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## The Desire Order of the Male Characters' Oedipus Complex ——Take Wen Jiang's Film as an Example

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### ABSTRACT

In the film and television texts, the spiritual growth and changes of male characters are always accompanied by pains, that is, the Oedipus-style of killing the father and marrying the mother, which has also become a way for male characters to grow up. When the male characters cannot correctly deal with the order of these two desires in the process of self-construction, it will bring a devastating hit to the male characters. The male characters in Wen Jiang's films often have a strong Oedipus complex, and this complex will ultimately affect the growth of the characters.

**Keywords:** Oedipus complex; Male characters; Growth

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In Sigmund Freud's discussion of the Oedipus complex, the idea of killing the father and marrying the mother is rooted in every man's heart. It is a kind of unconsciousness, and this unconsciousness comes from their original impulse and instinctive desire. After the male's own sexual awareness awakens, this complex will reflect in the male's exploration of self-construction. Freud believed that the Oedipus complex is naturally hidden in the text of literary works. *I can definitely say that the origins of religion, morality, society and art are all tied to the Oedipus complex.* [1] This kind of complex originates from the hearts of many creators and can always resonate with the audience. As the daydream of the audience, the film text inevitably contains this complex element.

In Wen Jiang's film, this complex is concentrated in the growth of male characters. *They naively fantasize about monopolizing their mother and reject the father who legally owns the mother.* [2] In the eyes of the male characters, the mother becomes the object of their own desire, and the father becomes the subject who desires to be replaced. In the path from killing the father to be the father, there is often a ritual sequence, which starts from the desire for the mother, and then becomes the incarnation of the new patriarchy after the completion of the killing. If the inner desire and the corresponding sequence relationship cannot be handled well, the male characters will collapse in the self-construction.

### **1. Desire for Mother - Awakening of Consciousness**

Freud believes that there may be sexual consciousness in the emotions of children and the respect of the caregiver. This is especially true when interacting with his main caretaker, who is usually his mother. [3] In Freud's theory, this attachment to mothers is rooted in our subconscious. When the male characters' mother is missing, the Oedipus complex will transfer to its

relationship with the object of desire. Most of the male desire objects in Wen Jiang's movies have strong feminine characteristics on the screen. They are women created from the male perspective, which conforms to the male's imagination of motherhood. At this time, the desire objects replace the role of mother.

In Wen Jiang's movie *Hidden Man*, the protagonist Tianran Li's parents died since he was a child, and his teacher's wife was killed. The image of mother is missing in Tianran Li's world. Fengyi Tang and Qiaohong Guan are the substitutes for the image of mother in this movie. The former's strong female characteristics successfully awakened Tianran Li's sexual consciousness and satisfied his possessive desire for "mothers". The latter guided and liberated Tianran Li ideologically, and began to separate Tianran Li from the shadow of patriarchy. These two complement his image of mother in life, which makes his desire satisfied, self-awareness began to grow, and the possibility of competing with the father's power and replacing it. This is not only the awakening of the male characters' sexual consciousness, but also the awakening of his consciousness of resisting patriarchy.

### **2. Confrontation with Patriarchy-Killing the father**

After the awakening of consciousness, the male characters need to complete the ceremony of killing the father in order to realize the self-construction in growth. In this process, the male characters learn from the father in order to complete killing the father and replacing the dominant position of patriarchy. In Wen Jiang's movie *Sun Also Rises*, the little team leader has no father since he was a child. He only knows that his father is related to the gun. At this moment, the gun has become the symbol of his father. When the Uncle Tang in the film brought a gun that symbolized power and order, the illusory and symbolic father in the head of the little team

leader was transformed into the image of Uncle Tang.

During the communication with Uncle Tang, the little team leader gradually awakened his worship of patriarchy, awakened his sexual consciousness and possessiveness towards his mother, and began to recognize and construct himself. The image of the father is actually a mirror image of himself. The male character tries to transform himself into the other through learning. However, without completing the premise of killing the father, the little team leader did not get enough room for growth, and he did not become an existence that could replace the patriarchy. *He did not form a clear and profound understanding of real authority and threats from beginning to end. The name of the father has only served as a representation rather than a real deterrent in his growth.* [4] Facing the Uncle Tang who represented authority and force, he not only failed to complete killing the father, but also became a victim of the growth.

### 3. Inheritance to Paternity-Becoming the Father

The male characters generally complete killing the father by replacing the father, which is actually the confrontation between the male characters and the patriarchy. There is another way to express this kind of confrontation is saving the father. Male characters often surpass their own fathers by saving their fathers, pulling down the power and majesty of the patriarchy to complete spiritual growth. *He will form an illusion to save his father from danger and to save his life so that he can repay the debt he owes. If this kind of salvation is applied to the father of a boy, the most important thing contained in this salvation idea is provocation.* [5] For example, in Wen Jiang's movie Hidden Man, the protagonist Tianran Li has three fathers: his teacher, his adoptive father Dr. Hendler and Mr. Lan. With the development of the story, Mr. Blue was the only father left.

Tianran Li succumbed to his father's majesty. At the end of the film, Tianran Li rescued Mr. Lan, began to no longer obey him, awakened his consciousness, and completed killing his father in his spirit. This way of expression will make the male characters in the film and television texts be assimilated by patriarchy and grow into a part of the patriarchal system.

### 4. Conclusion

In Wen Jiang's film, male growth seems to have become a dream that contains desires for patriarchy and the mother. Using Freud's psychoanalysis to analyze the hidden growth theme in the film, we can see that the growth of male characters cannot leave the Oedipus complex and the order of desire behind it. When we understand these contents accurately, not only will the image of the characters be fuller, but also the inner world of human nature and desire hidden behind the film and television text can be analyzed.

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