

In the last decade there has been ongoing research from the standpoint of the translation of multimedia environments and audiovisual translation into new modalities of translation that are highly thought-provoking due to their capacity for serving as a tool to access information for all: audio description for the blind and subtitling for the deaf.

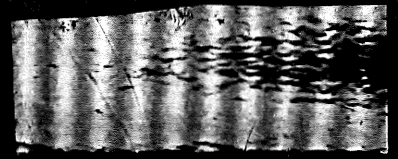
Insights into Multimodal Translation and Accessibility reflects the advances experienced by the TRACCE group at the University of Granada, both in the analysis of the fields of accessible museology and accessibility in the communications media, and the theories applied, given that the reader will recognize the studies of multimodal and multisensory perception, cognitive semantics and reception studies, amongst others. *Insights into Multimodal Translation and Accessibility* offers some responses to the new academic and professional approaches to accessible multimodal translation and, does so with eight contributions grouped into two subject areas: Museum and Accessibility and Cinema and Accessibility.

Laura Carlucci graduated from the University of Turin (Italy) with a degree in Foreign Languages and Literatures (Spanish and English). In 2003 she gained her Ph.D. with European Doctorate Mention in Italian Philology from the University of Granada, Spain. She is a Senior Lecturer in Italian-Spanish Translation at the Department of Translation and Interpreting, University of Granada, and has more than 20 years' experience as a professional translator. She has collaborated with prestigious publishing houses such as Hoepli, Vox and Zanichelli. Her research interests and publications include literary and specialized translation, translation didactics, lexicology and, in recent years, accessible translation. She is a member of the TRACCE research and development team.

Cristina Alvarez de Morales Mercado graduated in 1993 from the University of Granada with a degree in Spanish Language and Literature and also graduated in 2006 at the University of Granada with a degree in English Language and Literature. In 1997 she held her Ph.D. in Theory of Literature and General Linguistic. She is the author of *Aproximación a la teoría poética de Harold Bloom*, and many articles about Literary Criticism, Translation and Accessibility. Since 2008 she is a Senior Lecturer at the University of Granada in the Department of Translation and Interpreting. She is also member of the TRACCE Research Group.

Insights into Multimodal Translation and Accessibility

Laura Carlucci &
Cristina Alvarez de Morales
(eds.)



P
306.2
.I575
2015

4

ISBN 978-84-943722-0-9
9 788494 372209

EDICIONES TRAGACANTO

EDICIONES TRAGACANTO

traducción accesible

Table of Contents

PROLOGUE	9
I. MUSEUM AND ACCESSIBILITY	
1. PAINTING WITH WORDS: A CORPUS STUDY OF VERBAL DESCRIPTION OF ART <i>Silvia Soler Gallego</i>	15
2. ISSUES IN MUSEUM ACCESSIBILITY AND EDUCATION <i>Cristina Alvarez de Morales Mercado</i>	37
3. THE DIALOGUE BETWEEN MULTIMODAL TEXTS AND VISITORS. A CHALLENGE FOR THE NEW MUSEUM <i>Laura Carlucci and Claudia Seibel</i>	53
4. THE USE OF SCIENTIFIC TERMS AND NEOLOGISMS IN SPANISH SIGN LANGUAGE VIDEOS <i>Silvia Martínez Martínez and Pilar Lara Burgos</i>	79
II. CINEMA AND ACCESSIBILITY	
5. POETIC LANGUAGE OF THE CAMERA AND AUDIO DESCRIPTION: A COMPARATIVE ANALYSIS OF MARCH OF THE PENGUINS <i>Ana Rodríguez Domínguez and Julian Bourne</i>	103
6. PERCEPTION PROCESSING MODELS AND BASIC VISUAL COMPONENTS IN THE FILMIC IMAGE. AN APPLIED ANALYSIS OF SHAPE, TEXTURE AND COLOR IN CINEMA AUDIO DESCRIPTION <i>Antonio Javier Chica Núñez and María Pérez Payá</i>	117
7. THE QUESTION OF HOW TO AUDIO DESCRIBE FILMS: "OBJECTIVITY" vs. "NEUTRALITY" <i>Christiane Limbach</i>	139
8. (THE ROLE OF) METAPHOR AS A TOOL FOR ACCESSING KNOWLEDGE IN AD: A CASE STUDY <i>M^a Olalla Luque Colmenero</i>	159

- Zeki, Semir. 1993. *A vision of the brain*. Oxford: Blackwell Scientific Publications.
- & Lamb, Moutoussis. 1994. The neurology of kinetic art. *Brain*, 117: 607–636.
- 2009. *Splendors and miseries of the brain: love, creativity, and the quest for human happiness*. Chichester; Malden, Mass.: Wiley-Blackwell.

Images



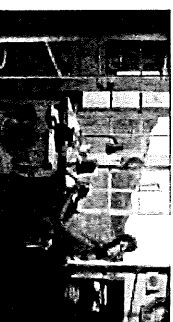
Picture I



Picture II



Picture III



Picture IV



Picture V

[138]

The Question of How to Audio Describe Films: “Objectivity” vs. “Neutrality”

Christiane Limbach

1. Introduction

IN THE LAST 20 YEARS audio description (AD) has become increasingly important and it is already common practice to audio describe films in many different countries, which has also been driven forward by respective legislation. In Europe, the European Commission is implementing directives, according to which national broadcasters are obligated, or soon will be obligated, to offer a certain percentage of the television program with audio description. This is already the case in Great Britain, for example. Moreover, this trend will increase steadily not only because of the legislation, according to which every year a higher percentage of audio described programmes has to be provided, but also because of the rising social awareness of media accessibility, which is also gaining territory in other areas, like for example in museums. Nevertheless, many questions still remain open in regard to the creation of audio descriptions of films, as there are no European guidelines or standards, and only some European countries, such as for example Spain and the UK, have an official directive about the elaboration of an audio description (Vercauteren 2007: 147). Until today audio describers have been very much left to their own devices (Orero 2008: 180) and to their own standards when audio describing a film. It is because of this gap between the rapid implementation of audio descriptions and the lack of standards, quality criteria and guidelines, that there is an urgent need for research in this field.

[139]

In this article we will focus on the question of how to describe the images of a film for the blind audience in such a way that the audience's perception is as near as possible to that of a sighted audience. In other words, how the communicative effect of the images of the film can be transmitted in the AD in a way that the blind audience is able to perceive the same communicative effect.

2. The clues of how to describe the images of a film in some European guidelines and the actual literature

When thinking about the creation of the audio description of films three main questions emerge: "What should be described? When should the description be given? And how should the visual and aural information be described?" (Vercauteren 2007: 142-145). Nevertheless, when trying to answer these questions -and in this article I will focus on the question of how to describe the visual information transmitted in a film- there are no European guidelines to turn to. Only some European countries, such as Spain and the UK, have official guidelines, whereas other countries, such as Germany, have non-official guidelines, which were drawn up by professionals, as Vercauteren points out (2007: 139-140).

The official Spanish norm UNE 153020 published by AENOR in the year 2005 states that:

Audio description is an assistive service consisting of a set of techniques and abilities, whose main objective is to compensate for the lack of perception of the visual component in any audiovisual message, by providing suitable sound information which translates or explains, in such a way that the visually impaired perceive the message as an harmonious work and is as similar as possible to the way is perceived by the sighted people. [Translation by Lopez Vera (2006: 2)]

Accordingly, the question of how to audio describe a film thus is answered by the demand that it must provide "suitable sound information which translates or explains [any visual message], in such way that the visually impaired perceive the message as an harmonious work and is as similar as possible to the way is perceived by the sighted people". However,

thus the Spanish guidelines establish the function or aim of AD without giving practical advice of how to achieve this function in practice. The German methodology provided by Dosch y Benecke (2004) states that everything which can be seen on screen should be described objectively i.e. without giving any summaries or interpretations of what can be seen on screen so that the visually impaired can reach at his/her own conclusion. Thus, in the German methodology the question of how to describe the images of a film is answered by the audio describer being objective in the sense that he or her should not give any personal interpretation and should describe everything what can be seen. The latter demand, however, is very difficult to fulfill because of the temporal restrictions in AD. Similar to the German methodology are the UK guidelines *ITC Guidance on Standards for Audio Description* (2000) established by Independent Television Commission which point out that the describer "should not voice a personal opinion or interpret events" (ITC 2000: 15).

As we can see, although the aim of the AD to make it possible for the blind audience to perceive the audio described film in as similar way as possible to the way in which it is perceived by the sighted audience, is demanded by all these guidelines, advice as to how this aim can be achieved in practice is still missing and so are criteria by which the information which has to be described can be selected, and how this selected information can be described. Therefore, the question arises as to whether, for example, descriptions like "she looks angrily at him" or "sadly she turns away" can be regarded as objective descriptions according to the German and UK guidelines or, on the contrary, if these descriptions are already interpretive and based on a personal opinion and interpretation of the audio describer. Also, if these descriptions are to be considered interpretative, another question arises, namely, how the description could have been done differently since there is, as we know, an important factor to be considered in AD: time.

In the actual literature about AD various investigators (Salway 2007; Diaz Cintas 2006; Vercauteren 2007) also underline the need for an objective style of audio description demanding the use of objective language. This way, there seems to be a wide consensus concerning the fact that

AD should be objective, although again the subject is not treated in detail in the literature either, but rather only mentioned as an aside. Thus, questions as what is to be understood by objective language, which words or expressions can be considered objective and if words can words can be objective at all still remain open. Vercauteren is one of the few investigators who actually explains what he understands by “objective” description:

Descriptions should be objective, which means on the one hand that no personal opinions/preferences/preconceptions should be expressed and there should not be any interpretations. On the other hand, objectivity also means that censorship has to be avoided. (Vercauteren 2007: 144)

As is pointed out by Vercauteren, no personal opinions, preferences or preconceptions should be expressed and thus once again it is underlined that the function or aim of the AD that “the audience should be able to form their own opinion and conclusions” (Lopez Vera 2006: 2) is achieved by being objective as is also mentioned by the German and UK guidelines. Thus, objectivity in AD is widely understood as an opposition to subjectivity, or in other words, to be impartial by not providing personal opinions or interpretations of the film.

Nonetheless, it is striking that no uniform terminology is used until now regarding the style of AD as there are other investigators (Jüngst 2006; Fix/Morgner 2005; Jiménez 2007a) who speak of a neutral style of audio description. According to Jüngst

the highest dictates is the neutrality of the verbalization. Nothing should be added (unfortunately much has to be left out in view of the limited space) and the text should not be evaluative. (Jüngst 2006: 1) [My translation]¹

Thus according to Jüngst the AD should contain no personal evaluation of the images by the audio describer. In agreement with Jüngst, Fix/

¹ Oberstes Gebot dabei ist die Neutralität der Versprachlichung. Es darf nichts hinzuerfünden werden (weggelassen muss man aus Platzgründen leider vieles) und der Text soll nicht wertend sein.

[142]

Morgner (2005: 142) point out that the audio describer should describe the images of a film in a neutral way, that is to say, without interfering in the audio description. This way we observe that neutrality in the AD is also understood as an opposition to subjectivity and that the audio describer should remain impartial and not to interfere in the perception of the film. In the same line of thought, Seiffert (2005: 75-76) emphasizes the rejection of emotional-evaluative vocabulary to a great extent in order to achieve objectivity. But here also the question arises as to whether it is possible to describe the images of a film only with non emotional-evaluative vocabulary or in other words, to what extent this demand makes sense. On the one hand, emotions play an important role in the story line of a film and have therefore to be transmitted to the blind audience. On the other hand, emotional-evaluative vocabulary such as, for example adjectives like “sad”, “angry”, “questioning”, etc. helps to provide important information implicitly, to express attitudes and evaluations as well as ambiances and atmospheres (Seiffert 2005: 76) and to create images in a rapid way, an important matter in AD.

It becomes clear that until today a different terminology (objective vs. neutral) is used by the German and UK guidelines and in the actual literature regarding AD. Nevertheless, these different terms (“objectivity” and “neutrality”) are used in a synonymous way as both terms are understood as the opposite of subjectivity and for the audio describer not to add personal opinions, interpretations or valuations in the AD. In other words, objectivity or neutrality in the AD of films is demanded, because it is considered a necessary precondition for the perception of a film by both audiences (visually impaired and seeing) which is as similar as possible. Otherwise, the blind audience would be influenced by the AD of the film with the possible result that they perceive the film in a very different way from that in which it is perceived by the sighted audience.

Nonetheless, as we have pointed out, there is still a great need for research in this area. In the current Spanish, German and UK guidelines, as well as in the literature about AD, the aspect of objectivity or neutrality is not explained sufficiently, e.g. what is to be understood by an “objective style” or a “neutral style” or how this style or language can be

[143]

achieved when put into practice. Confusion grows because of the different terminology used by investigators in the little research which exists about this specific subject, a point I will come back to later on. Moreover, an objective style in AD is recently being questioned more and more by different authors (Finbow 2010, Kruger 2010) as a mere objective description may not provide the necessary information for the blind audience to enjoy the film and imagine the story world. With this in mind nowadays a shift towards a more narrative audio "description" is noticeable.

In order to elucidate the problem of how to describe the images of a film in AD I will now apply translational theories to the problem at hand as AD can be seen as a special type of translation (Jiménez 2007ab; Jüngst 2006; Rodríguez Posadas 2010; Remael and Vercauteren 2010, etc.) and hence, I think it only logical to apply translational theories to the outlined problem.

3. The application of translational theories to the problem of how to audio describe a film

When applying the translational terminology to audio description the source text (ST) is the non-described film (or source film (SF) henceforth) and the recipients of this source text are the audience without visual impairment. The audio describer becomes the translator and the translated text (target text or TT) is the audio described film (or target film (TF) henceforth) with the visually impaired audience as the target recipients.

In the following I will now apply the concept of "communicative equivalence" of the Leipzig School to the AD, as objectivity as well as neutrality in the AD are considered preconditions to produce a TF which can be perceived in as similar a way as possible to the way the SF is perceived by the source audience. In other words, the aim of AD is to produce a TF which is communicatively equivalent to the SF. Thus, really the problem of how visual and aural information should be described in AD can be narrowed down to the fundamental question in translation theories of how to make it possible that a source text can be understood by a target audience and causes the same communicative effect in the target audience.

The concept of "communicative equivalence" is based on the "communicative function" and the "communicative value" of a text and serves to establish a relation between the source text and the target text (Jung 2000: 214), in our case the SF and the TF respectively. I consider these concepts therefore highly beneficial for the problem at hand. In terms of the Leipzig School the words of the text fulfill two functions which are based on fundamental competences of the author and the recipient: on the one hand, they refer to a cognitive content which is imagined by the author of the text as a cognitive conceptual entity and, on the other hand, the words have to carry out a communicative function evoking in the recipient of the text the cognitive content which is imagined by the author and with that the intended communicative effect (Jung 2007: 215; Jäger 1975: 29). Any translation therefore has to take these two functions into consideration to be equivalent to the source text. This means that a translation has to transmit the cognitive conceptual content to the target recipient evoking in him or her the cognitive content which is imagined by the author of the source text and with that the intended communicative effect. This evocation of a determined cognitive state in the recipient according to the intention of the author of the text is denominated by the Leipzig School *communicative value* (Jung 2007: 216; Jäger 1986: 10).

Applying these thoughts to the AD of films means that the communicative value and the communicative function of the film as an audiovisual text instead of a written text, which are activated in the source audience by aural and visual information, have to be decoded by the audio describer and maintained in the audio described film along with the intended communicative effect by the director of the film (the author of the source text). This means that the AD of the film has to transmit the communicative value and function of the images of the film by the means of words, and to form a whole, along with the aural information of the film in order to evoke the director's intended communicative effect in the target audience, that is to say the visually impaired audience.

This communicative equivalence between source text and target text defined by the Leipzig School is therefore in our opinion exactly what the

AD of a film has to aim for, i.e. the audio described film should evoke in the visually impaired target audience the same communicative effect intended by the director of the film as is evoked in the seeing audience. We could therefore not agree more with Jiménez when she says:

Firstly, all that can be seen should be described depending on the communicative value of the audiovisual text, although one should consider the processing capacity of information of a blind person or visually impaired person. Therefore, the events and objects described should be selected according to their global communicative function, which is to say, the communicative function of the film, although considering the necessities of a recipient who has to divide his/her perception. (Jiménez 2007b: 147) [My translation]²

Therefore the application of the translational theory of the Leipzig School helps us to answer the question of how the SF should be described, namely, according to the communicative value, and how much or what information to describe, namely the events and objects which contribute to the global communicative function of the SF and therefore the events and objects that are communicatively relevant. The communicative function and the communicative value are thus criteria which serve to select the images of the film which have to be described and to determine how these images can be described or rather how the information contained in the images can be transmitted.

In this way, according to the Leipzig School, a communicatively equivalent TF can be achieved by describing the images of the film according to their communicative value and their communicative function maintaining the film director's communicative intention. Hence, thanks to the application of the communicative value and function a communicative equivalent TF can be produced which evokes in the visually impaired

2 En primer lugar, se describe todo lo que se ve en función del valor comunicativo del texto audiovisual, sin embargo, se tiene en cuenta la capacidad de procesamiento de la información de una persona ciega o de baja visión. Por lo tanto, se seleccionan los eventos y objetos descritos por su función comunicativa global, es decir, la función comunicativa de la película, aunque teniendo en cuenta las necesidades de un receptor que ha de parcelar su percepción.

target audience the same communicative effect intended by the director of the film as is evoked in the seeing audience by the SF.

We will demonstrate our ideas by the following example of audio description taken from the film *Slumdog Millionaire* (2008): Descriptions as for example "Jamal peers through a crack in the door and sees the beautiful dancing girl", "Jamal stares dumbfounded at Latika" or "She smiles in recognition" (minute 52:55 – 53:18) could be considered not to be objective but interpretative and based on the audio describer's personal opinion as they describe a girl as beautiful, Jamal staring at Latika dumbfounded and Latika smiling because of recognition. In addition, the words "beautiful", "dumbfounded" and "smiles in recognition" can be considered emotional-evaluative vocabulary. Nevertheless, these descriptions can be considered valid descriptions according to the Leipzig School as they transmit the communicative value and function of the images of the film by the means of words. When taking a look at the images being described (see below), the majority of the seeing audience will probably extract the same information from these images of the film, or better even from the whole scene of the film, as is provided by the AD.

Frame 1: Jamal peers through a crack in the door and sees the beautiful dancing girl



Frame 2: Jamal stares dumbfounded at Latika



Frame 3: She smiles in recognition



Thus, this case shows that the audio describer has extracted the communicative function and the communicative value from the images of the film and has transmitted them by the means of words in the AD, which now causes a very similar communicative effect in the blind audience, as the images cause in the seeing audience, as we can observe in the frames above. This communicative effect is moreover supported by the film's narrative, as the audio describer does not describe images at random, but images which form a whole and which tell a story. The audio describer therefore has interpreted in this case the intended communicative effect of the film's images based on the story of the film in order to transmit this communicative effect by the means of words for the blind audience who is now able to perceive the audio described film in the closest way possible to that of the seeing audience. Thus the communicative effect intended by the films director's is evoked in the blind audience without being changed in any way by the audio describer. Consequently, the audio describer has not added any personal opinions, interpretations or evaluations of the images although initially the given examples of the audio description may have seemed to be interpretative using emotional-evaluative vocabulary.

However, it is necessary to point out that the audio describer does not interpret the images with regard to the whole film in the sense that he or she deprives the visually impaired audience of the story's plot and the pleasure of seeing the film. The audio describer reduces his or her interpretation to the images of the film in order to extract the communicative value and function from these images in the same way a translator has to interpret a ST in order to translate it into a TT. This way, the audio describer does not, however, anticipate information which the film provides later on or guides the visually impaired recipient towards a way of interpretation of the film. The aim rather is to provide all communicatively relevant information which is necessary to perceive the film in the closest way possible to that of the seeing audience, which is the main objective of the AD.

Consequently, the concept of communicative equivalence by the Leipzig School provides with the "communicative value" and "communicati-

ve function" valid and long needed criteria by which the audio describer is able to select the communicatively relevant information which are necessary to describe and which serve to determine how this information should be described. These criteria have been missing until today and now enable us to answer the question of the different terminology used until now.

4. The adequate terminology: "objectivity" vs. "neutrality"

As we have pointed out earlier, until today a non-uniform terminology is used in the actual UK and German guidelines and literature about the AD of films: some speak of "objectivity" while others speak of "neutrality". However, thanks to the application of the translation theory of the Leipzig School we are now able to debate which term can be considered more appropriate in the case of AD and how this term should be understood.

In the field of translation a mere change of the code, that is to say, translating words from one language into another, does not do the trick in the majority of cases. Rather every act of translation forms part of a communicative act and therefore is based on communicative aspects (Jäger 1986: 7) like for example the communicative value and function of a text. We consider therefore a mere objective description of the images of the film equal to a mere change of the code. Visual information is transmitted with words, changing from the visual to the auditory channel. Thus, objective descriptions may be considered an accurate translation in some cases, whereas in the majority of the cases, they fail to provide an adequate translation. The following literal translations of German phrases serve as an explanation: *Viel Glück* to *Good luck* and *Guten Appetit* to *Good appetite*.

This idea can also be underlined by examining the meaning of the term "objective". Whereas the term "objective" in everyday language often is understood as impartial it is also a term used in natural sciences referring to a way to see or describe things as they really are. This is why objective descriptions have to be based on exact measurable units and

the main aim of an objective description is that all people are able to understand exactly the same thing (Pernkopf 2006: 94-95). An objective description is for example: "he goes north with a speed of 5 km/h". However, the term "Objective" is to be used with much caution in the area of humanities and even more in linguistics or translational studies, as these are not exact sciences dealing with exact measurable units, but deal with communication, pragmatics, different points of view, etc. Therefore, objective descriptions stand in contrast to the transmission of the communicative function and value of the film according to the film director's intended effect as objective descriptions try to describe reality as it is based on measurable facts and without taking into consideration the effect caused by the descriptions in the target audience or the director's intended communicative effect. To describe for example a facial expression based on exact measurements or based on detailed descriptions of the movement of the eyes, lips and forehead does not comply with the aim of the AD to evoke the same communicative effect in the target audience.

Objective descriptions therefore are not orientated towards causing the same effect in the blind audience and therefore do not fulfill the possibly most important condition of AD. Moreover, it is impossible to describe all images of the film objectively, as there is a strict temporal limitation for the AD. In addition, the question arises as to how objective descriptions make sense as they may interrupt the film's development and may even overload the cognitive process of blind recipient, as they have to process other information simultaneously, such as, for example, the film dialogues. Therefore, in my opinion, the term "objectivity" only makes sense, if it is used in the sense of an impartial description or as mentioned earlier as the opposite of subjectivity.

This brings us to the term "neutrality" which is in my opinion much more appropriate than the term "objectivity" because it covers precisely the idea of how the AD should be: a neutral description of the film which does not reflect the audio describer's personal opinion or preferences and which transmits the film's communicative function and value without changing the director's intended effect in any way. Neutrality therefore should be understood in the sense that the transmission of the commu-

[150]

nicative effect intended by the film's director should be done in a neutral way, which means that the communicative value and function of the film have to be maintained in the audio described text.

Accordingly, neutrality in the audio descriptive text should not be understood as a linguistic characteristic of the words of the text so that only neutral words and no emotional-evaluative vocabulary should be used in this text. By omitting emotional-evaluative charged lexemes in the AD the TF will probably not be communicatively equivalent to the SF according to the Leipzig School as the SF already contains emotional-evaluative information which has to be transmitted in the AD. Thus, by omitting emotional-evaluative vocabulary in the AD, the audio describer rather changes the perception of the film, that is to say rather neutralizes the film and does not transmit the communicative value and function of the film adequately and according to the director's intended communicative effect. See for example "she looks at him fearfully" vs. "she looks at him". The positive, negative or neutral charge (axiological charge) of texts or even lexemes is relevant information which should not be omitted or changed in the translation of texts or lexemes, as it changes the communicative effect. This can be demonstrated by the example of the Spanish sentence "Ya me lo pensaré", which in Spain is a polite way to say no (Wojtak 2006: 46). A literal translation which does not transmit the communicative value and function of the sentence, therefore does not evoke the effect in the target recipient which is intended by the author, namely a polite rejection. The negativity of this sentence is therefore relevant information for the target recipient and should not be omitted, as otherwise the communicative effect would be changed. The translator therefore has to maintain the negativity of this sentences in the translation in order to maintain the communicative effect for the target recipient, he does not, however, add any evaluation or information which is not already contained in the source text.

The same, in my opinion, is valid for the audio description. If a connotation, positive or negative, is already contained in the images of the film, this connotation has to be transmitted in the audio description with axiologically positive or negative charged lexemes. Therefore, it is not possible to transmit connotations contained in the images of the film

[151]

with merely neutrally charged lexemes. Thus, against the common assumption, an audio descriptive text has to include axiologically positive or negative charged lexemes, if this information is contained in the images, relevant for the communicative function and in accordance with the director's intended communicative effect. An audio description which prefers to use lexemes with a neutral axiological charge may not transmit the communicative function and value of the images of the film adequately, but rather neutralize it. Nevertheless, the aim should be to maintain and transmit the communicative function and value of the SF without changing it and to transmit them according to the director's intended communicative effect of the SF. This way emotional-evaluative vocabulary plays an important role in AD and should not be suppressed in AD.

In this line of thought Seiffert (2005: 76) points out that axiologically charged lexemes fulfill an important function in the AD as, on the one hand, they provide important information implicitly and, on the other hand, express attitudes and evaluations as well as ambiances and atmospheres, as we mentioned earlier. In addition, Yos (2005: 105) is of a similar opinion when she notes that a facial expression or a certain way of looking at someone could be described with "she looks at him doubtfully". Although this is an interpretation, it is a conventional interpretation which permits the description of the facial expression in a very compact way and which is also confirmed by the context (Seiffert 2005: 75). Also, this interpretation of the images is absolutely necessary, as we have pointed out earlier, in order for the audio describer to extract the communicative value and function from the images, in the same way a translator extracts them from words, and transmits them with words in the AD causing thus a very similar or even the same communicative effect in the visually impaired audience. This idea is moreover confirmed by Yos (2005: 105) when she underlines that the communicative act of the facial expression mentioned above has been translated directly into its function. In addition, it can be argued that the translation of a facial expression into meaning or the recognition of a basic emotion by the facial expression can be done quite accurately, "as there is a pancultural set of facial expressions of emotion" (Ekman 1972: 277; 2003), that is to say a

set of universal facial expressions. The description of these facial expressions is also absolutely necessary as they may form part of the communicative act and stand for a verbal answer. Thus they are communicatively relevant. Because of the restricted time in AD it might be necessary though to describe the facial expression with axiologically charged lexemes which refer directly to the shown emotion such as sadly, fearful, disgusted, contemptuous, relieved, happily, etc. So instead of describing a facial expression in detail it could also be described as "relieved", for example, as this is a conventional interpretation of the facial expression in the sense that the majority of the seeing audience would interpret and describe the facial expression as such.

This line of thought is also in accordance with the latest trends in audio description, which tend to provide a more narrative "description" (Kruger 2010, Finbow 2010) in order to create an audio described film which is able to tantalize the blind recipient just as the seeing recipient is by the SF. As mentioned earlier, in the United Kingdom in audio description a tendency towards narration becomes apparent and with it a distancing from objectivity. In addition, Poethe (2005) underlines the fact that in the German audio descriptions a high frequency of participles with an attributive or adjective function can be found. Although adjectives form a grammatical category which presents a high axiological (positive, negative, neutral) charge (Felices Lago 1991), they also provide the possibility of transmitting information in a very compact way helping the blind recipient to form mental images. Another aspect of the distancing from objectivity in AD of films is that the film represents a work of art which narrates a story and therefore is told from a specific perspective or point of view, which becomes apparent from the camera work and the images of the film. This point of view is chosen by the author of the text or -in our case film's director- and has to be transmitted and maintained in the audio description of the film. In my opinion this can only be done by using the whole range of vocabulary which a natural language provides without limiting it in any way.

However, with the application of the translation theory of the Leipzig School, all these considerations and new developments in the AD (the trend to narration, the high frequency of lexemes with an axiologi-

cal change, the reflection of the point of view from which a story is told) can now be justified: as long as the TF is communicatively equivalent maintaining the film director's communicative intention and evoking a similar effect in the target audience, an audio description which tends to narrate and uses many axiologically charged lexemes can be regarded as a neutral audio description. Accordingly, neutrality in the audio descriptive text should be understood in the sense that the transmission of the communicative effect intended by the film's director should be done in a neutral way, which means that the communicative value and function of the film have to be maintained in the audio described text. Thus, the audio descriptive text can very well contain axiologically charged lexemes against the common assumption. Descriptions as for example "she looks angrily at him" or "she turns way sadly" can now be justified by the application of the translational theory of the Leipzig School as they recreate the communicative effect of the images for the blind audience.

In conclusion, the translational theory of the Leipzig School offers therefore some valuable criteria by which the audio describer is able to choose which information is communicatively relevant and therefore has to be transmitted in the AD and how this can be done, namely by maintaining and recreating the communicative effect intended by the film's director. Moreover, with the help of these criteria we have been able to redefine the concept of neutrality considering this term an appropriate term for the AD but only if it is understood in regard to the neutral transmission of the communicative effect of the film according to the director's communicative intention and not as pointed out earlier as the linguistic characteristic of the text and the words used in it.

5. Concluding remarks

In this article I have drawn attention to the difficulties concerning the aspect of neutrality in the AD of films. As I have pointed out the actual guidelines have to be improved as they still convey little guidance in some aspects as for example how to audio describe films in practice. The difficulties which arise in the field of audio description can however be

[154]

solved by the application of translational theories, as AD can be regarded a special kind of translation and therefore many problems regarding the production of a TT have already been discussed in translation studies. Thus, as we have shown in this article, the application of the translational theory of the Leipzig School is highly valuable and offers criteria which have been missing until today.

We have been able to show in this article that the question of how the images should be described can be answered by the concept of the "communicative equivalence" of the Leipzig School. Moreover, the application of the translational theory of the Leipzig School is in harmony with the aim of the AD established by many European guidelines as for example the Spanish, UK and German guidelines. According to them, the audio description of a film should be done in such a way that the target audience, that is to say the visually impaired audience, should be able to perceive the audio described film in as similar as possible to the way it is perceived by the sighted people. The latest trends in AD show moreover that the visually impaired audience should also be able to enjoy the audio described film in the same way the seeing audience does and is thus turning towards a more narrative form of describing the film's images. These latest trends can be supported by the application of the communicative equivalence of the Leipzig School which is why I consider it highly beneficial for AD. The translational theories of the Leipzig School with the concept of communicative equivalence, which is based on the communicative value and function of a text is therefore of great use in the AD of films and provides exactly those criteria which until today have been missing.

It is without question that this can only be the beginning and that more research has to be done, for example in the area of the reception of audio described films (Orero 2008). Additionally, in order to be able to develop quality criteria and European standards (Vercuateren 2007) the creation of AD in other countries along with their directives or methodologies have to be included. It would also be very interesting to investigate differences in the AD of films in different countries which can be useful when thinking of translating already created AD from one language into another language (Lopez Vera 2006; Bourne and Jiménez 2007).

[155]

References

- Aenor (2005). Norma UNE: 153020. *Audiodescripción para personas con discapacidad visual. Requisitos para la audiodescripción y elaboración de audio-guías*. Madrid: Aenor.
- Bourne, Julian and Catalina Jiménez (2007). From the visual to the verbal in two languages: a contrastive analysis of the audiodescription of *The Hours* in English and Spanish. In *Media for All. Subtitling for the Deaf. Audio Description, and Sign Language*. Jorge Díaz Cintas, Pilar Orero and Aline Remael (eds.), 175-188. Amsterdam-New York: Rodopi.
- Boyle, Dany y Loveleen Tandan (2008). *Slumdog Millionaire*. Fox Searchlight Pictures. Audio described version.
- Díaz Cintas, Jorge (2006). *Competencias profesionales del subtitulador y el audiodescriptor*. Madrid: Centro Español de Subtitulado y Audiodescripción and [online]. <http://www.cesya.es/files/documentos/informe_formacion.pdf> [Consulted: 4th April 2012].
- Dosch, Elmar and Bernd Benecke (2004). *Wenn aus Bildern Worte werden – Durch Audio-Description zum Hörfilm*. 3rd Edition. Munich: Bayrischer Rundfunk.
- Ekman, Paul (1972). Universal and cultural differences in facial expressions of emotion. In *Nebraska Symposium on Motivation* (1971). J. Cote (ed.), 207-283. Lincoln: University of Nebraska Press.
- (2003). *Emotions revealed: recognizing faces and feelings to improve communication and emotional life*. New York: Times Books/Henry Holt and Company.
- Felices Lago, Ángel (1991). *El componente axiológico en el lenguaje. Su configuración en los adjetivos que expresan emociones y conducta en la lengua inglesa*. Vols. I y II. Doctoral Thesis, University of Granada (not published).
- Fimbow, Steve (2010). The State of audio description in the United Kingdom – from description to narration. *Perspectives* 18 (3), 215-229.
- Fix/Morgner (2005). Narration im Hörfilm – Theorie und Analyse. In *Hörfilm*. Fix, Ulla (ed.), 117-152. Berlin: Erich Schmidt Verlag.
- Jäger, Gert (1975). *Translation und Translationslinguistik*. Halle (Saale): Niemeyer.
- (1986). Die sprachliche Bedeutung – das zentrale Problem bei der Translation und ihrer wissenschaftlichen Beschreibung. In *Bedeutung und Translation*. Gert Jäger and Albrecht Neubert (eds.), 5-66. Leipzig: Enzyklopädie.
- Jiménez, Catalina (2007a). Una gramática local del guión audiodescrito. Desde la semántica a la pragmática de un nuevo tipo de traducción. In *Traducción y accesibilidad: subtitulación para sordos y audiodescripción para ciegos: nuevas modalidades de Traducción Audiovisual*. Catalina Jiménez (ed.), 55-80. Granada: Comares.
- (2007b). De imágenes a palabras: la audiodescripción como una nueva modalidad de traducción y de representación del conocimiento. In *Quo vadis Translatologie?* Gerd Wotjak (ed.), 143-160. Leipzig: Frank und Timme.
- Jüngst, Heike (2006). Hörfilme und Übersetzen. In *Die Leipziger Schule der Übersetzungswissenschaft. Zusammenschau und Ausblick anhand ausgewählter Beiträge*. Gerd Wotjak (ed.), 1-9. Frankfurt, etc.: Lang.
- Jung, Linus (2000). *La Escuela Traductológica de Leipzig*. Granada: Comares.
- (2007). Acerca de la equivalencia comunicativa. In *Puente entre dos mundos: Últimas tendencias en la investigación traductológica alemán-español. III STIA*. Belén Santana, Silvia Roiss and M^a Angeles Recio (eds.), 214-223. Salamanca: University of Salamanca.
- Kruger, Jan-Louis (2010). Audio narration: re-narratising film. *Perspectives* 18 (3), 231-249.
- López Vera, Juan F. (2006). Translating Audio Description Scripts: The Way Forward? – Tentative First Stage Projects Results. In *MuTra 2006 – Audiovisual Translation Scenarios: Conference Proceedings* and [online]. <http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Lopez_Vera_Juan_Francisco.pdf> [Consulted: 23.04.2013].
- Pernkopf, Elisabeth (2006). *Unerwartetes erwarten. Zur Rolle des Experiments in naturwissenschaftlicher Forschung*. Würzburg: Königshausen und Neumann.
- Poethe, Hannelore (2005). Audiodeskription – Entstehung und Wesen einer Textsorte. In *Hörfilm*. Ulla Fix (ed.), 33-48. Berlin: Erich Schmidt Verlag.
- Orero, Pilar (2008). Three different receptions of the same film. *European Journal of English Studies* 12 (2), 179-193.
- Rodríguez Posadas, Gala (2010). Audio Description as a complex translation process: a protocol. In *New Insights into Audiovisual Translation and Media Accessibility. Media for all 2*. Jorge Díaz Cintas, Anna Matamala and Joselia Neves (eds.), 195-211. Amsterdam-New York: Radopi.
- Remael, Aline and Gert Vercauteren (2007). Audio Describing the Exposition Phase of Films. Teaching Students what to choose. *Trans: Revista de Traductología* 11, 73-94.

- Salway, Andrew (2007). A corpus-based analysis of the language of audio description. In *Media for All. Subtitling for the Deaf, Audio Description, and Sign Language*. Jorge Diaz Cintas, Pilar Otero and Aline Remael (eds.), 151-174. Amsterdam-New York: Rodopi.
- Seiffert, Anja (2005). Räumliches hören. Eine schemaorientierte Analyse der audiodeskriptiven Darstellung der Handlungsräume. In *Hörfilm*. Ulla Fix (ed.), 67-86. Berlin: Erich Schmidt Verlag.
- Vercauteren, Gert (2007). Towards a European Guideline for audio description. In *Media for All. Subtitling for the Deaf, Audio Description, and Sign Language*. Jorge Diaz Cintas, Pilar Otero and Aline Remael (eds.), 139-150. Amsterdam-New York: Rodopi.
- Wojtak, Gerd (2006). *Las lenguas, ventanas que dan al mundo: el léxico como encrucijada entre morfosintaxis y cognición: aspectos semánticos y pragmáticos en perspectiva intra e interlingüística*. Salamanca: Ediciones Universidad de Salamanca.
- Yos, Gabriele (2005). Verknüpfungen von Audiodeskription und Filmdialog. In *Hörfilm*. Ulla Fix (ed.), 99-116. Berlin: Erich Schmidt Verlag.

Electronic references

- OfCom (2000). *ITC Guidance on Standards for Audio Description*. <http://www.ofcom.gov.uk/static/archive/itc/itc_publications/codes_guidance/audio_description/index.asp.html> [Consulted: 22th April 2014].

(The role of) Metaphor as a Tool for Accessing Knowledge in AD: a Case Study

M^{ra} Olalla Lengu Colmenero

1. Introduction

AUDIO DESCRIPTION (HENCEFORWARD AD) is a type of audiovisual translation which allows people with visual disabilities to access the experience of “viewing” via another sense. This access to knowledge has been carried out for decades in the UK and Spain (among other countries), but the traditions of each country greatly affect the manner in which it is done.

Several authors have presented differences between AD in Spain and AD in the UK (Bourne and Jiménez 2007; and Vazquez 2001: 1). Especially highlighted is the more literary style of British AD, demonstrated by a more interpretive intonation of phrases, a higher word-count, a prosodic tone, and more complex grammatical constructions.

But perhaps even more striking is how differently rhetorical devices are used in Spain and the UK. In Spain the use of these devices is limited - we can hardly find fragments of AD containing such literary techniques, while British AD contains a significant number of them.

According to authors such as Gibbs (1994: 124), communication between people owes a part of its success to the use of rhetorical devices which facilitate interactions between individuals and situations – they play a large role in improving understanding. They can conceptualize and reconceptualize the world through the transfer of meaning from a source domain to a target domain (Fajardo 2006:1) without having to invent new