



# A Narrative Study of Sound in Movies

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**Abstract:** The global media ecology is undergoing tremendous changes. In today's multi-channel and multi platform media era, a narrative way of creating stories among different media has been born, which is called "cross media narrative". At the same time, in the new media environment, TV viewers have also changed the traditional way of participation - from passive to active, from the whole to differentiation. According to the current situation of Chinese domestic cartoons, sound, because of its abstract nature, seems to develop more freely than pictures in the narrative space, allowing the event itself to move forward more flexibly in time and space. This paper will focus on the construction function of sound elements to the film narrative plot, and at the same time, it will elaborate the significance of film and television sound to the full development of the narrative plot.

**Keywords:** Narrative Study, Sound, Movies, Theoretical Analysis

## I. BACKGROUND INTRODUCTION

The creation of animated films in China has gradually been influenced by marketization and commercialization after the state abolished the policy of unified purchase and marketing of animated films. With the progress of creative ideas and the change of media, Chinese animation films are increasingly inclined to use the method of "cross media narrative" in narrative strategies. The true film and television narration lies in the discovery of the narrator itself. Once the audience finds the narrator, it proves that the narrator has already existed outside the film and television narration. Based on this discovery, the actor's performance and the audience's acceptance time are misaligned, which is just in line with the traditional narrative theory's division of two kinds of narrative time: one is the virtual time constructed by film and television narrative, and the other is the narrative time beyond the narrative time of the narrator.

"Sound is a historical inevitability, because it appears at a time when film means will be further developed. As the plot is becoming larger and larger, and the content is becoming more and more complex, only language can save silent films from more and more burdensome subtitles and realistic pictures necessary to explain plot entanglements." Animation is not a simple mechanical production, but should have vivid animated characters and rich humanistic connotation contained in the story. The reason why the works of Japanese anime master Hayao Miyazaki are popular with the audience, of course, cannot be separated from the profound meaning contained in each of his works, such as the description of the sharp contradiction between nature and human civilization in the City of the Sky, and the excavation and thinking of real space in Thousand and Thousand Searches, which are the best consecutive interpretation of the word.

The constant evolution of the audience has also become the internal thrust of cross media narrative. In evolution, the change of audience is a gradual process from group to individual, from

passive to active. The different natures of the narrators determine the differences in narrative functions and diversified narrative effects: for example, the traditional classic Hollywood films have been trying to hide their narrative traces. The macro narrators did not directly exercise their narrative functions, but directly transferred the narrative functions to the screen roles, and used dialogue to promote the progress of events. This narrative form allows the audience to find narrative clues more easily, And integrate into the whole narrative atmosphere. Characters are generally people or anthropomorphic animals, so the words of character communication are absolutely the main means to convey information and exchange thoughts and feelings, and also the most important means to express character, emotion, shape characters, promote stories and create atmosphere in animation.

## II. THE PROPOSED METHODOLOGY

The role language in animation mainly includes dialogue, monologue and narration, which cooperate with the role's expression and reflect the character and emotional changes of the role. The matching of musical instruments is to reasonably select musical instruments with different timbres to create beautiful music. Instruments with different tunes carry corresponding functions. For example, high pitched instruments are generally suitable for playing the main melody, low pitched instruments are used as rhythmic accompaniment, and mid tone instruments are mainly responsible for harmony tasks. In addition, according to their own summary of life experience, people also produced magical associations of timbre and color. The process of narration is actually the process of telling stories and organizing plots, so plots play a very important role in narrative art.

In the era of attention economy, cross media, as a tool, provides a continuous emotional bond for the audience. The function presentation of sound in the film narrative process has certain subjective elements, accompanied by different film narrative receivers. The same sound element may have different meanings, which is the subjectivity of the sound itself. The specific narrative function of the sound depends on the capacity of the narrative channel, that is, the maximum information capacity transmitted by the narrative plot in unit time or space. Background sound refers to many mixed sounds that are used to remind the existence of environmental background sound. The language and music of characters can sometimes be used as background sound. Special sound refers to the unnatural sound produced by human beings or the sound after the deformation of natural sound. Such sound is often used in animation. Sound is an important element for the audience to perceive and judge the story environment, and also an important means for animation to restore and create the real environment.

In China, there are still some wrong sound creation ideas, which is also one of the reasons for the poor sound effect of domestic animation films. For example, in the later dubbing of animation films, some people think that sound is just



the sound of people or things that appear in the picture, showing the original real environment and scenes, and playing the most simple and understandable role in setting off. Therefore, in the specific sound effect production process, we simply reproduce the sound of objective objects, and seriously ignore the important impact of subjective sound effects on animation films. When the audience sees the door open in the picture, they also hear the sound of the door being opened, which is an objective sound. For another example, a father is sitting on the sofa reading a newspaper on the screen. The son who is playing asks his father questions. The father looks down at his son, and then we hear the voice of the newspaper. The actions presented on the screen and the sound responded to the actions accordingly. Both actions and sounds are objective, visible and audible.

Looking at all domestic animated films that use "cross media narrative", most films have a core narrative text. The mutual cooperation of different media makes the story content cross media communication, thus forming a unified narrative framework. This also requires the transmitter and receiver to understand the narrative text of the film in a diversified perspective. The effect is to emphasize how important the content of the picture is, and copy the same psychological feelings of the audience; Let them know that the narrative content at this moment is extraordinary, either dramatic or decisive. At this moment, the voice has equal status with the picture, spreading the narrative content from different channels to increase the narrative atmosphere. The expressive role of language in animation narrative is mainly embodied in dialogue. The dialogue in animation is carefully designed, and good language has the characteristics of few but fine. Through the voice dubbing actors' grasp of voice color, tone, tone and other factors, the character characteristics of the role can be well displayed, and the purpose of shaping the role can be achieved. In this paper, the main research is the narrative role of voice other than dialogue, so it will not be repeated.

**This article starts with the three elements of the sound of animation film art, demonstrates the characteristics of Chinese and American animation films since the 1990s,** through comparing the sound art of Chinese and American animation films, studies the selected works that are both commercial and artistic from the macro and micro perspectives, refines the cultural spirit and social psychology embodied in them, and comprehensively explains the characteristics and charm of the sound art of Chinese and American animation films. The spirit beads and magic pills that should have been entrusted to Nezha should become Ao Bing of the dragon family. However, the narrator intentionally breaks the stereotype that the audience has just established. The roles of both good and evil sides changed, and the main character Nezha became the evil side, which would not appear in previous stories. The main character used to be accompanied by light and positive energy, but was unconventional in the film. We couldn't even hear the rain outside.

When they tried to open the door for the last time, the rain in the background gradually became louder, and it was easy for experienced viewers to think that they would cut the camera immediately. Obviously, the rain noise here is the result of the subjective treatment mentioned above. The rain outside is getting worse, even thunder. In the games related to Pleasant Goat, interested audiences can find story clues in the game screen and use collective wisdom to get satisfaction. In addition, the appearance of the voice dubbing personnel of animated characters in variety shows also makes the animated characters

more plump in the hearts of the audience. The audience can get a closer understanding of the story behind the animated characters. This contrast must be a contrast that is easily perceived by the audience. Therefore, it is necessary to change the form, so as to facilitate the effective identification by eyes. The most typical is the transformation from the present time and space of narration to the past time and space of memory - the image changes from color to black and white - the music is accompanied by the image or disappears, or the style has to be changed.

**"In order to illustrate the importance of sound as a major element of a film, the simplest and most effective way is to look at a scene in a film without vocal cords.** Once there is no sound, no matter how well the picture is shot or edited, it will still have no sense of reality, and thus lose its appeal." The production also invited foreign teams, but due to inaccurate positioning, it not only lost the domestic audience, but also failed to attract the attention of foreign audiences. Based on the comparative study of the sound art of Chinese and American animation films, this paper, from the perspective of learning from others, explores the local advantages of sound creation of Chinese animation films, analyzes the current problems, and how to further improve the production level, which has important practical significance.

## CONCLUSION

From the perspective of narratology, sound can not only reduce the hypothetical factors that the film reflects reality, but also make it have the logic of life and spread a rational narrative space-time. At the same time, sound has changed the audience's understanding of the film art noumenon, and has brought new expression methods and genre styles to the film art, which has also changed the narrative rules of the film in a sense. The study of the construction of sound on the film narrative plot has also become an important basis for exploring the film narrative rules.

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