]. *The Founding of the Party* adopts a collective epic narrative, with the narrative subjects being the progressive intellectuals and revolutionary masses of modern China. It depicts the collective journey of exploration, illustrating that the emergence of Marxism's localisation was the result of collective practice[12]. This difference essentially stems from the two films' differing answers to the question of 'how theory is transformed into practice'; the individual elite narrative aligns with the logic of intellectual history during the nascent stage of the original theory, whilst the collective epic narrative adheres to the historical authenticity of the localisation's early stages. Both models have their own validity.

4.3. Differences in Theoretical Interpretation: Tracing the Origins of the Original Theory vs. Practical Transformation through Localisation

Young Marx focuses on tracing the origins of Marxist theory, concentrating on the logic behind the emergence of the materialist conception of history and the theory of class struggle. It elucidates the origins of Marxism, with academic speculation forming the main content, reconstructing its original theoretical form and highlighting the scientific nature of the theory, whilst making almost no mention of specific practical pathways. *The Founding of the Party* emphasises the adaptation and transformation of Marxism for local contexts, explaining how Marxism was adapted to China's national conditions to resolve China's problems. By integrating it with the specific circumstances of modern China, it underwent localisation to meet the demands of national salvation, thereby highlighting the theory's practicality. This distinction corresponds to different stages in the development of the theory: the narrative of the original theory facilitates an understanding of its scientific core, whilst the narrative of localisation facilitates an understanding of Marxism's practical role in transforming China.

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4.4. Differences in the Focus of Contradictions: Single-Class Contradiction vs. Dual Contradictions of Nationality and Class

The narrative conflict in *Young Marx* centres on the single class contradiction between the bourgeoisie and the proletariat within capitalism. At that time, Western Europe had already resolved the issue of national independence, and the original emergence of Marxism was intended to address class contradictions; the focus of the contradiction was clearly defined, allowing for a concentrated critique of the capitalist mode of production. The narrative conflict in *The Founding of the Party* encompasses two dimensions: the national contradiction between imperialism and the Chinese nation, and the class contradiction between feudal forces and the grassroots populace. The localised emergence of Marxism required a simultaneous response to the twin challenges of national salvation and liberation; this dual contradiction shaped the distinctive local character of Chinese Marxism, which is both a theory of class revolution and a theory of national liberation.

5. The Underlying Causes and Theoretical Reflections on Differences in the Cinematic Interpretation of the Emergence of Marxism

The fundamental reason for the differing interpretations in the two films lies not in the directors' preferences, but in the differing developmental foundations of the East and the West.

5.1. The Fundamental Determinants of Generative Context and Narrative Logic

In the 19th century, Western Europe entered the stage of mature capitalism, where the principal contradiction was the antagonism between the bourgeoisie and the proletariat, and the core social issue was the inherent irrationality of the capitalist system itself. Consequently, *Young Marx* inevitably centres its narrative on individual speculation, class analysis and the genesis of theory. Modern China, facing the threat of national extinction---with imperialist aggression from abroad and domestic social destitution---was confronted with the dual primary contradictions of national salvation and liberation; the core issue was determining China's developmental path. Consequently, *The Founding of the Party* could only focus on practical exploration. Western Europe's anxiety stemmed from systemic flaws, whilst China's stemmed from the imminent collapse of the nation; these two anxieties gave rise to distinct narrative logics, representing the inevitable manifestation in the cinematic realm of the principle that social existence determines social consciousness[3].

5.2. The Convergence of Cultural Tradition, Ideology and the Creative System

In addition to the context of its creation, cultural tradition also exerts an influence: Western culture emphasises rational speculation and the individual, with a tradition of exploring the essence of theory; consequently, Western directors tend to focus on the intellectual breakthroughs of individual thinkers, which aligns with the cultural habits of Western audiences; Chinese culture is underpinned by a focus on practical application and a family- and nation-centred outlook, valuing the practical utility of theory; the crisis of national extinction in modern times has further reinforced this orientation[2] . Consequently, *The Founding of the Party* tends to present how Marxism resolves China's problems, employing a narrative of collective action interwoven with historical events. Furthermore, there are differences in ideology and creative frameworks: *Young Marx* is a Western independent artistic production with considerable creative freedom; *The Founding of the Party* is a Chinese 'main melody' production, serving the function of Party history education and consensus-building, and employs a grand narrative accessible to the general public. Each has its own mission and constraints.

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5.3. Theoretical Reflection: What Do These Two 'Sprouts' Reveal, and What Do They Conceal?

Beyond these superficial differences, it is necessary to further examine which aspects of Marxism these two narratives respectively illuminate and obscure. Firstly, the universality and particularity of Marxism are inseparable; it is both a universal science that reveals the laws governing the development of human society and a system capable of being adapted to the specific national conditions of different countries[4] . *Young Marx* captures the scientific nature of Marxism, enabling audiences to understand the theoretical basis, but fails to reflect its adaptability or demonstrate how the theory has developed in different countries. *The Founding of the Party* captures the aspect of Marxism's localisation and adaptation, demonstrating how it took root and proved effective in China, but it gives little expression to its scientific nature, which risks leading audiences to misunderstand Marxism as merely a practical tool. Secondly, the two films address different anxieties of their respective eras: *Young Marx* responds to the anxiety felt by 19th-century Western European workers---who did not know why they were suffering or how to change their circumstances---at a time when the workers' movement in Western Europe largely remained at the level of spontaneous resistance or utopian reformism. The core issue Marx sought to resolve was to provide the working class with a scientific 'instruction manual'---explaining exactly how society functions, the root causes of their suffering, and where the way forward lies. In the film, Marx's arguments with Proudhon and Weitling essentially all address the same question: what kind of theory can truly guide the proletariat out of their predicament?

The film *The Founding of the Party* addresses the anxiety that all of China's old paths had reached a dead end: which path, then, would actually work? Reform had been tried (the Hundred Days' Reform), but it failed; a bourgeois republic had been tried (the Xinhai Revolution), but that too failed. Progressive intellectuals were, in effect, backed into a corner, forced to choose from among all the '-isms' the one most capable of saving China. The debate between Li Dazhao and Hu Shi in the film over 'problems versus isms', with various schools of thought rising and falling in turn, essentially revolved around the same question: which theory could stand the test of Chinese practice? Marxism ultimately prevailed, not because the Chinese had fallen in love with it in advance, but because all other proposals had been eliminated by reality.

These two anxieties determine the 'character' of the two narratives: *Young Marx* has a speculative character---with a measured pace and a logical chain of reasoning; *The Founding of the Party* has an action-oriented character---with a fast pace, intense emotion and a dense succession of events. Both approaches have their merits, but each also has its own 'blind spots'.

5.4. Their Respective 'Blind Spots' and a Shared 'Occlusion'

The blind spot of *Young Marx*: it downplays the role of mass practice. The film portrays Marx and Engels as two 'geniuses', whilst the working class is essentially treated as 'objects of observation' rather than 'co-creators'. This can easily lead audiences to mistakenly believe that the theory was conceived in the study and had little to do with the workers' movement itself. Yet the historical reality is that the scientific nature of Marxism stems precisely from its close integration with the labour movement---without the collective struggle of the European working class, scientific socialism could not have been developed through the closed-door theorising of just two individuals. Marx himself stated, 'Philosophers have only interpreted the world; the point is to change it.' If the film portrays the working class---the very agents of 'changing the world'---as too passive, this effectively represents a deviation from Marx's original intent.

The blind spot in *The Founding of the Party*: the downplaying of its scientific core. The film presents Marxism as a 'plan to save the nation', leading audiences to easily form the impression

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that 'it is useful, therefore it is correct'. Yet this reverses the cause and effect. Marxism is 'useful' precisely because it is, first and foremost, 'scientific'---it correctly reveals the laws of social development, and it is therefore able to successfully guide practice. If one merely emphasises its 'practicality' without explaining 'why it is effective', there is a risk that Marxism will be reduced to a 'pragmatic tool'. Furthermore, whilst the film's critical focus is primarily directed outwards (towards feudalism and imperialism), it fails to give sufficient attention to internal theoretical self-criticism or the scholarly analysis of various erroneous ideologies.

A common shortcoming of both: the loss of the 'world-historical' perspective. Marxism is neither a 'Western theory' nor a 'Chinese theory'---it is a science concerning the liberation of all humanity. Its goal is that 'the free development of each is the condition for the free development of all', and its scope encompasses all of humanity. *Young Marx* portrays it as a 'Western European production', whilst *The Founding of the Party* presents it as a 'Chinese adaptation'; neither film has succeeded in fully presenting its complete nature as a universal, global truth.

5.5. Summary: Differences are inevitable; obscurations can be reflected upon

Firstly, these two 'sprouts' are different fruits of the same truth growing in different soils. When Marxism reached Western Europe, it took the form of 'theoretical critique'; when it reached China, it took the form of 'revolutionary practice'. This is not a failure of the theory; on the contrary, it is proof of its vitality---it can 'come to life' in different forms within different contexts.

Secondly, every visual narrative has a focal point, and where there is a focal point, there are inevitably blind spots. When a director shines a spotlight on the centre of the stage, the edges are bound to be darker. This does not mean the filming was done incorrectly, but both creators and audiences must realise that watching a single film offers only one aspect of Marxism; to gain a complete picture, one must watch several films and adopt multiple perspectives.

Thirdly, the enduring vitality of Marxism across time and space ultimately stems from the tension between 'universal truth' and 'concrete practice'. It must neither become a set of dogmas to be memorised by rote, nor a form of pragmatism that merely goes with the flow. It consistently maintains a dynamic balance between 'upholding core principles' and 'responding to the issues of the times'. These two cinematic narratives each capture one end of this balance, and the complete face of Marxism can only be truly grasped when both ends are seen.

6. Research Conclusions and Practical Implications

6.1. Key Research Conclusions

Basically, the history of the visual interpretation of Marxism is the history of a scientific theory that keeps renewing and developing itself in different social contexts. *Young Marx* uses a narrative approach centered on individual reflection to show the academic essence of Marxism's 'original theoretical origins'. *The Founding of the Party* uses a narrative logic centered on collective practice to show the revolutionary shift of Marxism's 'localised practical origins'. The similarities and differences between the two are not just random changes in creative choice, but a visual reflection of the law that 'social being determines social consciousness'. By comparing these films and using Marxist theory and historical logic, this paper gets three main conclusions.

First, the unity of the theoretical core. The 'original theoretical origins' and 'localised practical origins' of Marxism share three pillars: the materialist conception of history, class struggle, and human emancipation. This shows the universal truth of Marxism across regions and times. In both the Western context and the Chinese context, its core theoretical essence is very similar. This is the basic condition for Marxism to become a global scientific theory.

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Second, the diversity of its developmental forms. The universal truth of Marxism can only be achieved through specific social and historical conditions. So it shows two different forms: 'theoretical speculation' and 'revolutionary practice'. The different social-economic structures, cultural traditions, and ideological needs of the West and China decide that Marxism must follow a developmental pattern with the dialectical unity of universality and particularity. This diversity is just what makes the theory stay vibrant in different civilizations.

Third, the historical inevitability of China's choice. The reason Marxism could take root in China is that its scientific and revolutionary nature could solve the dual historical challenges of national salvation and liberation in modern China. This was a theoretical advantage that other local schools and reform proposals did not have. Modern China's adoption of Marxism was an inevitable choice made by history, practice, and the people. Also, the vitality of Marxism comes not just from its scientific truth but more from its ability to localize---keeping up with times and adapting to local conditions. The 'original theoretical beginnings' keep the theory unchanged, and the 'localised practical beginnings' let it adapt. The dialectical unity of these two is the basic secret behind Marxism's long-lasting intellectual vitality, and it also shows why the Chinese path has both theoretical depth and historical legitimacy.

6.2. Insights from Contemporary Practice

For the creation of revolutionary films and TV shows in the new era, we should follow a dual orientation of 'theoretical origins plus local practice'. We should keep the core theoretical essence of Marxism and also create new narrative methods. We should learn from the strengths of Western biographical films in individual storytelling and idea portrayal. We should balance grand epic narratives with individual emotion expression, so that Marxist thought can truly be put into film and TV. In this new era of media convergence, using visual narratives to spread Marxism across cultures is not just about rebuilding theoretical discourse but also about improving Chinese thought's ability to talk with the world.

For ideological and political education in colleges: we can set up a teaching model based on 'comparisons between Chinese and Western views and a contrast of origins and development'. By comparing *Young Marx* and *The Founding of the Party*, we can help students understand the core of Marxism and the path of its Sinicization. Then they can get a dialectical understanding of why Marxism works, why the CPC is capable, and why China's choice of Marxism was inevitable.

For the global spread of Marxism, we should follow a logic of 'keeping universality and adapting to local contexts'. We should respect the history and culture of different countries and nations. We should carry out localized spread based on local conditions. By using different film narratives, we can show the development forms of Marxism in different contexts. This can improve the international reach and influence of China's revolutionary ideology and culture.

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