



MP3 TRACK 3

Finding your true voice

VOICE ACTOR TSENG YUN-FAN TEACHES US TO EMBRACE OUR TALENTS

Often when we imagine the people who influence our lives, we think of political and corporate leaders — men and women of great power who can shape the future of our country and our world. In reality, however, the people who influence our lives come in a variety of forms. Artists, for example, can change our **perceptions** and thereby have a profound effect on the way we view our world. And consider the effect a person can have on us if for years they speak to us in our own homes.

For those of us who grew up in Taiwan in the early 1990s, it is hard to forget the distinctive Mandarin voices of our all-time favorite cartoon characters: the deep, mellow voice of Shinichi Kudo in "Detective Conan"; the slow, rumbly murmurs of Crayon Shin-chan; and the somewhat childish voice of Chibi Maruko-chan.

For Tseng Yun-fan, an energetic, bubbly female voice actress, her story began with her love of Yoko Kurama from "Yu Yu Hakusho." "I just loved cartoons," she said, "so I began **digging up** information about the voice actors involved in them."

"There was an entire database on the Internet explaining who the voice actors in these cartoons were and I came to **worship** Chiang Du-hui, the actress who dubbed Yoko Kurama," she said. From there, Tseng developed a passion that would one day become her career.

"Being a voice actress is not simply about looking at some cartoon or motion picture and then moving your mouth. You have to do a lot of research before auditioning for a voice-acting role in a recording studio," she explained.

A vibrant young woman who knows how to utilize the **flexibility** of her voice, her roles have ranged from male kids to elderly women in a wide range



of programs such as Japanese cartoons and South Korean dramas. She does, however, admit she has her preferences.

"Funnily," she recalled, "once a voice director said that my voice was most suitable for a mean, snobbish debutante." She agreed that the role was easier to master than elderly parts. "I think that's because I've never had the experience of being old, so it's difficult to **articulate** the emotions needed," she said.

Starting Small

Tseng's love for voice performance began when she was 5. Mesmerized by the power and strength she felt when reading textbooks aloud, Tseng came to realize her unique passion and ability for this activity. "I was shy and had difficulty **socializing** with my classmates. But I remember not being shy at all when it came to reading textbooks aloud in front of the entire classroom," she said.

Indeed, her voice proved to be ideal for reading poetry and prose aloud, as she won numerous first-place prizes in **recital** contests around the country. "I don't remember ever being nervous," she said. "I was always eager to prove myself. Besides that, I enjoyed listening to the different voices of the other performers, which were just fascinating to me."

More than a Voice

In order to become a voice actor in Taiwan, you must first take voice-acting courses and then try to connect with a voice director, according to Tseng. From there, she explained, if the voice director decides to take you on as a student, you get to sit in on professional recording sessions. "Some students must take part in these sit-ins for a long, long time before they can try out for even a small role," Tseng said.

Tseng's job covers a range of **administrative** work, script editing and discussions with her voice director. "In the same way that a director is in charge of shooting a film, the voice director is like the leader of the entire project. He or she is responsible for casting the right voice actors, and controlling the mood and tone of the whole project," she explained.





Vocab. Assistant

字彙小幫手

- perception** [pəˈsepʃən] (n.) 觀感

- to dig up** (phr. v.) 挖掘

- to worship** [wɔːʃɪp] (v.) 崇拜

- flexibility** [ˈfleksə,bɪləti] (n.) 彈性

- to socialize** [ˈsoʊʃə,ləɪz] (v.) 往來、交際

- recital** [rɪˈsɑːtl] (n.) 背誦、朗誦

- administrative** [ədˈmɪnə,streɪtɪv] (adj.) 行政的

- arduous** [ˈɑːdʒʊəs] (adj.) 艱鉅的

- freelance** [ˈfriːlæns] (adj.) 自由投搞的、按件計酬的

- market price** (n.) 市價

And like for a film, a pre-production process is essential before the voice actors gather in the recording studio to do their job. As Tseng explained, a translated transcript requires numerous revisions and rewrites before it falls into the hands of the voice actors. Often, the translated transcripts contain lines that are too long or too short to fit into one scene, or that are too awkwardly phrased. "That's when many of us need to jump in and make everything fit. We even try and make the translated dialogue fit the shape of the character's mouth when they are speaking," she said.

Although it can be an **arduous** task, Tseng admitted that it is good practice for aspiring voice actors. "You should train yourself to be more detail-oriented and grow familiar with the script. It's a good way to learn how a character's emotions evolve through the entire plot," she said.

Getting Recognition

"We would all like to see our names among the credits one day," Tseng said when asked of her future prospects in voice acting. Unlike in Japan, where voice actors are recognized as "actors," Taiwanese voice actors have a long way to go before they gain widespread acclaim.

Lacking the respect that voice actors get in Japan, many voice talents

in Taiwan are hidden by the inadequacy of the system. The fact that most cartoons shown in Taiwan come from overseas is a hindrance for local voice actors, Tseng pointed out. "The content is not original, so of course there are some limits," she explained.

As her work is done on a **freelance** basis and is, in some ways, unstable, Tseng described her career as a "wear and tear" job. "It's not as simple as it seems. The more voiceover work you do, the more it affects your vocal chords," she said.

Price arbitration is also another thing you must learn to deal with, she added. "You can't go too low for fear of hurting the **market price** and you can't ask for too much or no one will hire you. So, it's very tricky sometimes."

Yet, Tseng has never stopped embracing the passion that she discovered early on in her life. "I don't know what else I would do," she said with a smile. "Hopefully, we will see a growth in Taiwanese animation and opportunities will open up for us. I know we have the potential."



Pop Quiz!

Reading Comprehension

1. According to the article on PG. 4-5, which of the following statements is true?

- (A) Tseng Yun-fan voiced the character of Yoko Kurama in the series "Yu Yu Hakusho."
- (B) Tseng Yun-fan discovered early on that she had a talent for reading aloud.
- (C) Tseng Yun-fan believes that Taiwan produces too many original cartoon series.
- (D) All of the above.

2. What does the verb "to articulate" in the article on PG. 4-5 mean?

- (A) to express (B) to retract (C) to console (D) All of the above.



尋找自己真正的呼聲

配音員曾允凡教我們擁抱自己的天賦

當想到影響我們生活的人時，我們往往會想到有權有勢、塑造了國家和世界前途的政商兩界男女領導人。事實上，影響我們人生的人有各種形式。例如，藝術家可以改變我們對事物的觀感，進而深刻地影響我們對整個世界的看法。我們也可以想想在家中跟我們講話多年的人對我們有多大的影響。

對於一九九〇年代在台灣長大的這一輩來說，歷來最受歡迎的卡通人物，像《名偵探柯南》中工藤新一深沈成熟的嗓音，蠟筆小新慢條斯理、有如悶雷似的嗓子，以及櫻桃小丸子的童稚語調都是很難忘的。

曾允凡這位活力充沛的配音員生涯的起點，是她對《幽遊白書》中妖狐藏馬一角的熱愛。她說：「我超愛這部卡通，就著手挖掘參加演出的配音員資料。」

她說：「網路上有個完整的資料庫，說明這些卡通中的配音員是誰。收藏馬的配音員蔣篤慧讓我非常佩服。」從此之後，曾允凡培養出一份日後成為事業的熱情。

她說：「當一名配音員不僅是看著卡通或電影然後動口而已。在錄音室試配一名角色之前要做很多研究。」

曾允凡是一名充滿活力的女性，她知道如何利用她嗓音的彈性。她配過的角色從男孩子到老婦都有，這些角色在許多不同的節目中出現，如日本卡通和南韓連續劇。但她也承認對某些角色有偏愛。

她回想道：「有趣的是，有一次有位配音領班說我的嗓音最適合配一個狠惡勢利、初次登場的角色。」她也同意這角色比老角容易演出。她說：「我想原因是我還沒有年老的經驗，所以很難把所需的情感表現出來。」

從小開始

曾允凡打從五歲開始就喜歡用聲音表演。朗讀課文時所感受到的力量與強勢讓她入迷，她於是發現自己對這種活動的獨特熱愛和能力。她說：「我很害羞，和同學往來有點困難。但我記得，在全班同學面前朗讀課文時我一點都不害羞。」

事實上，她的嗓音很適合朗讀詩文，也在全國各地的朗讀比賽中贏了不少冠軍。她說：「我還記得我一點也不緊張，我一直都熱中於證明自己的能力。此外，我也很喜歡聆聽其他表演者的嗓音，我覺得那真是妙不可言。」

不只是嗓音

據曾允凡表示，要在台灣成為一名配音員，得先上配音訓練班，然後設法和配音領班接觸。之後，假如領班願意提攜，就得在專業的配音工作進行時「跟班」。她說：「有些人要跟班跟很久很久才能試配一個小角色。」

曾允凡的工作包括很多行政事務，也要編輯腳本並和領班討論。她說：「就像導演主持電影的拍攝工作一樣，配音領班也是整個節目的領袖，負責選配音角以及掌控整個節目的氣氛和調性。」

和拍片時一樣，配音員在配音室集合幹活之前的前置作業十分重要。據曾允凡說，翻譯的腳本得經過多次修訂和改寫才會交到配音員手中。翻譯的腳本中往往有些太長或太短的段落，無法符合一段對話；有時候唸出來就是怪怪的。她說：「那時我們就得一頭栽進去，把所有事情搞定。我們還設法使翻譯的對話配合角色講話的嘴形。」

雖然任務艱鉅，但曾允凡說這對有抱負的配音員而言是很好的鍛鍊。她說：「你得自我磨練，使自己較留意細節，並熟習腳本。這是認識一個角色在劇情中感情演變的好辦法。」

受到賞識

記者問她對個人配音事業的前景有何憧憬時，她說：「我們都希望有一天能名列工作人員名單。」在日本，配音人員都被視為演員；但台灣的情形卻不同，配音人員要得到廣泛的稱許，還有很長的路要走。

台灣的配音員沒有日本配音演員所受到的尊重，許多人材因制度有欠周



Name: Tseng Yun-fan

Education: Communication and Arts

Voice roles: (All Mandarin versions)

Audrey in "The Lorax"

Little Boy in the 2010 Taipei International Flora Exposition 3D movie "Taiwan's Inconvenient Truth"

Matsukaze Tenma in "Inazuma Irebun Go"

Shimura Tae in "Gintama"

名字: 曾允凡

教育: 輔仁大學影像傳播系

配音經驗: (全為中文配音)

動畫片《羅雷司》中的奧黛麗

台北市花博立體影片《台灣不願面對的真相》中的小男孩

《閃電十一人 GO》中的松風天馬

《銀魂》中的志村妙

全而被埋沒。曾允凡指出，大部分在台灣上映的卡通都來自國外，對台灣配音員來說是一大障礙。她說：「內容不是原著，所以當然會受到限制。」

由於她的工作是按件計酬性質，因此從某個角度來說並不穩定。曾允凡說她的事業是一種「損耗」的工作。她說：「配音看起來簡單，其實沒那容易。配音工作愈多，聲帶受到的影響也愈大。」

她說，另一件得學會處理的事是討價還價。她說：「索價太低你會擔心破壞市場行情，但也不能獅子開大口，否則沒有人會雇用你，所以有時候很難處理。」

但曾允凡從未放棄小時所發現的這份熱情。她笑著說：「我不知道我還能做什麼。希望我們可以看到台灣動畫的成長，給我們帶來更多機會。我知道我們有潛力。」

抽考時間到了!

閱讀測驗

- 根據第四至五頁的文章，下列敘述何者正確？
 - 曾允凡在《幽遊白書》卡通中為妖狐藏馬一角配音。
 - 曾允凡自小就發現自己有朗讀的天賦。
 - 曾允凡認為台灣製作了太多原創卡通影集。
 - 以上皆是。

- 第四至五頁文中的動詞「to articulate」是什麼意思？
 - 表達
 - 收回
 - 安慰
 - 以上皆是。

Answers: 1(B); 2(A)