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Artistic Value and Social Reflections of Realistic Movies

-- Taking "I Am Not the God of Medicine" as an Example

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Abstract: The movie "I Am Not the God of Medicine" is both an inheritance of neo-realist movies and an innovation based on it. The movie "I am not the God of Medicine" is a realist drama film directed by Wen Muye and produced by Ning Hao and Xu Zheng. The storyline in the movie is based on real-life events. Taking drug selling as a clue, the movie portrays a team of five drug sellers with different professions and personalities, and through a three-part narrative structure, each paragraph sets up a convincing plot point, parsing it out layer by layer, the protagonist is forced to become a "superhero" from the boss of a marketplace peddler in the end. The film uses the localized image construction of the Hao Cai Wu style narrative, the interaction between the fate of small characters and traditional philosophical concepts, and the imaginative transformation of the environment under the intertwining of documentary and art, to reproduce the real life of the characters at the bottom of the social ladder, and to truthfully and dramatically expose and criticize the true state of the society, focusing on the return of the value of life and exploration, highlighting the aesthetical characteristics of artistic innovation, which has a very great social value and practical significance. It has great social value and practical significance.

Keywords: I Am Not the God of Medicine; New Realism; Movie; Art.

1. Introduction

In the 19th century, the French literary world put forward the theory of realism, which advocates a true and accurate portrayal of nature or life, and opposes fantasies and pseudo-decorations, and the theory has continued to develop in various fields, such as literature, painting, and film. After the Second World War, Italian filmmakers broke through the traditional mode of film production represented by Hollywood films, and used films to truly reflect the suffering and heroic struggle of the masses, creating film works with unique aesthetics. This neo-realist film movement directly influenced the development of film aesthetics and filming practices afterward, and also has great significance to the development of Chinese films. As a work of realism, I Am Not the God of Medicine, released in China in July 2018, tells the story of Cheng Yong, the protagonist, who makes money by buying drugs on behalf of his patients from India and then helps them for free. Choosing a hot social issue, adapting a true story and carefully designing the audio-visual language, the film sparked heated debate in China after its release. The film achieves a balance of commercialism, artistry and soulfulness, and has a good reputation while reaping box office profits. The realism of the film is distinctively and skillfully designed, which not only continues the aesthetics of realist films, but also adds the relevant characteristics of commercial films. The director makes the whole film structurally clear and stylistically clear with the help of various image languages, highlighting the realism, and transmitting a profound spiritual kernel to the viewers in many aspects. The movie is close to life and has a clear viewpoint.

2. Close to Life, with Different Perspectives, Who is the God of Medicine

I am not the God of medicine" is a movie that makes people's hearts mixed after watching it, as a realism critical theme of the movie, he and "Schindler's list" is the same, but he has comedy, there is also black humor, so that the more people see the more heartache, the screenwriter captures the "difficult to see a doctor, buy drugs expensive" social pain points, return to the real characters! The story revolves around the "selling of fake drugs", with real story construction, real characters, the twists and turns of selling drugs twice, and a tragic heroic ending. I am not the God of Medicine" is the reality of the contradictions and dilemmas explored, the film does not have a magnificent transport mirror, there is no cool visual effects, through the small characters, small episodes to show the big feelings, big pattern. It is also a problem that needs to be thought about in today's movie art.

3. The Whole Narrative Structure of the Movie and the Way of Analyzing and Dealing with the Character Shaping

I Am Not the God of Medicine" adopts a "three-act" narrative structure, which puts forward the serious social problems to the society in a typecast and popularized way, thus arousing widespread concern and discussion, and even generating a great social impact; the film also adopts a serious and funny narrative style, and the loosely tongue-in-cheek comedy style of the first half is a reflection of the strong emotional value of the second half of the film, and it is a good example of how the film can be used as an example. The first half of the film is a loose and witty comedy style, which is a preparation for the strong emotional value of the second half

of the film, and the audience is guided step by step into the director's carefully constructed world of the film through laughter and tears, and fully comprehends the truths conveyed by the film in a state of emotional fullness. These two narrative strategies reflect director Wen Makino's balance of entertainment, sociality and soulfulness.

The superhero Cheng Yong is a small man living at the bottom of the ladder. Accompanied by a less-than-ideal life, his father's illness, and the plot point of custody, there are three metamorphoses in the portrayal of Cheng Yong's character, the greasy domestic violence man, and then the story begins to take a turn when Lu Beneficence, a patient suffering from slow-grain leukemia, comes to his door. The main character, Cheng Yong, and four teammates began a career selling generic drugs. In fact, at the beginning, Cheng Yong only wanted to make money, and did not have the slightest idea of becoming the so-called "savior". So, when he later knew that his behavior to be sentenced to years of imprisonment, he chose to dissolve the team, the transfer of agency rights, wash their hands of the gold basin. Transformed into a tycoon profiteer, but the drug dealers who changed their hands raised their prices substantially, and countless Lv beneficiaries were once again impoverished by their illnesses, unable to afford medicines because of their poverty, and could only wait for the arrival of the Grim Reaper. No one wants to die, but without money it seems that they can only wait for death. As a result, a large wave of patients died one after another. These include Lv Beneficiary, who was looking for Cheng Yong at the beginning. Lv Beneficiary's death awakened the goodness that lived in Cheng Yong's heart, and he couldn't bear to see so many people continue to leave this world helplessly. So, this time, he sells the medicine at cost price, and in the end, he does not hesitate to pour money on himself. From selling drugs to make money, he turned to selling drugs to save people, not only saved countless patients, but also completed the self-redemption. In the eyes of countless patients, the protagonist who can bring them cheap Indian medicines is the God of medicine, the savior, and their hope to live. Every transformation is the touch of our team's soul, the reflection of humanity.

Live for love, die for love Lu benefited he is a leukemia patient, very much in love with their own lives, optimistic about life, have a strong desire to live, because of the birth of his son, longing for the continuation of life, he wants to live, find a way to live, but it is timid, do not dare to smuggle medicines, the film through the masks and oranges to show the character's characteristics. Layer removes the mask to show his desire to live, and the orange represents gratitude, symbolizing the continuation of life, "Have an orange" is all that Lv benefits from. Through this artistic expression, the director makes the movie special with its own charm, showing that there are such characters in life, spurring on this kind of people.

4. Artistic Aesthetics and Treatment of the Movie

With the rapid development of the times, people began to enjoy the change of life, most of the domestic film content is too vague, the pursuit of short visual experience, in this kind of pan-entertainment trend, "I am not the God of Medicine" opened up this situation. I am not the God of Medicine" is a secondary artistic creation of realistic themes, the theme comes from life, a more powerful response to the established social phenomenon, the film of the conflict between the genuine drugs and piracy groups as the main clue. The film clever use of dramatization structure, the first half of the humorous and funny, the second half is a true portrayal, the main portrayal of the character, diluted with the contradiction between society and people, although there are shortcomings, but the structure of the film has a greater help.

In the film creation of "I am not the God of Medicine", the concept of people-oriented is always running through, through the color, light and shadow, composition, filming techniques to enhance the authenticity of people's view, effectively infecting the audience's emotions. It allows people to think and stimulates the audience's emotions.

5. Interaction between the Fate of Small Characters and Traditional Philosophical Concepts

Neorealist directors believe that the use of non-professional actors can bring a sense of reality to the audience. Taking The Bicycle Thief as an example, De Sica talks about how an American producer offered him millions of dollars to make the movie, asking for the star Carly Grande to play the hero, but he refused and chose the unemployed steelworker Rampleto Mazziolani to play the role of his father Ricky. The director used the performances of ordinary people to keep the characters in a real and natural state, erasing the traces of performance and letting the audience feel the original texture of life, which intuitively embodies the principle of the creation of neo-realist films. As Mast said in A Brief History of Film, he "preferred reality to romance, the mundane to the glittering, and the common man to the idol". Sixth-generation Chinese director Jia Zhangke used non-professional actors to play the lead roles in his film Xiaowu, which Hou Hsiao-hsien praised: "A director who can use non-professional actors must be a director with a method."

Although the director chose professional actors to play the characters in "I am not the God of Medicine", but the performance are ordinary people in life, using documentary techniques to present the story of what happened to the main character to the audience, Cheng Yong in the smuggling of Indian drugs in the process of selfishness to selflessness, realizing their own from the city of small people to the civilian heroes of the transformation. This is also the characteristic of the film based on and higher than new realism: on the one hand, it basically ensures the civilianization of the development of the real story, and on the other hand, it ensures the profitability of the commercial film. Throughout the whole movie, Cheng Yong's character is full of realism but has accomplished character transformation, which makes people love and hate him at the same time, which is very vivid. Most of the people in the movie are ordinary people, each with their own strengths and weaknesses, but they all make admirable and touching choices after conflicts and struggles. In terms of characterization, the director's approach is remarkable, giving each character image and role in line with the realism of the characteristics of the human nature reflected in their bodies, forming a force of goodness and determination, and realistically showing the little people of the crowd.

New realist films emphasize the documentary nature of the content of the film, highlighting the unique role of the style and form of the film through documentary techniques, usually using objective lenses to record the entire process of the event, showing the true picture of the original situation. This kind of

filming method is also widely used in realist films, which not only reflects the objectivity of the creator's faithfulness to the facts, but also makes the film obtain a natural and real transparency, with extremely special aesthetic value. I Am Not the God of Medicine fully integrates traditional philosophical theories in its realistically recorded plot, and the twists and turns in the process of Cheng Yong's drug smuggling to save lives aptly demonstrates the philosophical theory that human destiny is dependent on both good and bad fortune.

In the film, no matter whether it is the disease-ridden patient or the law-abiding police officer, all of them are faced with the choice between love and law, which is an unavoidable issue in the process of modernization of the society, and an unavoidable issue in the deepest part of human nature. In the final judgment, "Cheng Yong to help patients buy prohibited drugs, to give a certain degree of understanding" is very meaningful, Cheng Yong was escorted on the way to the police escorted him said "drive a little slower" which will be the warmth of the law presented to the fullest. The coordination of law and human feelings expresses the director's humanistic concern for patients and reflection on real social problems, and also promotes the reform of the medical system, which is of great artistic value and practical significance. The final penetration and transformation of love and law triggers the audience's deep emotional resonance, reflecting the director's objective attitude towards reality, as well as the inherent tension of a realistic movie. Law and love are not as clear-cut as the literal boundaries, and they are looking for a balance in the opposition, penetration, transformation and harmony, and intertwine with each other in different positions, which is precisely the most far-reaching value kernel that the movie wants to convey.

6. Conclusion

In the era of pan-entertainment, there is a need for responsive realism in film art creation, and China in the new era needs such positive realism films, which can make a true critique of the social reality, subconsciously influence the audience's psychology, and then reflect the theme of the film as well as the humanistic and social value care.

A successful work of art does not necessarily need to solve a problem, but more often than not, it can throw up one or more issues worth thinking about. As many netizens have commented, "This is a thought-provoking and shocking movie that can promote social progress. In an age where opinions are least in short supply, everyone's focus will be different. When you focus on different angles of the movie, you will discover more connotations.

Some people can see the microcosm of life around them, some can see the structure of the system that needs to be perfected, and some people who also suffer from a certain disease may have a more profound experience from it. .....

I Am Not the God of Medicine" inherits the filming techniques of neorealism and innovates on this basis, making up for some shortcomings of neorealist movies and getting rid of the stereotypical filming principles of neorealism. In the advancement of the story, the movie reproduces the real life of the characters at the bottom of the society directly exposing the medical contradictions, sharply exposing and criticizing the social reality, and greatly highlighting the aesthetic characteristics of realism. After the reform and opening up, the fifth and sixth generations of Chinese directors were deeply influenced by Italian neo-realist films, trying to show the true state of the society through the film, focusing on the return and exploration of the value of life, which has the characteristics of artistic innovation and significance of social progress, and highlights the simple human feelings and humanitarian spirit. It is precisely because the movie strikes at the sensitive social issues and the pain points of the society and people's livelihood that it triggers people to think about the problems of survival and social development, and profoundly promotes the reform of the medical system, which is of great practical significance and social significance. I am not the God of Medicine" triggers the audience's thinking by reflecting social problems, with thoughts, attitudes and stances, and promotes correct values, becoming a phenomenal work in the realism-themed movies.

In the workplace or daily life, we do not have the God of Medicine to save us from bad situations. However, after seeing the truth of life, please don't give up kindness and extinguish the inner light, plant the seeds of goodness in your heart, and ordinary people can achieve extraordinary things!

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