

Problems and Optimization of Film and Television Dubbing

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Abstract

At present, there are some problems in China's film and television dubbing, such as inconsistent rhythm, inappropriate language sense, inaccurate sound and unreal emotion. In practice, we should take the original film style as the benchmark, rely on the character, take cultural differences as the background and real emotion as the support to improve and optimize, so as to further improve the quality and artistic taste of China's film and television dubbing.

Keywords

Film and Television Dubbing; Character; Cultural Difference; True Emotion.

1. Definition and Function of Film and Television Dubbing

In film and television works, the existence forms of sound are rich and diverse, and film and television dubbing also has two forms in a broad sense and a narrow sense [1]. Broadly speaking, in the post production process of film and television works, the artistic creation activities that process any sound elements are called film and television dubbing, such as music selection, dynamic effect production, commentary recording, final synthesis, etc. In a narrow sense, film and television dubbing refers to a series of artistic creation activities in film and television works for the later preparation of languages such as dialogue, narration, monologue, inner monologue, interpretation and group voice. The types of film and television dubbing art creation are very rich, which can be divided into many types, such as film and television feature film dubbing, film and television advertising dubbing, film and television column dubbing, film and television drama character dubbing, film and television drama translation dubbing and so on. This paper mainly discusses the problems existing in the current film and television dubbing and the corresponding optimization countermeasures from a narrow perspective. The role of film and television dubbing is mainly reflected in three aspects: revealing film and television themes, supplementing and enriching pictures and mobilizing audience emotions.

1.1. Revealing the Theme of Film and Television

We can use film and television dubbing to reveal and express the theme of film and television. The expressive power of music is infinite. It can express and understand. When you hear "two springs reflecting the moon", we will feel a kind of sadness and desolation from the music, and feel the pain and bitter life of street artists in the old society. Sound is more vivid than music. Its three-dimensional shape is more specific and realistic than music, such as the tide sound of the sea, the horn sound of cars, different wind sounds, roaring voices, etc. when people hear these dubbing, they will associate with the corresponding scene. Dubbing can not only create the image of the picture. If a specific dubbing is loaded or given to a picture, the meaning and connotation of the picture will be richer and more vivid.

1.2. Supplement and Enrich the Picture

Music is more associative. It gives people not abstract concepts, but rational beauty. It allows the audience to associate according to their own experience, interest, will and hobbies, enrich and enrich the picture through association, and make the picture more vivid, true and expressive [2]. Music not only has the modeling function in space, but also has a strong

expression and understanding function. This expression and understanding has a strong emotional and emotional color, which can not be expressed in the picture. In film and television production, skillfully using the expression and understanding function of music can stimulate the interest of the audience and mobilize the enthusiasm of the audience to participate in the plot. Such as "graduate", "lonely silence" and "Casablanca", as soon as you hear the melody, you immediately recall the content of the classic films and the characters created by the films.

1.3. Mobilizing Audience Emotion

Using music to render and create the atmosphere is more effective than using pure pictures, and can catch the hearts of the audience. At the end of the film "Titanic", the theme song "my heart is still" not only appropriately shows the protagonist's complex inner world in the environment at that time, but also mobilizes the audience's emotion and sublimates the film theme and the audience's spirit. In the film, this piece of music is used many times. The circular sad melody not only realizes the transition and transition of the story, but also sublimates the unforgettable love generated by the hero on the Titanic, and vividly shows the hero's sacrifice spirit for love and the heroine's infinite pain for losing the hero. This is more concise, subtle and ingenious than any man-made pain, tears and interpretation.

2. Problems in Film and Television Dubbing

At present, there are many problems in film and television dubbing in China, such as inconsistent rhythm, inappropriate language sense, inaccurate voice, unreal emotion and so on.

2.1. Inconsistent Rhythm

In reality, there are often situations that the sound can not keep up with the rhythm of the picture, sometimes too fast, sometimes too slow, the video and audio are not synchronized, the characters on the picture have finished speaking, the mouth has been closed, and the voice of the speech has not been completed; Sometimes the character's mouth is still moving, but the sound is over. During the preparation of narration, sometimes the scene has changed, our dubbing is still in progress, and there are two skins of video and audio[2]. When dubbing, the voice tone of the dubbing actor is inconsistent with the melody and rhythm of the background music. The dubbing staff are not familiar with the background music, do not understand the main melody and rhythm of the music, and cannot control their sense of language and rhythm according to the music, so as to make the dubbing and music blend smoothly and naturally. Different rhythms are the most common in translated films. Due to different languages, when expressing the same meaning, only a few syllables are required in English, but multiple syllables and words are required in Chinese, and their time is also different. This requires dubbing actors to pay attention to speed and rhythm when dubbing.

2.2. Inappropriate Language Sense

Language sense is the ability to quickly and directly understand language and characters. It is the concentration of the whole process of language understanding, analysis and absorption. Language sense is a very high ability to use language and characters. In practice, it shows that as soon as you touch language and characters, you will have a rich, colorful and all-round three-dimensional feeling. When reading, you can not only keenly and quickly grasp the real information to be expressed in the language, appreciate the feelings, perceive the semantics and understand the artistic conception, but also catch the implied and implied meanings. The language sense ability is poor. When contacting the language and characters, you can only understand a small part of the content it carries, or even misinterpret its meaning. Film and television dubbing requires dubbing actors to use their own voice to express emotions consistent with the artistic conception expressed by the picture. On the premise of accurate

pronunciation, the emotional color carried by the dubbing of the characters in the picture must also be accurate. The pronunciation and tone of words should be accurate. The same words, spoken from different characters in different scenes, have completely different emotional colors.

2.3. Inaccurate Sound

Everyone has his own unique voice, "sound like a person" tells this truth. When dubbing film and television dramas, we should not only pay attention to the accuracy of language, but also pay attention to the accuracy of characters' voice. Pay attention to the light and shade of sound color, the front and back of position, the application of resonance, etc[3]. Whether it is news, advertising, special topics, or characters, landscapes and events, dubbing is a voice outside the picture. In film and television dubbing, the dubbing actors are required to be loyal to the original film and the picture, and create a second language for the characters. Dubbing actors should actively mobilize the plasticity and creativity of their own voice to get close to the characters of the original play, so as to make the film characters fuller and more three-dimensional. For example, in the TV series *Journey to the West*, Wukong is a lively and lively image. His dubbing actors should focus on high pitched resonance, and the voice position should also be in the front. Bajie's image is quite the opposite. His dubbing should focus on bass resonance, and the sound position should also be backward. When dubbing a translated film, literal translation will often affect the character and artistic conception of the work.

3. Film and Television Dubbing Optimization Countermeasures

To solve the above problems, we should focus on the following four principles: Taking the original film style as the benchmark, relying on the character, taking the cultural differences as the background, and taking the real emotion as the support.

3.1. Based on the Original Film Style

Dubbing actor is a language recreation based on the actor's image. This secondary creation must be loyal to the style of the original film. Dubbing actors should know whether the film is domestic or foreign, comedy or tragedy, whether the performance style is life or drama, and whether it reflects urban life or rural life. If the film reflects city life, we should use the tone, tone and commonly used language of city people. To reflect the life in remote mountainous areas, we should use more vivid and undisguised language. It is better not to use written language. Farmers' life is simple and simple. If what they say is polite and poetic, it is bound to cause visual and auditory confusion. We should deeply understand the theme of the original film and be good at asking for content from the original film. Follow the creative ideas of the original film, give play to their own subjective initiative, restore the style of the original film as much as possible, ask from many aspects, and keep up with it. We should understand the background of the original film, master its ideological connotation, understand its style and genre, analyze its language characteristics, grasp the context of plot development, find out the temperament and timbre of the characters, and deeply understand the feelings of the characters. We should grasp the action and logical thinking of the characters and explore their inner world. Only by knowing what the characters have done and why, can they enter their inner world and accurately and vividly show their character and spiritual outlook. Before recording, the film should be segmented, watched repeatedly, and prepared in combination with the original film. In the process of repeated screening over and over again, while looking for rhythm, lip syncing and time arrangement, we should repeatedly ponder the actor's performance discretion, language ups and downs, etc. Combine the first-hand information obtained from the original film, reading the relevant materials of the film and the exchange with the directors and actors, follow the thoughts of the film characters, rationalize the sound of the

character image in their own heart, and reproduce the character's sound image by using sound and language.

3.2. Based on Character

People's character is complex, but there are characteristics to follow. For example, Li Kui in *Outlaws of the Marsh* is brave and careless, but he is delicate and smart. Zhen Huan in the biography of Zhen Huan is gentle, gentle and reasonable, but she does not lose her inner determination and fortitude. The keynote of film and television plays is the benchmark for actors to shape the image and character of characters. Dubbing a character whose tone has been determined. For dubbing actors, only by accurately grasping their character and language tone can they achieve the integration of painting and sound, vividly and delicately express the theme of the film, render the atmosphere of the film and highlight the artistic value of the film. Dubbing actors should rely on the character of the film and achieve the natural integration of sound and picture. In the process of getting through the original film, we should keep moving closer to the characters in the original film, start with the character imitation of the characters, track the ideological changes of the characters, grasp the behavioral logic and personality characteristics from inside and outside, and reprocess them. Starting from the role of the film, dubbing along his behavioral logic and personality characteristics, even the tone and timbre should be imitated. Only by making you similar to his personality can you achieve shape similarity and both form and spirit[4].

3.3. Taking Cultural Differences as the Background

When dubbing the translated film, we should pay attention to the different pronunciation of foreign language and Chinese, design the mouth shape according to the disconnection of their language rhythm, and dub according to the transformation of picture scene and character expression, so as to better reflect the charm of the film. In translation, according to cultural differences, give play to creativity, change according to meaning, find the right breath, and then turn off the reference sound, and mobilize your emotions with the help of the emotions of the characters, so that the dubbing can fit perfectly. Starting from the original work, understand the characters in the film, feel the meaning of the characters' language from the picture and text, understand the cultural background of the original work, understand the cultural differences, and let the audience better accept and understand the artistic connotation of the original film. We should carefully read the original work, understand its structure and content, carefully taste the cultural atmosphere of the original work, and understand the creator's ideas and creative ideas. In the process of watching the original film, follow the way of reading, take the pause position as the air port, and agree the opening and closing positions. If necessary, you can reverse or adapt the words, or look for an approximate picture in the original position[5]. Dubbing actors should have civilian consciousness, lower their posture and bow down to listen to the voice from the ordinary audience. Attentive listening can make the dubbing actors think clearly and logically rigorous, absorb and digest the content conveyed by each other as soon as possible, grasp the theme in a short time, answer questions, make the communication smooth, and make the original film better reflect the localization characteristics, so as to achieve the best effect of film cultural communication.

4. Conclusion

In view of these problems, this paper analyzes the reasons, and puts forward some optimization countermeasures based on the original film style, relying on the character's character, taking cultural differences as the background and supported by real emotion, It has certain theoretical and practical significance. Film and television dubbing is a comprehensive art, which requires dubbing actors to constantly enrich the language, improve the expression level, master multiple

language expression forms, expand the sound carrying capacity and form their own unique artistic characteristics. Only in this way can they provide the driving force for the continuous development and innovation of film and television dubbing art.

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