

# The formation system of film and television language based on drama conflict and misplacement

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**Abstract.** Dislocation conflict is an extremely important way and technique of expression in drama art through the construction of differentiated dislocation of personal image, social identity and emotional cognition. It intensifies the contradiction between the relationship between the characters and the narrative conflict of the drama, creates the dramatic tension, and further produces the abrupt beauty, all of which contribute to the generation of dramatic discourse. After vivid representations of dislocation and dramatic conflict, absurd stories often develop. These absurd narratives are motivated not by idealism that seems to float in the air, but by a desire to deconstruct realism and to stop talking about real life. Along with the cycle of "creating misunderstandings - solving misunderstandings", film and television language also forms a system in the process of inducing humor and penetrating reality.

**Keywords:** Drama conflict; Dislocation; Film&TV language; Formation system.

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The use of more misplaced expressions in dramatic art is the embodiment of deconstruction concepts in films, that is, the use of information deconstruction and reorganization and cognitive bias to further strengthen dramatic conflicts and dramatic tension. The expression of conflict and dislocation is regarded as a high-level narrative language and performance technique in literature and film art. The construction of conflict and dislocation requires a more careful narrative logical structure, and the purpose of dislocation is to guide the continuous generation and resolution of misunderstanding, so as to promote the narrative process and enrich the content of dramatic discourse in the work. In addition, the tension and dislocation in dramatic discourse will produce the ability to arouse the audience's sense of subjectivity and participation, which has special artistic value. In addition to literature and film and television works, conflict and dislocation also often appear in novels. The dislocation of character identity, cognition and concept become the direct driving force to promote the generation of dramatic effects and the advancement of stories, and promote the generation of dramatic effects flexibly and rapidly. Although absurdism is often used to express conflict and dislocation, the creation of various coincidences that seem to stray from logic and common sense is not the production of idealistic suspense, but the continuous growth of conflict and dislocation of dramatic discourse, while infusing the "bits and pieces" of real life and sharp, profound reality.

## **1. deconstruct and reorganize the psychological dislocation between narrative and audience**

Dramatic art uses dramatic forms of expression to convey the truth of life and the art of laughter [1]. Successful dramas or films often have a tragic core. Only art based on reality and focusing on realism can be recognized by the largest audience. Art that is suspended in the air and characterized as idealistic will never be truly successful. Since entering the 21st century, China's film industry has developed rapidly, and the overall expansion of commercial films has promoted the further progress of film creation. More and more genre films are gaining a foothold in the market and gradually recognizing their economic significance. In the new century, with the extinction of the wave of blockbusters, small and medium-sized budget films have gradually recovered the market vitality and economic value. It is particularly worth mentioning that the low - and mid-budget cinema films continue to break the box office record in the history of Chinese films. For example, Goodbye Mr. Loser in 2015, The Richest Man in Xihong City in 2018, and Hello, Li Huanying in 2021. The box office bottleneck of middle and low cost cinema films was broken one by one at different nodes in these works, and dominated the "box office flow era" with the highest audience rating. No one can deny the huge market share of the drama film genre in the current Chinese film industry, no one can deny the artistry of the drama film genre, and no one can deny that even the drama film with a low price can obtain considerable box office revenue.

A good film or television production is likely to include more themes within a carefully constructed theatrical framework than just keeping the audience happy. The narrative structure of drama and film integrates the expression ways and methods of conflict and dislocation, either shallow or profound. Characters in the play are always in the cycle of "making misunderstandings - solving misunderstandings", constantly creating inappropriate jokes and repairing dramatic discourse, thus producing differentiated dislocation in image, identity, cognition and so on. The protagonists are constantly in a cycle of "making misconceptions -- solving misconceptions," which requires them to constantly repair dramatic dialogue and make inappropriate jokes. Conflict and dislocation not only embody deconstructionism's deconstruction and rearrangement of narrative components to produce new "chemical reactions" and construct new discourse dimensions, but also represent conflict aesthetics.

### **1.1 Establish and eliminate misunderstandings by deconstructing and reconstructing narratives**

The essence of any artistic practice is the in-depth observation of real life, which is neither a performance of life nor a random imagination divorced from the soil of real life. It is amazing that under the extreme stretch and amplification of dramatic tension, conflict and dislocation can interchange the attributes of two visually obvious things, produce irrationality from the ordinary things, and even rise to a kind of almost absurd absurdity, all without penetrating the real life fabric behind the seemingly absurd drama.

Conflict and dislocation affect the direction of narrative to some extent. Whether it is unintentional information dislocation, such as Momo's cognition of Zheng Duo Duo and Sun Tong in "Half Comedy"; Or deliberate dislocation, such as the identity transformation of Zhou Zhou and Chen Xiaomeng in "The Flood of People", has forced the story to develop in an unexpected direction. Zheng duo will friend Sun Tong as a "scapegoat", will "cheat women's feelings of men" hat on the head of Sun Tong, is out of the impulse to sex, and Chen Xiaomeng adopt comprehensive identity, is out of the desire for money. The conflict and dislocation indicate the beginning of the

deconstruction and reconstruction of the narrative, with constant misunderstanding and intensifying disputes. After labeling his friend Sun Tong as a "man who cheats and plays with women's feelings", Zheng Duoduo not only completes his lies, but also gives himself the ability to navigate between multiple women; And Chen Xiaomeng, who originally wanted to die, but used the identity of the whole, lived a completely different life. The original parallel narrative clues began to converge after the deconstructed story was re-arranged, without Zheng Duo's lies, it is impossible to meet Sun Tong Mo Mo found something meaningful to himself, Chen Xiaomeng and Zhou Zhou also found something meaningful to themselves.

The immediate motive force for producing dramatic effects, and the means by which these effects are produced, is the constant creation and elimination of misunderstandings. It is the cognitive deviation, identity dislocation and emotion dislocation between people that lead to the differences in behavior, and also lead to the sense of comedy and humor conveyed by different behaviors, which eventually accumulate into a series of seemingly absurd drama jokes. At the same time, once the obvious sense of absurdity has passed, the hidden sense of reality will also emerge, which is the truth of life.

## **1.2 The audience's psychological acceptance of the character and the off-camera perspective**

In this state of omniscience brought by the global perspective, the audience maintains a certain distance from the characters and the story, and it is this distance that produces the aesthetic taste of peering into the lives of others, so the director generally does not deliberately destroy this so-called "God perspective" of the off-camera audience. Due to the conflict and dislocation, the audience will have a cognitive alienation experience of the character's image, identity, emotion, cognition, etc., forming a correction psychology and psychological expectations of when the distorted information will be corrected or the "truth will be revealed". At the same time, viewers who stand in the "God perspective" to watch the story events will naturally have a sense of aesthetic superiority, and even hope to affect the misunderstanding, conflict and dislocation of the cognitive process between the characters.

In particular, this "God perspective" can highlight the psychological differences between the audience and the characters on screen, thereby enhancing the audience's emotional engagement with the show. The intellectual advantage of the God perspective is also a source of comedy; What may seem obvious to the off-camera viewer is a source of jokes to the characters on screen. The aesthetic psychology and comic behavior of drama exist in the audience's perspective. When Zheng Duo for the first time secretly dating other girls were caught by Mo Mo, Zheng duo unflinchingly lied, said the girl is the girlfriend of the same house, the girl slept in the room is not his own; Momo believed this very low lie and developed a sense of absurdity; And the audience standing in the perspective of God, in the face of Zheng Duo's brazenness, will find Momo very ridiculous. The greatest thrill of drama comes from not knowing when Zheng Duo will be discovered. To sum up, the audience's psychological dislocation of the characters shaped by conflict and dislocation has become the main reason for the continuous fermentation of dramatic artistic effects. So conflict and dislocation are the driving forces of drama.

## **2. Generating film and television language from the appearance of conflict and dislocation**

Since entering the 21st century, Chinese films have also gained a "golden age" of development, and Chinese mainland films have achieved great development with the support of the big

environment. Film and television works show diversified characteristics, and creators have mobilized a variety of drama theories to deal with the expression of film and television language, filling the depth and dimension of audio-visual language of domestic films. The audience's acceptance of the drama has improved significantly, which makes the domestic film reveal the narrative position and realize the main body return. This is a higher form of dramatic artistic expression [2]. By introducing inconsistencies in character identity, image, and concept, filmmakers can promote the development of dramatic and audiovisual content.

## **2.1 The dislocation of social identity and personal image**

The rich and the poor exchange social identity, each other's world is extremely strange, whether it is the rich or the poor once transposed to the other side of the world, will produce a funny sense of confusion, can not imagine the other side of the world, such as the poor's mental exhaustion, the rich's spiritual plight and so on. This trend of narrative mode has achieved great success in Chinese drama works and films since 2000. Interchangeable characters are often used to Pierce the "veil" of social reality, to provide the audience with a clear image of social reality, and to lay the groundwork for dramatic jokes. For example, in "A Flood of People", extra actor Chen Xiaomeng steals the social identity of mysterious millionaire Zhou Zhou, and then forces Zhou Zhou, who has amnesia, into poverty. When Chen Xiaomeng realizes that Zhou Zhou is a killer, his life seems to be on a chaotic trajectory, and before that, he treated stealing as a gift from heaven and enjoyed a lavish lifestyle. On the contrary, it seems that they are in trouble, but they do their best everywhere, and soon find the meaning and fun of life.

Most of the same type of film, such as "The killer is not very calm" generally because of "misunderstanding" caused by social identity dislocation. Wei Chenggong is an unknown actor, he begins to believe that his own "dark days", under the "persuasion" of the actress Milan, he inadvertently involved in a potentially dangerous scam. He thought he could finally play the leading man, Killer Carl, but he was completely unaware that in all the mystery and chaos, he had inadvertently become a real killer. Sincerity and deception, frankness and concealment intertwine, immersing the audience in the absurdity of life as a play. [3] There are "Shy Iron Fist" and "The Richest Man in Xihong City" and other works, are the replacement of social identity information as a means of expression, to create a variety of dramatic effects.

## **2.2 The misalignment of gender and body structure**

Although physical and gender dislocation can be seen as a subset of social identity dislocation, it is often used as a dramatic strategy and does not move the story forward. Most theatrical films use "gender dislocation" and "gender orientation" to create "gender jokes", and create jokes through the perception of gender dislocation, although this is only the surface of the dramatic technique. However, since the beginning of the 21st century, some domestic drama films have tried to awaken people's respect and equality for gender relations through the dramatic conflict caused by the dislocation of the body and gender. This is not only limited to the expression of feminism, but also in recent years, the dislocation of women in men to express the demand that men also need to be understood.

Typical, such as "Shy Iron Fist" in the original handsome boxer Addison, after the lightning and electric shock in the pool with sports reporter Ma Xiaoluo, gender characteristics and body structure into a female, become timid and cowardly, afraid of violence, while Ma Xiaoluo is given masculine

characteristics, become male, rugged atmosphere, often forget their own body weakness, Act aggressively and recklessly. [4]

In addition, there are often feminine male characters or masculine female characters in dramatic films, which are also shaped from the perspective of gender dislocation and create dramatic effects through differentiated characteristics. For example, in the "If You Are the One" series, the male character "Jianguo" played by Feng Yuanzheng and Liao Fan, the feminine behavior has a serious cognitive deviation from the audience's established cognition of the male image; Ma Dongmei, played by Ma Li in Goodbye Mr. Loser, is a completely "fierce" image, completely a "shrew" and "fierce woman". In the Breakup Master, Deng Chao's portrayal of Mei Yuanguai is a cross-dresser "female model", and so on. These gender misalignments have triggered laughter to varying degrees, and their differences enrich the connotation of film and television language.

### 2.3 The dislocation of time and space

There are many conflicts and misalignments in dramatic films, but the most common are the misalignments of social identity, body structure, and personal image described above. The mismatch in spatial and temporal cognition is often ignored, and when it is ignored, it is dealt with in a more directional and metaphorical way, which is a kind of information inequality. If we extend our investigation to art as a whole, we find that every component and every person is inseparable from space. In addition, there is an organic interaction between each component and each person and space, influencing each other. In order to make proper use of the information and temporal subjectivity carried by space for narrative, we need to "analyze the functions and roles of subject roles of different social identities in the field of" inner story space and time "[5]. Thus, spatial and temporal cognitive dislocation takes advantage of the shifting direction of information to create confusion and advance the story, but does not provide any additional dramatic effect.

In the new century, many Chinese films will make use of the relationship between people, space and time to design cognitive dislocation, among which a more typical one is the film "Riding the Waves", which promotes narrative by generating and solving misunderstandings, and differentiated space becomes the main driving force for narrative [6].

Deng Chao plays Xu Tailang, a race car driver from the year 2022 who complains about his father for not encouraging him to pursue a career in racing. A wave in order to prove himself to his father, accidentally involved in a fantasy journey across time and space. He travels back in time to 1998 and meets a group of brothers and friends in the town of Tinglin, including video store owner Xiao Zheng (Eddie Peng), Ma Ma (Dong Zijian), Liu Yi (Gao Huayang), and Xiao Zheng's fiancée Hua Hua (Zhao Liying). A Lang and his friends and the "Zhengtai gang" together to sing wine, punish evil and praise good, experienced many wonderful things.

The film cleverly uses the displacement and dislocation of spatial attributes and time information to create a differentiated context, and Xu Tailang makes a lot of hilarious jokes in order to prove that he comes from 2022. As a result, Xu Tailang continues to "make a fool of himself" in the misplaced space and time created by himself, and further promotes the generation of embarrassment between "past father" Ah Zheng. Xu Tailang and Ah Zheng have been enhanced with space and time attributes,

In the face of the "awkward" suspension, the spirit of the audience has always remained tense, and the space anxiety has been generated together with the characters, and the Tinglin Town in 2022 and the Tinglin Town in 1998 have generated two huge space tensions, and the relationship, emotion and state between the characters have finally become more intense. As the audience's

psychological difference between the characters intensifies, they even give up their contemporary time and space and substitute the characters in the film with their relative identification. This psychological replacement of the role creates an unmistakable aesthetic viscosity and dramatic tension, which is undoubtedly generated by the audience's dislocation of time and space and cognitive dislocation. The dramatic way of this process is specifically manifested as the cognitive dislocation caused by the distortion of time and space, and the psychological difference generated by the audience because of the perspective of God, which together create the so-called "belly laugh", so that the dramatic art of the film can be fully presented.

### **3. Third, the conflict and dislocation in film and television language from the aesthetic perspective**

Regardless of the absurdity of plot dislocation, the artistic purpose and narrative purpose of conflict and dislocation point to realism, or originate from real life, and actually reflect the current social culture and the spiritual world of the masses. This kind of conflict and dislocation is based on deconstruction, which is a conscious artistic treatment. Its essence is to deconstruct and reorganize real life, resulting in differentiated information dislocation and dramatic conflict effects. Only works rooted in reality can arouse the audience's inner resonance. Therefore, the truly outstanding drama and film should be a pan-art genre that selects, discovers, refines, complements, condenses or generalizes real life, and reorganizes, transforms or reshapes it through imagination [7].

At the same time as the dislocation occurs, the interaction between people becomes uncomfortable, and a keen sense of irony also appears. It produces a new aesthetic form and flavor, which integrates shame aesthetics with irony aesthetics. This new aesthetic form and flavor can be described as "aesthetic fusion". Conflict and dislocation show the audience the reality behind the banter. In dramatic discourse with practical meaning, the aesthetics of conflict and dislocation are more readily accepted and can have a more lasting emotional impact than art with too many traces of indoctrination.

"Goodbye Mr. Charlotte" is the same, the dream of Charlotte, and back to the bottom of life, but Ma Dongmei's never abandon, even if continue to live with Charlotte's "frustrated life", they can still find hope from the desperate life, reverse the "spiritual" dilemma. The "life reversal" experienced by Charlotte in Goodbye Mr. Loser is more worthy of public consideration. At the same time, the creator does not add subjective evaluation and judgment in the film, but is judged by the audience, giving the audience more independent thinking space and allowing the audience to have more profound reflection and reflection: The good life in the fantasy may not be perfect, and the fuel, rice, oil and salt in reality are not boring. Be kind to your own life, cherish the present and cherish the important people in your life [8]. The film's portrayal of drama conflict and dislocation art is undoubtedly more inspiring and instructive, far more enlightening than dry preaching, which is also the consistent expression of many contemporary Chinese film and television works.

## **Conclusion**

After the release of narrative nodes and comedic elements, the narrative mode keeps circulating, promoting the accumulation of dramatic effects, and finally realizing the construction of dramatic discourse. Conflicts and misalignments arise and resolve in constant misunderstandings that create both misalignments and conflicts. Compared with other deliberately funny aesthetics at the level of body language, the conflict and dislocation in film and television language undoubtedly have more

ideological depth and aesthetic dimension. All these have pushed the film and television works to another higher level of aesthetic expression from "absurd ideal" to "real world".

While deconstructing and reconstructing the narrative, it increases the interest of the narrative, and the audience also pays more attention to the characters and the narrative under the "correction psychology" of conflict and dislocation, and even the brain consciously "deletes" part of the narrative. This is in contrast to other body language levels of deliberately funny aesthetics. It is easier to substitute the audience into the psychology of the characters they identify with and immerse themselves in the narrative.

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