

A Research on the Creation of Rhinoceros Radio Drama Dubbing—Based on the Role of Berangi

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Abstract: Radio drama, an art form characterized by sound transmission, has become increasingly popular with the promotion of new media, and has attracted more attention as a form of communication culture that is widely recognized by the masses. Rhinoceros is a radio drama with a duration of about 10 minutes. It is created by adapting and reconstructing the stage script, which explores the similarities and differences between the stage play and the radio drama in terms of the story structure and form of expression. In the new media environment, the expression form of the classic play "Rhino" has been enriched, injecting new vitality into it, which allows more people to experience the classic charm again through the form of radio play. In this thesis, the half-year graduation creation is explained by analyzing the creative ideas, and specifically expounding the methods before, during and after the creation, as well as the final experience. In the creation of graduation works, through script adaptation, character dubbing and other means, the creation and development of radio dramas in the new era are considered and understood, and the creative process and methods of radio dramas as well as the problems existing in them are deeply analyzed and studied.

Keywords: Sound transmission; New media; Radio drama; Adapting and reconstructing

1. Introduction

Radio drama is an art form that uses sound to convey stories. With the promotion of new media, radio drama has become increasingly popular and has become a widely recognized form of cultural communication, attracting more and more people's attention. The work created this time uses the form of radio drama, an emerging communication medium, to adapt the classical drama Rhinoceros into the form of a modern radio drama version, reinterpreting and activating the charm of ancient traditional art^[1]. In *Rhinoceros*, the author found that Berangi at this time was a character with a very unique personality, so he made plans for this feature when creating. 's creation. As a male character in the play, Berangi is full of dissatisfaction with life as a small civil servant, and at the same time is full of confusion about the future, and often has some inexplicable sense of fear. When he suddenly found out one day that a neighbor had turned into a rhino, he was very surprised. Gradually, everyone around him became a rhino, which has become a phenomenon of "rhinoization". When this phenomenon has become commonplace, everyone regards rhinoceros as their beauty, and the followers are endless, the protagonist Berangi has shown an independent personality. He struggles, resists and never follows the trend in this phenomenon. When the people around him are "alienating", he hopes to maintain his own independent personality.

This graduation creation attempts to analyze and reconstruct the stage play Rhinoceros, and reproduce traditional stage plays in the form of radio dramas. The play Rhinoceros is artistically different from ordinary absurd plays. It has a complete storyline and contains contradictions and conflicts. There are climaxes and endings, but the subject matter is surreal and the content is absurd. By adapting and reconstructing the stage play into a radio play and using sound as an artistic presentation method, the author has made outstanding contributions to the completion of the work and the auditory experience of the audience.^[2]

This creation has made certain positive significance and achievements for the integration of ancient stage art and new media, which is conducive to the excellent traditional works being full of new vitality and vitality, and the use of excellent works to make more audiences understand the art form of radio drama. , so that the audience's aesthetic taste can be improved to a certain extent. For the dubbing creation of the radio drama "Rhino", the role conversion between real characters and characters in the work can be effectively completed, which can not only improve the quality of radio dramas, but also

improve the creative process of radio dramas. The author not only comprehends and sublimates the ancient drama through the creation of literary scripts, but also feels the charm of the absurd drama and combines it with modern sound technology when playing the role of Belangi in the play. It can not only expand the dissemination of classic works, but also make more audiences feel the charm of traditional dramas.

2. Pre-planning job description

2.1. Preliminary research

When planning and creating the radio drama "Rhino", the author did a sufficient background research in the early stage, and had a full understanding of the ancient drama story "Rhino", and read the full play of "Rhino" to fully understand the background of the story and in-depth understanding The character traits of the characters in the story, and discuss with the group members the content selection of the storyline. For the ancient absurd drama "Rhino", the author fully read the original work to understand the author's creative intention and the deep meaning hidden in the surface of the story. The authors adapted and recreated this story. (Figure 1), (Figure 2) are the screenshots of the drama clips of "Rhino" adapted by modern playwrights found on video websites. I have learned the story through sufficient information and combined the story with reality to create a novel. The new story content makes it meet the aesthetic needs of modern society.

It is necessary to fully understand and recognize the art form of radio drama. Radio drama is one of the important carriers of new media in modern society, with strong expressiveness and creativity. Radio dramas mainly show stories through sound, which has been fully demonstrated in the emerging media of radio dramas in today's era. In the preliminary investigation, I and my team members downloaded APPs such as Himalaya and Lazy Man Tingshu through their mobile phones, and listened to the content on the APP and the stories of radio dramas with various plots, so as to further have a deeper research and harvest of this media form. The author listened to the audiobook of the classic work "Camel Xiangzi" by the famous writer Lao She on the NetEase Cloud APP. I realized that the performer used the unique Beijing-style colloquialism to fully reflect the ordinary city life and folk customs, which made the characters in the novel fit more closely and showed the charm of sound art.^[3]

The creative team blends drama and radio drama, ancient and modern, picture and sound. In the early stage, I focused on discussing and studying the adaptation and reproduction of literary scripts, so that the adaptation and creation of the "Rhino" radio drama can not only respect the storyline of the original work, but also fully demonstrate the creativity and vitality of the new era that I have added.



Figure 1: Rhinoceros Radio Drama Picture



Figure 2: Poster of Rhinoceros Radio Drama

2.2. Research on creative objects

Based on the previous research, I and the team members did further research on the object of creation, found possible problems in the creation and researched the corresponding outcome plan. In this creation, the author is responsible for the dubbing and creation of the character Berenji in the play. In the early preparations, I fully read the storyline of the original work, and I understood the character characteristics of Berangi as one of the main characters in the play. The full reading made the author deeply feel the emotional changes of the passage. As a male character in the play, Berangi is full of dissatisfaction with life as a small civil servant, and at the same time is full of confusion about the future, and often has some inexplicable sense of fear. When he suddenly found out one day that a neighbor had turned into a rhino, he was very surprised. Gradually, everyone around him became a rhino, which has become a phenomenon of "rhinoization". When this phenomenon has become commonplace, everyone regards rhinoceros as their beauty, and the followers are endless, the protagonist Berangi has shown an independent personality. He struggles, resists and never follows the

trend in this phenomenon. When the people around him are "alienating", he hopes to maintain his own independent personality. After research and analysis, the author found that Berangi at this time was a character with a very unique personality, so he made plans for this feature when creating. 's creation.

The most important thing in the creation process of the whole work is to have a sufficient understanding of the original work. This play is a famous absurdist play. In the process of reading the story, we obtained a lot of very useful information. Through the story fragments, we learned the author's original intention and belonging to the historical period and character style at that time, the author expresses his meaning through the form of drama, highlighting the characteristics of the absurd school. In the process of reading the story, I and the team members not only have to do in-depth research and analysis of the plot, but also go deep into the text to find information that can be used for adaptation.

3. The process of mid-term creation

3.1. Radio script writing

The adaptation of the original play is achieved through full reading of the original work, and the author understands the phenomenon of the original work degenerating into rhinoceros through people at different times, and uses absurd expressions to reveal a phenomenon of alienation in Western society. Behind the rhinoceros, the author wants to show the disaster brought by the loss of personality and spiritual degradation to real society. The author has retained this important spiritual connotation, and selected paragraphs with more obvious storyline conflicts and character personalities in the selection of clips, increasing the drama and interest after the adaptation, and the adapted work has a complete storyline, climax and ending.

After completing the excerpts and adaptations of the original play, the author's next step is to adapt the completed story script into a radio script. Considering the particularity of radio dramas, the author sets the three types of sound expressions of the story script as the main form of expression of the radio script. Taking the character Belangi in the play as an example, Belangi's refusal to be "alienated" character is more obvious through the organization and adaptation of the character's language.

For the determined selection team, the logical, methodical, and thoughtful additions and deletions were carried out, and finally the story script was controlled to about ten minutes, the story plot was condensed and condensed, and in the process of adaptation, the author also ensured the original sense of drama and stage of the ancient drama art, hoping to use a new form to make the drama better accepted by the audience. At the same time, the team made a fine allocation of the requirements for the characters, selected the appropriate characters, and mixed the characters in the script with the content we wanted to adapt

3.2. Dubbing creation

According to the roles selected by the group, the dubbing work begins. Belangi, the character dubbed by the author, is the main character in the play "Rhino". In the dubbing work, the author has raised the requirements for creation, and has maximized the character, emotion, psychology and other elements of the character, so that the author himself is dubbing. Fully integrated into the character. Before doing the dubbing, the author will watch the relevant video first, and listen to what kind of emotion it should be for others to dub Belangi. When I read the script, I learned that Belangi's "rhinoization" of people is extremely pessimistic and powerless. All he can do is mourn alone and struggle powerless. Before dubbing, what the creator should think about is what kind of emotion the creation should have to express Berangi's powerlessness and loneliness, whether to use sad emotions or powerless loneliness. The author wrote a character biography for the character of Berangi. During dubbing, he repeatedly tried to figure out his emotions and psychology at that time, made different reactions in different scenes and clips, and used the plasticity of voice to show Berangi. This character gives it a sense of drama and movement.

The dubbing of characters in radio dramas undertakes the important task of narrating the story, and the creator uses the voice to tell the plot of the story and the emotional communication of the characters. The creators used sound to accentuate the sense of movement in the story, such as the rhino's call and hooves when it first appeared, to create a sense of movement and direction for the listener to hear.

4. Post-production process

After completing the script adaptation and dubbing of the radio drama, the task of the post-production stage is to use sound editing to complete the complete story construction. In the post-production of the group, the production software AU and the sound effects used by the sound effect and soundtrack material website Aiweiwangsou were used to produce audio files. First of all, the files of the dubbing of the characters are aggregated and processed, the noise and noise generated during recording are eliminated to the greatest extent, and the dialogues, monologues and narrations that are inappropriate for emotional fit are re-recorded and produced.^[4]

For the production of sound effects other than human voice, the main way is to download the materials needed for the creation of radio dramas through the Internet, such as natural environment sounds such as wind and rain, as well as human voices and social environmental sounds that appear as background sounds. The sounds of rhinos are treated differently in the play. The sounds of rhinos at different times are not the same. The sound effects here also directly participate in the narrative, expressing emotions through the conversion of sounds and rendering the atmosphere of the story. During the dubbing creation, the author determined the direction of sound adjustment through a deep understanding of Belangi's characters and used professional recording and sound-repairing equipment to control the image of the characters.

5. Experiences and reflections on the creative process

5.1. Problems and solutions encountered in creation

5.1.1. Problems in the script writing stage

First of all, based on the story of the original stage play "Rhino", which is a famous work of the absurdist drama, its absurd style is difficult to grasp, so the script has been constantly revised since the beginning of writing. The selection and creation team made a lot of attempts, but it was difficult to adapt the wonderful clips with creative points. The lengthy drama script caused the team to have many problems in adapting the selections. The solution chosen by the members of this group is that the three people in the group select a story segment that they think is creative and feasible, and then make a small adaptation of it. Finally, the teacher evaluates and gives the three segments of the group. Our guidance and options. At the same time, the understanding of the absurdist drama is from the surface to the deep, and the characters in the absurdist drama are often irrational, non-realistic and non-personalized.

5.1.2. Problems in the creation stage of radio dramas

In the stage of script creation, the author fully realized that the voice actor is not a voice actor, but an actor. In the process of character dubbing, the words of the character are spoken through their own mouth, and the words are the characters. Therefore, in the process of dubbing, performance is also required, but the performance here is reflected in the lines^[5]. Therefore, when I dub the role of Berangi in "Rhino", I need to make it clear that I am an actor first. Only when you share the same fate with the character, understand the prescribed situation, character relationship, character identity, and understand the character's "heart", can you say lines that match the character's emotional color. Human voice and sound, as auditory art, enhance the appeal and realism of radio dramas, and bring a new listening experience. At the same time, it also enables the radio drama to integrate people's sensibility and rationality on a broader level, and is closely connected with other various art forms and scientific fields, and plays an increasingly important role in the accumulation and development of human culture.

5.1.3. Problems in the post-production stage

In the post-production stage, the author and the team members have completed the dubbing of the characters they are responsible for. By using professional dubbing software, the team has modified and re-recorded the noise and unclear parts of the previous sound. In order to improve the overall performance of the work for the listening experience and feeling, the team optimized the sound with Au, so that the sound effects, music, and human voices can be fully integrated to produce different chemical reactions.

In response to the problem of creation technology, the creation team encountered sounds that were difficult to record or did not exist in reality during dubbing. In order to solve this series of problems, we have adopted two methods: simultaneous recording and foley sound. In the early stage of dubbing,

some sounds are recorded synchronously, and artificial methods are used to simulate or reproduce the sounds in the later stage of production. The author believes that sound is different from the actual sound, but is first and foremost an element used by the creator to create, and has been skillfully processed to achieve its purpose.

5.2. Enhancement of creators' personal abilities

Through the creation of the radio drama "Rhino", the completion of planning, script writing, dubbing and post-production is also an important manifestation of applying the professional knowledge learned in four years of college to specific professional fields. The process of completing this graduation project not only enables the author to exercise and consolidate the professional knowledge acquired during school at the practical application level before graduation, but also enables the author to re-create the existing text and understand the script been further improved. At the same time, in terms of dubbing, voice shaping is the main way of expressing voice in film and television works. Voice shaping can distinguish characters, promote the development of stories, and improve one's professional level and ability, which has practical guiding significance for participating in the creation of related works in the future.

6. Conclusion

The author believes that after the rise of modernist aesthetics, sound has become an important part of modern media communication, and even has an independent and relative appreciation value, and its application is more complicated: at the philosophical level, sound tends to be subjective, emphasizing that people perceive the world The individual and unique; the pursuit of the sense of form at the technical level, the pursuit of a new sensory stimulation experience. The narration is often narrated and helped to narrate the voice in a detached and transcendental manner, and narrated from the perspective of a third party to help understand the story. It brings together people's sensibility and rationality on a broader level, and strengthens the appeal and authenticity of radio drama works. , which brings a whole new listening experience.

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