Analysis on the Construction of the Inner Conflicts of Characters in Script Writing

Zaining Wang

College of Journalism and Communication, West China Normal University, Nanchong 637009, China
Corresponding author e-mail: 58993597@qq.com

ABSTRACT. *Conflict has been used as a noun in drama history. The conflicts between people and people, people and the environment constitute the external conflicts of the characters. The conflicts inside the characters constitutes the inner conflict which is the foothold and destination of the external conflict. It also highlights the character of the roles. How to create the conflicts of the character in the story creation is the first element to be considered of the script. Through the analysis of the inner conflicts of the characters in the story creation, this paper studies and summarizes how the inner conflicts of the characters are created, and the inner mechanism of the inner conflicts, and explores how to construct and depict the inner conflicts of the characters in the visual performance level and the sound performance level.*

KEYWORDS: *story, inner conflict, script, vision*

1. The mechanism of internal conflict

1.1 The inner conflict caused by the splitting of the character's personality

In the context of modern psychology, the creation of film stories presents a large number of people's complex inner world and strong inner conflicts caused by multiple human personality. The classic characters in modern movies often have complex and even multiplicity personality. We try to restore the character emotions with complex personality in the story, because in life we often find that people's appearance is often inconsistent with the inner, and people with complex personality display the false image created by themselves in public. When the individual is alone It is the true face of a person. Such a situation is commonplace, but moving the complex aspects of a character into a story requires us to grasp the mechanisms of the inner conflicts of the characters and how to express the inner conflicts. In 1960, Hitchcock portrayed a classic multi-personal image in the movie "The Psychic" - Norman Bates. In another classic film, Fight Club, director David Finch

and the screenwriter directly transformed the two characters of one role` into two different roles to show the inner conflict. The transition mode of "War Fight Club" is still used by many movies based on the multiple personality of the character as the basic story logic, creating multiple roles to play different sides of the same person, with very special Out of the art.

1.2 The inner conflict caused by the splitting of emotion and reason

The confrontation between emotion and reason does not involve right or wrong, and the emotional thinking mode and the rational thinking mode have different standards and norms. The inner conflicts of emotion and reason are often used in love literature and literary stories. Almost every love story encounters emotional and intellectual entanglement. For example, in the movie "Late Autumn", a seemingly impossible but vigorous love that the male and female protagonists developed with great contrasts and completely different experiences in a few days ,which is entangled constantly in emotion and reason. In addition, the conflict between emotion and reason is not only used in love stories. In the movie "Hero", after killing the name of the Qin Shihuang, the killer wants to avenge for his many dead friends, but rationally chooses to give up. Such a rich inner conflict makes the imagenation of the role of full of three-dimensional moments, and the depth of the story is deeper.

2. The external expression of inner conflict

The inner conflict of the character is not to let the protagonist silently bear the pain of self-confidence, but to express the inner suffering and contradiction of the protagonist through visual or auditory means. The story of the film which is left way from the audience is meaningless. The inner conflict is only the success of the story when it is showed in front of the audience. Otherwise it won't work when the protagonist silently accepts but the audience does not know why, because the content should be expressed in the work which has no place to be placed.

2.1 The audio expression of the inner conflict

In the screen play, sound is divided into language, music and sound effects. Language refers to the dialogue, monologue and narration in the movie story. The inner conflict is the invisible information inherent in the character. The most direct expression of inner conflict is to use the inner monologue. Neil Keith's "The Core Skills of Screenwriters" states: "The real conflict is deep in the heart, that is, non-imageual." Neil's point of view tends to be a deeper internal conflict. In the human subconscious mind world, direct expression with images will not touch the clue, and it is difficult to symbolize. As the internal psychological entanglement of the characters, inner conflicts are more easily displayed in a way that is monologue and narration. This is also the function of inner monologue in many movie stories. In Wang Jiawei's films "Chongqing Forest", "A Fei Zheng Zhuan", "Evil Toxic", a

large number use of characters' inner monologues presents the inner contradictions of the characters directly and straightforwardly, coupled with the lens of Du Kefeng's aestheticism,which give the audience a experience of decadent, lonely, advanced, and indifferent feeling of beauty.

In addition to the monologue and narration of language, the external expression of inner conflict can also use music and sound effects. The function of music in film and television is very obvious. On the basis of visual effects and hearing, the combination of music and visual effects brings shock to the audience. "Sound effect" exists as an extremely important sound element in the art of film and television. The sound effect can express the acoustic effect of the person's inner feelings, such as the roar of the subway passing through, the sound of the whistling sound, etc., which can bring the audience into the inner world of the character, immersively feeling the inner state of the character at that time.

2.2 The visual expression of inner conflicts

In addition to appealing to the performance of sound, inner conflicts can be presented in a more cinematic and visual way. Inner conflicts can be expressed through the hero's external action events. The event setting in the story does not have to organize the structure according to strict logic. It can stop the flood of narrative at the necessary moment, break the strict logic, and let the arrangement of the event return to the inside of the character to find. For example, in the movie "Into the Master", the film is interspersed with the hero's own piano piece several times. There is no narrative content in these scenes, just a simple expression of the action and music of the hero's cello, but it is very important in the whole story. The buffering effect, the scene of the violin fully vents the emotions of the protagonist, and the inner conflicts of the human beings are visualized. The inner changes of the characters determine the trend of the story. The audience visually feels the inner contradiction and transformation of the protagonist. It is also easier to accept the turning point of the plot in the turn of the story. In the movie "Shawshank's Redemption", after the master's public security officer finally squandered the snow and was destroyed by the warden, the hero's inner experience experienced great changes, and the determination to seek justice gradually lost in the collision with the determination of private relief. Come, the story expresses the inner conflict of the protagonist through a scene, and Andy sits desperately and desperately on the wall of the prison.

3. Conclusion

The creation of the inner conflicts of the characters is as important as the external conflicts of the characters in the story creation. The characters with inner conflicts often have complex personalities and are entangled in emotions and rationality. In the story, the expression of inner conflict can use the method of sound expression and the visual image representation. It can't leave the inner conflict just stay in the inner part of the character. The criterion for the success of a person's

inner conflict is that the audience feels the inner contradiction of the character and the encounter of the sympathetic person who can and is in the place.

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