

From Alienation to Wandering: An Analysis of the Path of Character Replacement in Urban Dream Series

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Abstract

Based on the theme of Qian Zhongshu's besieged city: "people in the city want to go out, people outside the city want to come in", this paper focuses on the argument that the top-level people (urban elites) in the urban dream series are replaced by the bottom-level people (migrant workers and left behind people) in a strange way, so as to achieve Brecht's separation effect and realize the cross-border dream identity of urban elites. In the dual attribute of "half city and half township", the replaced character relationship is constructed here. "Who am I? Where do I come from? Where do I go?", "residence" and "home" are contained in it, aiming at the characters' body and soul walking between the top and bottom, the city and outside the city.

Keywords

Separation Effect; Wandering; Character Replacement; City Dream Series.

1. Introduction

Character replacement is the dynamic lever of bottom literature from time art span to space art. In the 1920s, civilian literature injected intellectuals with defamiliarization into the bottom working masses; Nowadays, the mainstream discourse stage of TV media, in addition to allowing the intellectual elite to speak for or accommodate the bottom people, the more meaningful task is to "teach them to fish", that is, to replace the time and space of the intellectual elite to the bottom experience, and immersively guide and cultivate the self-expression of the bottom workers. This way confirms jiyatri Spivak's assertion in can the bottom speak?: education is the best channel to guide the bottom groups to speak.

Character replacement is an important means to realize the endorsement of character images and tell the story of the bottom people. Based on the above methods, the character replacement of urban dream series shows two replacement effects of the relationship between teachers and apprentices in education time and space: one is the endorsement effect for the new generation of migrant workers, that is, the urban knowledge elites are replaced as "runaway city people" by means of separation. The process of; The second is the effect of guiding the "new generation of migrant workers" to speak together, that is, after the separation effect, they enter the "urban edge residents" as dissimilation and walk on the action track of "urban people" (Urban intellectual elites) and "people outside the city" (the new generation of migrant workers and The remnant of intergenerational relations). How these four kinds of identities rearrange the subversive relationship and reconstruct the novel and surprising walking path of replacement object and environment, replacement object and ID, replacement object and "other", that is, the study of character composition.

2. Estrangement: A Runaway City Man

Separation, or *Verfremdung*, was first proposed by Bertolt Brecht in his paper *verfremdungseffekte in der chinesischen schauspielkunst*. [1]The basic point emphasizes the real relationship of realizing the real dialogue between man and the world in artistic creation. On the one hand, it continues the Russian formalist concept of *ostranenie*; On the other hand, it extends the alienation effect of Marx and Engels' historical materialism.

Therefore, based on the above separation theory and the characteristics of the complex of "experiential documentary and experiential TV program", the image of "runaway city people" is separated in two situations: one is that "runaway city people" seek cross-border dream identity through defamiliarization; The other is the alienation effect, which makes the "residents on the edge of the city" speak for the regeneration of the alienated image of "superstar's sense of civilians" and walk in the replaced character relationship. Subversion: The Cross-Border of Dream Identity.

Table 1. Analysis of character identity differences in urban dream series

Identity	Definition	Label	Representative
1.City people	Record the urban elite at the top of the real environment	1)Urban elite intellectuals who produce the tertiary industry; 2) Wear a business suit; 3) Rich life in resident cities; 4) Dreamer	Urban knowledge elite: such as enterprise boss, CEO, chairman, chairman, etc.
2.Runaway city people	Create out of town Experiencers with elite consciousness and migrant workers' body in the virtual environment	1)Urban elite intellectuals without agricultural production; 2)Wear factory uniforms; 3) Experience the poor life outside the city; 4)Alienators	Alienated migrant workers looking for work after alienation effect: such as Xiaobai, who has just graduated
3.People outside the city	Record the historical bottom farmers of the real environment	1)Illiteracy in agricultural production;2) Wear farming clothes;3) Rural life in the resident area; 4) Conservative	Traditional farmers, left behind people, etc.
4.Residents on the edge of cities	Existence: the new generation of migrant workers who record the real environment -- people outside the city after leaving their hometown	1)Intellectuals with the identity of migrant workers in non-agricultural production; 2) Wear factory uniforms; 3) Living in poverty in the city; 4) Dreamer	The new generation of migrant workers: piling workers, milkmen, steel workers, sanitation workers, couriers, etc.
	Existence: that is, the separated experiencer who has come to the real living environment on the edge of the city - the urban people after running away	1)Urban elite intellectuals with the identity of migrant workers in non-agricultural production; 2) Wear factory uniforms;3) Understand the poor life on the edge outside the city; 4) Walkers	Alienated migrant workers immersed in work after aesthetic alienation effect: pile driver apprentice, milkman apprentice, reinforcement worker apprentice, etc.

Defamiliarization is the core means for "runaway city people" to subvert their dream identity.[2] Brecht expounded the Defamiliarization technique in the drama gadget. As the core task of explaining and expressing the story, it is to strip away the self-evident character elements, so as to create novelty between the character image and the audience, and make the characters and the audience think rationally, criticize society and moralize in the way of "telling stories" by the narrator, That is, a dialectical process from cross-border cognition to non-cognition and

regeneration to cognition. What is self-care? What should be stripped? Take the city dream as an example.

"People around the city want to escape, people outside the city want to rush out, and most of the wishes of life are like this." from the analysis of the character identity tag of the city dream series in Table 1, it can be seen that the protagonist in the program is just like this in the face of desire. Different labels of different identities in the real environment represent different people, which determines that the characters of four different classes will be separated in different places by the attributes of different identities. However, in the pseudo real environment, the spiritual world is the label of "half city and half hometown" out of the city, which can blur the class identity and assimilate it into two types of roles: first, the "city man" in the original hometown; Second, cross-border and beyond the new town to pursue the "people outside the city". Then how to break away from reality and integrate into the pseudo real environment to make the audience see the path of people's breakthrough? This problem needs the help of defamiliarization to strip away these unidentified labels and representative attributes, and integrate into the social life of the "other", so as to make the audience clear.

The program involves the urban intellectual elite in the life of the bottom people and the new generation of migrant workers, breaking the reality. The same frame is a kind of character identity - "runaway city people". Specifically, two ways of "situational experience" are used to deal with defamiliarization: first, the role transformation experience in the real environment; Second, the role-playing experience of virtual environment.

The role transformation experience of the program for the real environment is an excessive ceremony for characters to get close to the pseudo real environment from the real environment. The former is the first quarter and the last quarter of the program, which is the "real life" of realistic style, and the latter is the second and third stages of the program, which is the "fictional reality" of impromptu experience. The fate of the characters and roles involved, the reviewer and the role, the audience and the role all need to maintain a limited "separation".[3]

First of all, before the narrative subject changes roles, the program will introduce the identity information of the experimenter and the role ontology, including living space, family environment, behavior posture, educational background, etc., in order to understand the multiple differences and commonalities between the subjects in and outside the city, and provide a basis for the misunderstanding, conflict, confrontation, and Cooperation and other states lay the groundwork. Secondly, in the role transformation, it is embodied in the shielding of body extension such as clothing, modeling and props; As well as the extended psychological shielding of name and educational background, so as to show the Defamiliarization of micro expression and body movement after replacement, and show a more three-dimensional image of migrant workers.

2.1. Dressing up -- An Extension of the Unfamiliar "Outsider"

Dressing up is an effective way and silent language to strip away the epitaxial differences between the two bodies.[4] In the fashionable body: fashion, clothing and the theory of modern society, Joanne entevister emphasizes that "clothing or accessories is a means to socialize the body and give it meaning and identity, and it is the second layer of skin of the body". The creator can construct the new identity of the characters through the subversion of clothes and modeling, blur the class status, professional demands, taste style and other related information of the original identity among the characters, so that people with different subject identities and the same body can be constructed in the new and old mixed body schemas, and produce a new character image under the cover of the entanglement between people and the world body.[5]

In city dream, the creator defamiliarizes the role in two ways: one is the visual masking of makeup, modeling and props. Urban intellectual elites will transform their body extension from suits and ties, exquisite leather shoes, gorgeous accessories, laptop bags to dark work clothes,

sports thousand layer cloth shoes, color lattice bags of portable work tools and so on; The second is the material shelter of media image. Replace the "living expenses" of the characters with 200 yuan, mobile phones and other portable electronic devices to replace simplicity, as well as the tools required by traditional media migrant workers. The transformed roles break through the various extended information of the qualitative label of the original characters' appearance and introduction, stimulate the audience's reflection on the binary opposition between urban and rural areas, life destiny and social development with the bodies of migrant workers, and secretly float the clue track of the story's progress and change.

For example, in "girl, don't cry", when Xia Hua, chairman of Evian group, appeared, there were three groups of close-up shots: a driver's watch; 2 car skylights; Sanxiahua holds an iPhone with a pink mobile phone case, accessories dazzling earrings and black framed eyes, wears a purple silk coat, and assigns employees the task of how to work on the passenger car. General Xia's image is depicted from three groups of characteristic lenses, which reflects the character identity information of gorgeous modeling and extension synaesthesia, which means that she exists in an elegant environment and material rich living state in the literary and artistic workplace. When Xia Hua changed her role, on the one hand, she changed her clothes: accompanied by her secretary, she chose three sets of clothes for urban workers in the office. The secretary denied the design of tight and small lace skirts, and finally chose to wear a dark flower jacket similar to the cultural revolution in the 1980s and 1990s as the decoration for changing her identity; On the other hand, replace the props: the economic aspect is changed to 200 yuan living expenses, the mobile phone is changed from a pink shell to a white ordinary mobile phone, and carry a strip-shaped large storage bag.

The subversive role modeling is in sharp contrast to the appearance of the characters. The body schema of the Defamiliarization of the external image not only represents the simple migrant workers, but also forcibly obscures the synaesthesia information such as elite temperament and social reputation brought by the original conscious action tendency of the "city people", creating an image of "city people" with "city people" and "Mask".

2.2. Hiding Identity -- A "City Man" with Unfamiliar Connotation

Hiding identity is a restructuring means to strip away the background differences of their spiritual historical memory and establish identity.[6] In the root of self: the formation of modern identity, Taylor emphasizes that identity can integrate individuals into social life, which is self-evident for establishing the sense of direction in moral space. In other words, on the basis of maintaining the distance between characters and characters, the memory difference of masking the identity labels of the two characters will affect whether the replacement object can integrate into the social life of the original characters corresponding to the characters and its future destiny due to the degree of new identity.

In the city dream, the creator deals with two historical unfamiliar effects in order to obtain the recognition effect: on the one hand, the exit ceremony selected for performance, in addition to the de "elitism" of the body appearance decoration, will also cover the original inner growth track with aura, and retain the historical memory of the emotional elements such as family affection, homesickness, home and so on between urban people and migrant workers; On the other hand, choose to replace the original names of urban intellectual elites with more literary cultivation. On the basis of retaining some surnames, choose a more "localized" rural name to rename the new name of "runaway city people", so as to maintain the identity distance between the characters and the role transformation and establish the identity relationship between the characters and the role identity.

On the one hand, it seeks the Defamiliarization of historical memory identity for names. For example, in the embrace of mother, Wang Jing, chairman and President of Pathfinder Holding Group Co., Ltd., stripped the work label of the tertiary industry and assumed the pseudonym of

Wang Li, a cleaner of non-agricultural production. When she asked her colleague why the new identity name was appropriate, the colleague replied, "what's your name, Li Cuihua... Yes, that's good.". It can be seen that urban people use their own right to narrate the name of "Cuihua" to feel their relevant information to rural people in the 1970s, so as to distinguish the identity distance between Wang Jing and Cuihua. At the same time, the final choice of "Wang Li", the name accompanied by "old surname" and "new name", shows the evolution process of identity fusion of the characters' self-identity when they go out of the city to change roles, and also brings the audience unknown identity reflection such as urban-rural integration.

On the other hand, the historical background and commonness of characters tend to be unfamiliar with identity. For example, Bai Yunfeng, chairman and CEO of Guoneng Zhongdian Energy Group Co., Ltd., pseudonymed Xiaobai, a student of North China Electric Power University, who went out of the city to work; Return of iron and steam: Yang Dingping, founder of Sichuan Yatang e-commerce Co., Ltd., alias Lao Yang, a migrant worker looking for a job; Children left behind in the mountains: Liu Qingfeng, chairman of iFLYTEK Co., Ltd., alias Liu Xiaofeng, rural teacher, etc; And in the embrace of mother, Wang Jing was identified as a member of 280 million migrant workers. After efforts, she went from migrant workers to cities, from working girls to starting from scratch to establishing a listed company. Like the protagonist Zhou Xiaopin, she is the mother of two children. When she changed her role to become the image of Wang Li, the creator chose to keep the commonness between them: the family feelings of the two children and the missing memory of the mother who had not seen the child for many years.

The historical time and space are combined with the real time and space, and the time and space of the real environment and the pseudo real environment are connected. The Defamiliarization technique has changed the era situation, class identity and personality of "city people", which has also become the accidental clue of the hidden dynamic dream story. It is brought by the new form of "runaway city people" which combines the city people who reorganize their memory in their hearts and imitate the image of people outside the city "Dream" identity, the sense of subversion of the identity of farmers and famous workers known before the mirror image, has also come to our face. Therefore, "migrant workers" are recognized as people, rather than as "intellectual elites" The curious act of going out of the city is a strange interpretation of the dramatic shaping process of the character image from subversion of knowledge to unknown, and narrates the reasons for the binary opposition outside the city behind the story.

3. Wandering: Residents on the Edge of the City

Wandering, as early as the beginning of the 1990s, has been implemented in the living conditions of the body and soul of the bottom people, including all the farmers who "work" in the city, including the first generation of migrant workers, the second generation of migrant workers and the new generation of migrant workers. City City registered residence labours are far less than those of their "Hometown" occupation, because they have "home to return". City migrant workers city is becoming more and more concerned about the development of the times. Because people can not accept the fact that they build magnificent city homes, but they become "worm *" marginalized in the exotic areas of the city, and are wandered in the city and alienated from the countryside. They spend more time selling their bodies and souls in order to survive, but the city feeds back that the smallest part of their residual value can provide more spiritual comfort and relieve some family pressure than the life of digging in the earth; They contribute to the city and build a world miracle, but they have become the "forgetting of existence" of "homeless" in the city. This conflict between "dream and reality" has become their dual label of "half city and half village", which is contrary to the wandering physical picture and spiritual spectrum.

Brecht, who adheres to the humanistic model of Marxism, emphasizes that actors have duality, that is, the actors themselves and the roles they shape. This dual interpretation is within the scope delineated by the Creator: on the one hand, the actor enters the role to complete the task set by the creator to realize the deductive function of the examiner; On the other hand, actors fade out of their roles and interpret their views with their own opinions and opinions, so as to achieve the purpose of realistic education and realize the political function of the role narrator; The characters with mixed dual attributes intend different emotions in different spaces, spread the world understood by the creator to the audience, and then produce rational criticism and thinking, so as to re-understand the variable person and the variable world.[7]

In the program, for "residents on the edge of the city", it is a role with the dual identity contradiction attribute of "half city and half township". When faced with the investigative experiential real game of role-playing, in order to achieve the expected realistic results of the editor and director, the role will take the experience of "accidental improvisation" as the beginning of integrating into the collective story on the basis of maintaining the separation effect between disguise and hidden identity. Specifically, the characters in the city dream show the following two aspects of "review and narration":

3.1. Examining -- The Civilian Sense of Physical Action in the Play

In this series of programs, the apprenticeship covered by "Mask" and "dual consciousness" is the key to the alienation of body movements towards the sense of civilians. Just as Brecht understood the meaning of "Mask" pulled out by "person", as a way of role-playing game, it helps characters to redefine in different situations. [8] In other words, role play will bring different body actions and different sense of body action with different situations, and then bring different communication information. This alienated communication information affects the interpersonal interaction between the two under the accidental emergencies. Therefore, the role subject is redefined under this improvisation mode.[9]

In the program "City Dream", the body of "residents on the edge of the city" is covered by the "rejection and camouflage" of the identity of teachers and apprentices. According to different existing states, different "alienated migrant images" will be qualitatively identified in playing and examining the "object", showing different micro expressions and alienated body movements such as squatting, kneeling and climbing. The presentation of these actions mainly exists in the following six stages: the way out of the city - "the" home "of the new generation of migrant workers" - the place to work - the way home - the "home" of the hometown - the place to seek dreams, such as the place for left behind children to study, the place for medical rescue of the disabled, etc.

In the day of drifting north, Bai Yunfeng's body action after disguise completely subverts the original action track. He plays Xiaobai and experiences five fields: one is Xiaobai's way out of the city. Dressing up makes Xiaobai go to battle with light clothes, from chest up to bow down to carry heavy objects, from mobile phone intelligent positioning and navigation to holding a paper map, and ask everywhere where "I" live? From taking a private car to work at ease to taking a bus to feel alternative eyes to avoid; Second, enter Li genjian's home. When Xiaobai, a migrant worker, entered the 10 square meter ice cellar like garage to live, his limbs unconsciously shrunk into a ball, his movements changed from a fixed and steady pace to constant stamping, and his expression was deduced from a mature and steady expression at the age of 39 to a green and awkward micro expression posture at the age of 27, so that Xiaobai was in strange communication with Li genjian and his family, Physical action gradually converges to the situation of poor life; The third is the milkman's place. In the cold environment of defamiliarization, Xiaobai's top class and intelligent high-energy mental workers in the industry are alienated into clumsy and slow physical actors. Under the confident and light vigorous steps of Master Li genjian, Xiaobai's attention to the master and the lack of chirality of

strange tools make the marginal identity of "Apprentice + migrant workers" more and more tend to the image of civilians; Fifth, the kindergarten where Li Xingchen did not go to school. Under the protection of the "Mask", Xiaobai digs out the root of Li genjian's dream seeking, alienates from his usually open-minded and cheerful smiling face to his sentimental swallowing and crying, reveals Xiaobai's helpless alienated image of obeying reality and struggling to survive in this environment, and the marginal sense of the "essence of life" of farmers and migrant workers is "played" by Xiaobai's personal experience.

In the process of imitating the opponent's performance and demonstrating their own performance to the opponent, "residents on the edge of the city" critically examined the alienated body movements of migrant workers and themselves. In the "double consciousness" confrontation between different scenes and historical memory, they began to re understand the city and began to listen to and care for those "little people" who were difficult to integrate into the city This paper attempts to associate this dilemma with their own physical actions, and map the true fate trend and social position of the new generation of migrant workers.

Based on this, "Mask" and "dual consciousness" are not antagonistic and separated in the process of integrating into the relationship between teachers and apprentices, but a subordinate relationship between "object" and "itself". The closer they are to each other, the more sheltered, fuzzy and uncertain the image is. "Residents on the edge of the city" play an occasional improvisation under the curious and close examination. The extension of "alienated migrant image" and the characteristics of "civilian sense" of the body are self-evident and gradually emerging.

3.2. Narration -- The "Superstar" of External Psychological Reflection

As the narrator of the story, the alienation discourse of self reflection stimulates the audience to think about the identity attribution of "superstars", and then becomes the link to connect class information, balance dialogue relations and construct a complete story. As required by Brecht's rehearsal of Galileo's dual identity, he stressed that the actors themselves must establish a "complete static freedom", that is, the narrator should be installed. The actors should cut off the story by self discussion and reflection in the narrator's identity, so that the gap of class fault can bridge the complete story of all mankind through the discourse of different time and space, Let the audience have the opportunity to associate the play with the dream of life and produce rational thinking.[10]

Table 2. Alienation trend of narrator's discourse self reflection in urban dream series (a)

Story timeline	Mother, I want you to hear Wang Wei's words of self-reflection
Once "I"	"This is my first time working on the construction site. I'm very tired and my waist is very sour."
Now "I"	"I regret not wearing overalls. I'm covered with mud after a round."
Future "me"	"The work of commissioning test block seems simple, but it must have a strong sense of responsibility"

In the city dream, the narrator of the pseudo real environment is not only expressing the words that the "city people" want to describe in the original history, but also representing the current words of the role played "migrant workers" without concealment, but also explaining the attribute evaluation of the object played "the new generation of migrant workers" in the eyes of the role itself. He will not turn the opinions and feelings of the three into his own, it will not only be a circular character image, but also lose the original voice like the bottom people.

Instead, it will freely jump out of the plot itself and describe the image of "residents on the edge of the city" as an outsider. It will describe the cognitive transformation track of its own differences in the three-time lines of the past, present and future when it leaves the city.

In "Mom, I want you to hear", through the live narration of the narrator outside Wang Wei, say what the identity of the characters in the play can't say. Wang Wei's narration of the discourse transformation from "the first time" to "a strong sense of responsibility" can explain the reasons for the re characterization of the apprentice's character and destiny in class subversion, and can also highlight the "superstar" attribute of Master Wu Yunguo at the "superego" level as a migrant model, It can make people like Wang Wei appear in the balanced dialogue of subverting the class, understand the people at the bottom, and speak for the practice track of the future development of the new generation of migrant workers.

Table 3. Alienation trend of narrator's discourse self reflection in urban dream series (b)

Story timeline	Wang Wei's discourse of self-reflection in walking out of the mountain
Once "I"	"Migrant workers are also productive forces. They participate in urban construction. I look forward to learning something from my experience."
Now "I"	"I have to squat all the time to tie steel bars. Most people can't afford to do it occasionally. I'm already sweating. It's not easy."
Future "me"	"Know how they usually work, earn some money and pay a lot of luck and hardship. If I work for another month, I don't have to do anything to lose weight. I must be the same as my master."

Similarly, in "out of the mountain", the Mason apprentice Wang Bing not only records the soul advancement of Wang junjin to Wang Bing's upside down but growing out of the city through the documentary mode of simulated environment experience form, but also shows the learning process like the master's "superstar" model through the fictional way of "show" of simulated environment experience TV program. An attribute of "superstar" is thrown out in the cover of master and apprentice, which means the extension of Shanghai degger's transcendent thesis, that is, durch underchreitend: on the one hand, crossing itself; On the other hand, go beyond the dimension of existence and then build a foundation for the world in the scope of building a foundation for yourself. At this time, "superstar" is not a static qualitative, but exists in the process of constructing a model in the dynamic world. [11]The connotation characteristics of "superstar" of "alienated migrant image" are also uncovered by the dramatic, reversible and communicable ability of TV media information narrative strategy.

In this real time and space where the characters are separated, the elites and migrant workers no longer have identity labels with irrelevant special attributes, and "superstars" are endowed with the characteristics of civilians, so that they are attached to the equal image of "migrant workers" in the air at the same time. The emergence of the narrator not only widens the distance between the role and the actor itself, but also shortens the distance between the elite and migrant workers. In the new class relationship and the pre-existing role identity, they deduce themselves and obey the Marxist Humanistic View of "returning the relationship between man's world and man to himself", that is, the process of regeneration from ignorance to cognition.[12]

4. Conclusion

To sum up, the regenerated "dweller on the edge of the city" is endowed with two external identities of narrator and reviewer, and the personalities of "superstar" and civilian sense. The personality attributes of all kinds of dual integration are the result of the staggered replacement of body and experience perception, that is, it can construct a performance, review and interpretation of the staggered replacement of social attributes and biological attributes. The relationship between characters obtained from narration. After the Brecht separation effect, the strange and mysterious charm of the replacement of mobile characters makes the subversive characters wander in uncertainty. However, how does this uncertain character exist? Where will you end up? This is the true meaning of the characters in this series.

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