

The Construction Strategy of Identity Psychology in “Dying to Survive”

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Abstract: The movie Dying to survive has attracted numerous audiences through the construction of the image of the medicine God, which is a Growth Arc and Ordinary Lofty Character, and has created another box office myth after Wolf WarriorsII. In this paper, through text interpretation based on social and psychological theories like psychoanalysis, it is found that the success of the film is prepared in advance. It is an excellent work in which director Wen Muye successfully used the identity psychology to shape the role and narrate the story, and it also contents the gradual, growth and sympathetic molding of the role. And it is the narration of the story in the form of intertextuality and mimicry that ensures the psychological identification and identity of the audience. This thesis uses psychoanalysis, which includes the principles of psychology, sociology, and principle of film and television. Those analyze the use of the identification mechanism of the film text from psychological identity and image recognition, and the generation of audience identity psychology, and explain the film's construction of identity. The specific method provides practical reference and practical direction for the future development of Chinese film industry.

1. Introduction

In psychology, identification is individuals' recognition and imitation of others, which further leads to emotional resonance and behavioral convergence. There are several reasons for the emergence of identity in psychology. First, individuals' emotional identity of others' behaviors, such as the appreciation of others who help the old and young, love the collective and struggle constantly. Second, there would be identity for the similarity in the circumstances of both individuals and others, such as childhood experience, current situation and future vision. Third, the other is the image of “sublime ordinary people”, and individuals would have identity assumptions and behavioral substitutions during the worship, thus have emotional resonance, such as the recognition of civilian heroes in reality. Fourth, the individual would conduct the hypothetical and virtual imagination to eliminate the fault between ideal and reality. At this time, the other is regarded as the subject of imaginary, who eliminates the dilemma caused by the individual's setbacks and difficulties. At the same time, the identification could also be individuals' spiritual emancipation and growth guidance. When an individual identifies others, because of the convergence of behaviors and circumstances and the similarity of ideals, similar psychological and emotional resonance arise, which in turn promote the individual to break through the obstacles of reality and the narrow sense of the heart and anxiety in the predicament during identification. In this way, the emancipation and destination of the mind would be achieved, and then individuals would be enabled to grasp the present in the cage of repetitive monotonous life and look forward to the future and restore their fighting spirit.

2. The Ego-identity of the character: the Ego gradually identifies with the Superego

2.1 Lost Ego: the Ego's Indulgence of the ID

In the first half of the film, Cheng Yong, whose father was seriously ill, started to resell medicines. After satisfying his ID (his need for money) for the first time, he embarked on the road of buying counterfeit medicines. At this stage, the restraint of the self-social level is at the

laissez-faire stage towards ID (the desire for money), it is precisely because of this that the first half of the film could grasp the audience's laughing point, and make them laugh continuously. At this stage, the film portrays a drug dealer who is driven by money interests to sell counterfeit drugs, and an Ego lost stage in which ID desire occupies a dominant position.

2.2 Ego-awakening: the resurrection of the Ego under the instinct to live

In the middle of the film, various forces began to encircle and suppress Cheng Yong's team, and at the same time, competitors also streamed in, which inspired the protagonist's instinct to live. Under this instinct, Cheng Yong's Ego began to restrain the desire of the ID, and the desire of the ID to seek money gradually declined, and finally was suppressed by the Ego (self-protection under the instinct of life) and disappeared. At the same time, the awakening of self is also reflected in the counterattack against the other party selling counterfeit drugs and the recovery of basic human nature (making money is ok, but could not sell counterfeit drugs to harm patients). At this stage, Cheng Yong's character has gradually become higher and has become a self-image with social ethics. In the subconsciousness, the kind side of Cheng Yong has gradually covered the ID with the desire of money.

2.3 The Ego-identification of the character: the Ego's identification of the Superego

Later in the film, Cheng Yong's Ego accepted the guidance of the Superego, which changes from greed for money to rescue of patients. At this stage, the constraint of the Ego is law, while the Superego is internalized from the morality which is beyond law and life and death distinct. The big boss, who lives a life of leisure, is motivated by the desire to be kind when he sees his team members leave him. Learning that the price of drugs had skyrocketed after the counterfeit drug dealer was caught, he embarked on a path of growth or redemption.

At the same time, he was also faced with the suppression of three main problems: the pharmaceutical factory stopped selling its products, the State's strict inspection, and the patient's impassable cash flow. Though the instinct for life and death is an obstacle for himself here, the Ego breaks through the desire of the ID to pursue the morality of the Superego and chooses to become kind Ego. Under such difficult situation, he chose to adhere to the kindness of the Ego, sold drugs at a low price to save patients, and finally successfully shaped the character of the noble medicine God.

3. The recognition and mapping of the audience: the confirmation of identity and the transformation of the sense of comedy and tragedy

3.1 Mapping and identification in the gazing: the change of arc of the character to meet the audience's needs of "dream"

In the process of viewing, the audience play the role of an omniscient God, through gazing (the gaze is not to watch the film, but to carry and project one's own desire in the film) the protagonist in the film, at the same time, they would substitute self-confirmation into the character to generate identity. Based on this psychology, this film shapes a protagonist with great arc, the medicine God.

Cheng Yong, a civilian (referring to people of the lower and middle classes) and a cunning middle-aged man, appeared with a sense of comedy. At this time, the audience viewed the action of this hero from the perspective of the god who has been amused, and their pleasure would be aroused continuously. With the development of the film, the problems faced with Cheng Yong, the elderly were ill, the family had no money, his wife and son left the family, mapped on everyone. The director grasps the universality that no family is perfect, and thus arouses the audience's identification and substitutes it into the characters.

After which, the audience are eager to solve the problems that can not be solved in life. The hero's behaviors of saving lives and rescuing patients have won high satisfaction/recognition of the audience. The film viewing process is also the audience's recognition of their own roles, that is, the

solution of life difficulties, the desire to save lives and injuries, social stability and self-development needs. Through this process, the audience obtain pleasure, and the change of the role is also the process of achieving the audience's wishes, which meets the audience's "dreams".

3.2 The telling of secular myths and the spread of ideology: meeting practical needs of the audience

The film solves many contradictions in real life. The first is the contradiction between morality and law. Through the film's narration, all our moral behaviors will be forgiven. This aspect corresponds with current social moral issues. On the other hand, it also spreads the ideology that our current legal system would be improved continuously, and human being and the society would become more harmonious. Here, the social enlightenment effect is self-evident.

Secondly, the film reflects the contradiction between the high price of medicine and the consumption of ordinary people. In the end, through amendment of the Constitution, the change of the times and release of character, this film reflects the importance the State attaches on high-price medicine and social welfare which coincides with the high importance the State has currently attached on the difficulties of seeing the doctor and buying medicine, thus satisfies the medical problems of ordinary people and spreads the ideology of the convenience and benefit for medical treatment based on social security. Finally, the film provides a solution to the problem that has been plaguing the people for a long time. From the topic of "helping" or "not helping" to "saving" or "not saving", those topics have refreshed people's concepts of value, through watching the film that Cheng Yong, who has been doing something good, becomes the medicine god, on the one hand, people affirm their inner human nature, on the other hand, they also believe that the State supports and guarantees moral behaviors. At the same time, through the story of Cheng Yong, a secular myth, this film also inspires people's passion for becoming secular heroes.

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