

Original Paper

Analysis of the Problems and Influencing Factors in Dubbing

Actors' Role Shaping

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Abstract

In recent years, with the rapid development of the Internet, dubbing has gradually gone out of the loop, and dubbing industry is being known by more and more people. Dubbing products such as radio dramas are also favored by more and more listeners. However, the understanding of dubbing by many dubbing enthusiasts and dubbing actors is only superficial, and the mechanical streamline of character creation does not show the real charm of dubbing performance. According to the basic skills of actors, this paper will discuss the basic skills of dubbing performance, voice makeup, how to shape roles, dubbing mentality and dubbing problems.

Keywords

Voice actor, Problems, Influencing factor

1. Introduction

With the continuous development of animation, games, film and television industries in China, the short video industry has sprung up, and the dubbing industry has also grown into the public's field of vision. Dubbing actors have more opportunities to show their voice charm from behind-the-scenes workers to the stage, and more and more people are interested in dubbing and put their energy into it, hoping to create value with their voices. However, due to the lack of professional dubbing knowledge institutions and institutions in China, most dubbing actors can't learn professional courses, and their shallow knowledge of dubbing performance is easy to fall into the misunderstanding of dubbing performance. In addition, with the acceleration of dubbing commercialization in China, dubbing actors have become tool people on dubbing assembly line before they grow up, and their performance routines are the same without emotion. This paper will analyze the problems and influencing factors in shaping the role of

dubbing actors based on actor performing arts.

2. Basic Skills

2.1 *Your Breath and Breath*

“The voice is gifted, and the mouth needs human efforts” (Fang, Zhou, Feng, Feng, Zhang, Chang, Hou, Wang, & Xu, 2001). Speaking Putonghua well is the most basic requirement in dubbing, while speaking Putonghua well requires the power of your tongue. If you are used to speaking lazily and your tongue is weak, you will have the problem of unclear articulation, slurring your voice and eating words. The expression of emotion in dubbing needs the blessing of skills, and skills need basic skills as the cornerstone. It’s not easy for dubbing actors to speak lines that are both true and exaggerated, natural and embellished at the same time while enunciating words clearly. Therefore, in dubbing process, dubbing actors must pay attention to the study of language skills and the exercise of basic skills.

Practicing your lips and tongue in Mandarin requires strength, and oral exercises and tongue twisters can effectively practice your lips and tongue. “The basic principle of breath is: everyone has his own feelings, and feelings change with the situation. Qi changes with the situation, and emotions change” (Fang, Zhou, Feng, Feng, Zhang, Chang, Hou, Wang, & Xu, 2001). When we speak, we are always accompanied by breathing, and breathing fluctuates with thinking activities. Conscious exercise of breathing and vocalization can enhance our sense of breath.

2.2 *Skills in Line Language*

(1) Stanislavski said “stress-it’s like the index finger, pointing out the most important word in a sentence or a language! The word that was injured and stressed contains the soul, inner essence and main factors of subtext!” (Stanislavski, n.d.). When we speak with a strong purpose, the stress will bite accurately. There can be many accents in a sentence, and which one is accented depends on the speaker’s purpose. When dubbing a character, correctly grasping the stress can express the inner needs and feelings of the character.

(2) When we speak, the ups and downs of our thinking and emotions will lead to pauses, where pauses are divided into logical pauses and psychological pauses. Logical pause conforms to the logic of language, and helps us to make our words smooth when we pause. Psychological pause means that even if the voice stops, the psychological activities are still going on. At this time, our psychological thoughts are myriad and even experiencing a big emotional fluctuation. Psychological pause can help the language reach the state of “told even more in silence than they had told in sound”. Pause in dubbing can help the language to be more expressive.

(3) “Intonation is the sound color of language” (Fang, Zhou, Feng, Feng, Zhang, Chang, Hou, Wang, & Xu, 2001). People’s emotions are complex and change, and intonation changes with emotions. When dubbing actors read the script, they should always analyze the emotional changes of the characters, so that they can better grasp the character and image of the characters when recording. “Any tone that lacks inner basis will make the language artificial and tasteless. Abuse of intonation and excessive

whitewashing of intonation will also make language vulgar and flashy” (Fang, Zhou, Feng, Feng, Zhang, Chang, Hou, Wang, & Xu, 2001). Short video dubbing mostly shows the most content in the shortest time because of its short time, but the content is not emotional enough.

3. Sound Makeup

Make-up is just a tool to help voice actors show their roles better, which is essentially different from false voices. Because everyone’s natural physiological conditions are different, everyone’s timbre is also different. Some are high, some are low, some are clean and loud, some are hoarse and low. Natural conditions cannot be changed, but we can “make up” the sound on the basis of the original sound and change the timbre through the mouth, chest and head cavity. Through the resonance of different cavities, our voices will also change. When we need to match high and loud voices, we use nasal cavity and cephalic cavity resonance, and when matching low and thick voices, we use chest resonance. Through “voice make-up”, voice actors can play roles that are quite different from their own timbre, and they can play them from the old to the children.

The word “pseudo-sound” has always existed in dubbing industry, and recently “clip sound” has also received a lot of attention. When the vocal cords are squeezed and pulled by brute force to achieve the forced change of sound, we may get short-term satisfaction in our hearts, but long-term practice will cause discomfort or even damage to our vocal cords. Dubbing actors must find a scientific way to practice their voices.

There are similarities between makeup and pseudo-clip sounds, both of which can change timbre and try more roles, but the essential difference between them is whether there is emotion or not. Make-up is more about using breath and resonance to change timbre on the basis of one’s own original voice, which will not only cause damage to vocal cords, but also make the voice more textured and expressive when showing roles. The pseudo-clip sound and the end-cavity itself, which is sometimes mentioned by everyone, is a disguised sound. Its purpose is just to listen to the music and ignore the feelings. A character only has a beautiful voice without rich feelings, and is just a thin and pale “paper man” without flesh and blood.

The dubbing actor does not want to make the voice sound good, but can still “speak well” when the voice makeup is needed, so that the audience can understand what you are saying and show the flesh-and-blood role with their own voice. “Sound makeup is by no means a show-off of skills. Skills are just tools to help us express. The inner basis and emotion of characterization are the driving force of our language expression. Grasping the characters’ hearts and emotions, our language is ‘play’ and ‘soul’” (Gao, 2017).

4. How to Create Roles

4.1 Understanding the Role

When you first see a character from a script, the first impression of the character is very important. The first impression is not influenced by other people’s evaluation, and it can freely penetrate into the hearts

of voice actors, providing ideas for voice actors to shape their roles and laying the foundation for the final characters. Any idea that is not objective will become an obstacle to free feeling of the initial impression, and the attitude of others towards the role may also become an idea that affects the actors. Therefore, in the process of understanding roles, dubbing actors should try their best to keep themselves in a quiet environment to reduce interference factors. When you are familiar with the script and characters, you can learn from others' suggestions and opinions.

However, in many cases, we may not have the spare time to know the role in the right place, or the initial impression may be wrong or even wrong. At this time, we need to continue to know the role through analysis. "The purpose of analysis is to study and prepare the prescribed situations of scripts and characters in detail, and to instinctively feel real passion or real emotion through these prescribed situations in the next creative period" (Stanislawski, 2016). We picked up the script and began to analyze the external and internal situations, connecting events in a series according to time, exploring the relationship between characters and characters, sorting out the clues of events, and finally recognizing the position and role of characters in the script, so that we can have a good grasp of the whole story.

4.2 Experience the Role

Understanding the role is only in the preparatory stage, and experience is the period of creating the role. Experience is very important for dubbing actors to create roles, and the nutrients needed to create roles need to be absorbed in life. Personal experience can deeply feel the inner world of characters' thoughts and feelings, and can also help shape the external image of the characters in their hearts. In the movie "How to Be a Family", the black boy lived a poor and miserable life and took on the burden of supporting his family at an early age, while Zane, the actor of the little boy, came from a slum and often rushed for food and clothing. Even though he had no acting experience, his similar life experience made Zane resonate deeply with his role, which can be said to be his true colors. Life experience often makes actors have a certain temperament, which cannot be replaced by script analysis.

4.3 Observe Life

When you can't deeply experience the life of a character, observation becomes a source of creation. In the family mystery drama *Hidden Corner*, the clip of Zhang Songwen, the actor of his father, eating wonton was highly praised by the audience. Brilliant acting can't be separated from the experience and observation of life. Zhang Songwen usually likes to visit the vegetable market and chat with bosses, and he will be very touched when he sees different people's life experiences. He can roughly judge a person's identity by observing the expressions, demeanor, behavior and clothes of pedestrians near the hospital. People who see a doctor usually take films, medicines and receipts in their hands. People who show up at a specific time with electric car keys and slippers in their hands may be hospital employees who have just finished their shift and are ready to ride an electric car to get off work. Careful observation and careful thinking are the necessary factors to make the characters lively.

4.4 Imagination is Essential

"In the process of creation, imagination is the pioneer to guide actors ... The reason why actors need

imagination is not only to create, but also to refresh what has been created and used. This can't be achieved by quoting new fiction or individual details that can make fiction look new" (Ma, 1990). Voice actors can create a new world without realistic factors through imagination. They can imagine visual images such as people, landscapes, animals and plants, as well as the sounds of all kinds of flowers, birds, fish, insects, mountains, lakes and seas in the world. Only by imagining pictures can we perform without objects. Dubbing actors are also actors, and their performances belong to a noiseless environment, and they all rely on imaginary sounds. They construct the world through sound imagination, and then show the world to the audience's mind. At the same time, the audience's sense of picture through sound is also the audience's re-creation of the story. Although dubbing is a behind-the-scenes work, it attracts audiences only by sound, but its artistic value is completely comparable to that of visual art, sometimes even better than that of visual art.

5. Good Attitude and Correct Three Views

The dubbing industry has been seen by more and more people. Through entertainment activities such as voice works, live broadcasts, comic exhibitions, sound variety shows, etc., we can also feel that dubbing actors are getting more and more people's attention from behind the scenes and gradually have their own fan base. Some voice actor idol groups are also developing. For example, the V17 voice actor girls and the voice-controlled virtual idol male group LASER, all of which are sought after by fans through their voices. The industry seems to be developing in a good direction, but traffic is a double-edged sword, which broadens the road for the development of the industry and also has a certain influence on voice actors.

Zhengyang Ma, a young voice actor, said in a variety show that voice actors used to do voice work behind the scenes, and the only people who cared about themselves were the staff in the recording studio. However, when he stood on the stage, he found that everyone's eyes were staring at himself, and his every move was being examined by the audience. This change made him a little uncomfortable, so that he made many mistakes in the voice competition. Jiang Guangtao, who is also a voice actor, gave the advice in the Weibo Q&A session, that is, rehearsing in front of the stage, improving his adaptability and stability, gradually eliminating strangeness and tension, and building a sense of security and belonging. Facing the popularity of traffic and the audience, dubbing actors should always be good at grasping themselves, so as to grasp the balance in the tide of traffic.

Some dubbing actors rely on the role aura to approach female fans for verbal and physical harassment. Even though they are resisted by the industry, such things are still repeatedly prohibited, and some people still keep rubbing their edges and touching the moral bottom line despite repeated education. This phenomenon, as Stanislavski (2013) said, "We read the excellent lines of talented authors, and we made beautiful gestures to lure the audience with beautiful shapes, which made the audience's eyes bloom. And this kind of beauty is mostly artificially created. The habit of always showing yourself in public, making yourself look good, receiving applause, receiving gifts, praising, reading praise comments, etc.-all these

are big temptations, which will make us accustomed to being worshipped and spoil us". Shallow people lose themselves, enjoy the satisfaction brought by material desires, and willing to be controlled by desires will corrupt their hearts and eventually lead to destruction.

Well-known voice actors were attacked by the internet in Weibo for giving birthday wishes to controversial actors. This incident was discussed in succession. After their lives and work were affected, the parties had to come forward to apologize to the public and respond, and then concentrate on their own work. Whether it's right or wrong, this incident reflects the fact that when there are traffic fans blessing, words and deeds will be amplified for anyone to examine. In the process of creating roles, dubbing actors should not only pay attention to solving internal problems, but also properly handle external factors, study quietly to improve their professional level, and reduce the influence of external environment on their creation.

6. Discuss Dubbing industry from Dubbing of TV Dramas

6.1 Dubbing of Domestic Dramas

The role creation in dubbing is restricted by many external factors. Dubbing film and television drama is the third-time creative art based on the actor's second creation. This kind of creation is limited by the original film, so dubbing actors can't perform according to their own understanding and will, and more often, they can only imitate and restore according to the actor's performance. Voice actors and screen actors have their own understanding of roles, and sometimes there will be conflicts. This conflict is "not sticking to the face". In the recent film and television dramas "eternal dust" and "Twin Cities in Mirror", the audience complained that the voice of the man and the woman did not stick to her face, and the voice actor was once sprayed by netizens. In fact, this is not the problem of dubbing actors, but whether the performance of screen actors, the voice of dubbing actors and the image of characters are suitable or not is ignored in the production process. At the same time, actors have some problems. Shen Lei, the dubbing actor, once said in an interview: "Of course, there are good actors, great actors ... Hugh, Justin, including Nicky Wu, whom I have been playing, are all very serious ... We often joke that dubbing is called carving flowers on shit ... The character played is crying, and the director said that he made a mistake in this part, which he should laugh at. Can you make him laugh? Then this actor kept reading '1234567654321'" (Shen, 2019). Faced with various situations, many dubbing actors can only finish the drama with a brave face, and try to fit the actors' performances as much as possible.

A good film and television drama can't be separated from the later improvement, and the choice of dubbing actors and actors should conform to the voice and image of the characters. At the same time, actors and dubbing actors should improve their professional level in order to be recognized by the audience.

In an interview, dubbing actor Ji Guanlin once said that in order to ensure the recording effect, when dubbing a character, you can't make big body movements, and your body is limited, just like wearing shackles. The recording studio is a closed space, and once the voice actors who face the microphone with

high sensitivity have large body movements, they may record the noise into the audio, which will affect the film quality. This requires voice actors to be “inside and outside”. “However, this doesn’t really happen for voice actors, and they all need to be imagined. Voice actors can only simulate and reproduce by virtue of their inner video and emotional memory, and they can only express dynamics in a static state, so that their lines can be dynamic and harmonious with the picture” (Gao, 2017).

When the actor Zhao Ling directed the voice actor Zhengyang Ma, he stressed that you should not only read your own lines, but also pay attention to your opponents’ reactions and listen to their lines. When dubbing a film and television drama, you need to listen to all directions, watch the picture while watching the lines, grasp the breath and mouth shape, and also pay attention to your opponent’s emotional reflection, and grasp the emotion while receiving the “stimulation” improvisation given by your opponent.

6.2 Dubbing Cartoons

“The position of sound in cartoons is particularly important, because before dubbing it, it can’t be called a complete work, at most it can be regarded as a semi-finished product. Only by incorporating sound can it be called a qualified work of art” (Gao, 2017). Only by adding sound effects can the characters have flesh and blood and soul. Dubbing is the most important step in the animation production process, and a sound that vividly matches the characters can really shape the characters and give them soul. Compared with the dubbing of domestic dramas, the dubbing of cartoons is much freer. Animation is not a real-life performance, which is not restricted by reality. Voice actors can create characters according to their own ideas.

However, due to the lack of a good dubbing market in China, the lack of a relatively formal dubbing training institution in China and the lack of excellent dubbing actors, there is a big gap between domestic dubbing and Japanese dubbing. At present, there are three problems in animation dubbing.

(1) Sound homogenization is serious. Children’s voices are mostly played by voice actors “pinching” their throats to play small, while old people play hoarse and mature, which is the dubbing template of many voice actors.

(2) Emotional homogenization. Complex worldly desires is reflected in the characters’ joys and sorrows, but many dubbing actors often cry for crying and laugh for laughing when dubbing. There is no real emotion, which is clearly artistic creation, but it becomes a sound machine because of mechanical and stylized emotional expression.

(3) The lack of excellent voice actors leads to the sameness of voices in various TV dramas. The audience can’t help teasing that most of the love dramas are composed by Bian Jiang, Ji Guanlin, Qiao Shiyu and Ajie, and their voices can be recognized at once, and they are too tired of listening. Coupled with the tight production time of many TV dramas, many directors like to use their familiar dubbing actors to save time and cost, which leads to “death by drought, death by waterlogging”. Dubbing actors with channels and resources earn a lot of money, but dubbing actors without resources have no choice at all, and taking a job doesn’t necessarily guarantee the stability of material life, so many talented dubbing actors have to engage in other aspects of voice work at the same time. The lack of fresh sound injected

into the dubbing industry is more homogenized.

In the face of the above problems, some suggestions are given to dubbing actors and industries.

(1) Dubbing actors should skillfully use voice makeup to enrich voice changes, reduce homogenization and broaden the stage.

(2) Give the character emotion with your heart, try to figure out the character's heart, and put yourself in the world where the character lives to experience the character's life. Even bit part will have different emotional changes in different situations.

(3) The producer strives for perfection to find the voice suitable for the role. It can broaden the casting channels through auditions and other ways, provide opportunities for young dubbing actors to show themselves, and reduce the "monopoly" of major dubbing studios on a whole work.

(4) Standardize dubbing training institutions. The level of major dubbing training institutions is uneven, and many fees are unreasonable. Some institutions mislead the public to deceive dubbing enthusiasts under the banner of learning dubbing easily, disrupting the industry atmosphere, and hindering young people with passion and talent from entering the dubbing industry, which has become a stumbling block to the progress of the industry. It is urgent to rectify the chaos in training institutions. We can learn from Japanese voice actor professional training, improve voice actor's basic skills, sense of drama, personal quality, etc. in one to two years, and only after passing the grade can we enter voice actor office to get the opportunity to promote new films. This mode can not only improve the voice actor quality and sound quality, but also break the domestic fixed dubbing team and give new dubbing actors more opportunities.

(5) Inspire the creative motivation of young voice actors with awards. Voice actor Jiang Guangtao (2018) said at the Beijing International Film Festival: "In fact, they don't know what our real sadness is. We have no leaders and no awards to receive. Without awards, there is no chance to be recognized. Young people don't have the opportunity to be encouraged and motivated. Where should their enthusiasm go?" There is no direction to make domestic dubbing actors feel powerless. Even if there are awards, the gold content is not high. In 2006, Japan set up "voice actor Award" for the development of voice actor industry, so as to encourage voice actor in the industry to continuously improve their professional level. There is also an urgent need for such authoritative awards in China, so that the dubbing actors in the dubbing industry can see the direction they can work hard by setting an example for the industry.

7. Summary

The dubbing industry has become "idolized" and "circled". Dubbing actors surrounded by traffic should lay a solid foundation, constantly improve their professional level and moral quality, learn from the professionalism of the older generation of dubbing actors, devote themselves to the creation of sound art, and strive to overcome external environmental factors. As Stanislavski said, "Protect your theater from any bad habits, which is conducive to creation ... Sludge and dirt should be cleaned when you enter the door, and the overshoes should be put in the hall together with all kinds of trivial worries, unnecessary quarrels and unpleasant things that destroy your life and distract your attention to art" (Ma, 1990).

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