ABSTRACT

This thesis studies one of the most succeed animated film in China--Uproar in Heaven(1961-1964). The film was created in Maozedong's era, when politics occupied an important position in film making. This paper argues that Uproar in Heaven was designed for children originally, but it developed into political images for rebellion and revolution, which echoed with the political ideology at that time.

This thesis comprises five chapters. The first chapter introduces the research questions and the method of exploring these questions.

The second chapter shows how the animation employed certain propaganda strategies to highlight the political ideology. Furthermore, a comparison is also made between the art form of Uproar in Heaven and the other animations from the same period to reinforce the point that the stylized animation was influenced by the political concept.

This thesis also exams the image of Sunwukong. His image had changed in different films to suit present-day needs since 1940 but always represented certain political concept. In Uproar in Heaven, he was portrayed as a revolutionary hero, hence was used as a metaphor for the red guards during cultural revolution.

"Childlike heart" also played an important role within the political discourse in this film. Three characteristics of "childlike heart" which correspond to the essence of fairy tale, are demonstrated in this
paper, namely "Sunwukong as Childish hero", "a fantasy world of imagination" and "funny scenes of games".

The last chapter concludes that the characteristics of "childlike heart", together with the political messages contribute to the significances and complexities of this animation, showing the special concern to the children of Mao's era.