

Work Package 2

Text analysis and development

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*Audio Description:
Lifelong Access for the Blind*



Education and Culture DG

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Work Package 2 Deliverable

1. Introduction

After gathering all the information regarding user needs, and detailed information about audio description in Europe from WP1. This WP expects to go beyond that which has already been investigated, but only partially answered, with regard to What can be described? What should be described – scenes, characters, plot? What should not be described? How objective should the description be? What register of language should be adopted on what occasions?

Thus the early objective, having taken stock of all that is valid in the current situation across Europe, in this WP we go further into the questions raised above and find criteria that will be useful across all language combinations and all kinds of material to be described ranging from film to opera to live events such as royal weddings. The use of eye-tracking technology, psychological studies and systemic linguistic investigation are examples of the kind of innovative approaches that will be brought to bear.

Under WP2 (text analysis and development) all partners carried out extensive text analysis on a unique text. This is the first deviation from the original project proposal approved. After much debate amongst partners in face to face meetings (Munich March 2012) and the weekly online meetings (Mondays) it was decided to look for one common text which may contain most genres and problems. The analysis would be representative for a full range of audiovisual products, including material that has been already described.

In order to make a scientific analysis across languages and cultures and to avoid anecdotal findings, the choice of one text to be worked in all the languages of the project, and in all the possible language translation (subtitling, dubbing, voice-over) was chosen. Analyses performed in the WP involved intralingual transposition of texts and numerous permutations of language combinations where interlingual translation and audio subtitling are involved. When the analyses were satisfactorily completed and confronted it was possible to draw conclusions as to potential best practices, and strategies ending to the preparation of material and approaches for extensive testing (WP3).

2. Testing across Europe

The partners for the project were chosen from across Europe to represent different languages: from monolingual countries such as Germany, Italy, Poland or Portugal, to bilingual countries such as Belgium or Catalonia. Partners also covered the three main audiovisual translation techniques across Europe: dubbing (Germany, Italy and Catalonia), subtitling (Belgium and Portugal) and voice-over in Poland. Countries chosen in the project also represent different cultural and social EU realities. The project represents the wealth and health of EU language and cultural diversity. The development of audio description in different EU countries is also uneven, with countries with a long tradition in audio description such as Germany, and countries with a recent past such as Italy, all following the same EU directives. Finally partners also represented three main actors in the production of audio descriptions: users and user-associations, researchers and trainers, and broadcasters.

3. Objectives

The aim of the research at this stage was to draft a common list of issues which affect drafting audio descriptions, and several options were presented to gather a corpus for analysis. One possibility was to analyse the who, what, when, etc. as pointed out by Vercauteren 2007. Another suggestion was to gather a corpus of audiovisual content from different genres: cinema, theatre, opera, museums, etc. A third possibility was to identify relevant issues within the film: credits, subtitles, different languages, etc. In these three approaches we were facing far too many variables to make a valid comparison, and time was also a factor that determined the complexity of the proposed analysis. Hence we concentrated in one unique film, which we found that contained the maximum number of issues pertinent to drafting audio descriptions.

4. Methodology

Most studies on audiovisual translation in general (Perego 2005, Díaz-Cintas & Remael 2007, Franco, Matamala & Orero 2010, Romero-Fresco 2011) were drafted from a top-down approach. While this is the most common and time effective procedure, it tends to yield the information expected from the onset of the experiment and hypothesis drafted.

We have with the EU project a unique and too interesting opportunity to have several countries and experts in the field. We decided to embark in a new and challenging research approach: bottom up, that is following a user-centric approach, and avoiding pre-determined outcome. We departed for our research and analysis from one common input: Tarantino's *Inglorious Basterds* (2009).

We created one unique film version, which for this film is important since different languages are spoken by the characters, and has been commercialized in each country with a different translation methodology and language combinations.

The film had the TCR burnt in by the German partner. This was created to be able to have one TCR, since each film reproduction software has a different time frame for reproduction, and would lead to confusion and waste of time, trying to determine the actual frame we were working with.

All partners, not teams, saw the film, and by countries an Excel table was created with comments from all partners in each language. For example in Barcelona we had three partners looking at the film, and we had two meetings to put all the findings together.

From the Barcelona internal meeting, leaders in this WP, drafted a first Master Table with raised issued organized in 12 different categories. The table was then circulated to other countries, who met and filled in the table with their comments, and added more categories, or refined existing categories. Once each country had its own table, Barcelona team merged all the tables into a unique master matrix table, with the following elements:

Text on screen

Music and sounds

Intertextual relations

Cultural references

Secondary elements

Gestures and facial expressions

Cinema techniques

Spatial temporal features

Characters

Language

5. Corpus

The fact that most genres can be contained in a film was one of the decisive factors to opt for one movie, also the possibility of working with one film in its original version from different languages and translation modalities tilted the scale for this “bottom up” methodology.

Inglorious Basterds was the film chosen for many reasons. The combination of languages spoken by the characters, and the direct implication in the translation and audio description was perhaps the first reason to suggest this title. The plot at some turning points develops from the language characters speak, and by the cultural references or gestural features within the language. These instances were important to test the different audiovisual translation modes and its direct implication to the audio description possibilities and strategies.

Inglorious Basterds was also chosen because it encompasses many film genres from Western to James Bond (von Dassanowsky 2012) while echoing most film directors as Srinivasan (2012:1) points out "If there is any filmmaker whose single film could evoke comparisons raging from *Happy Gilmore* (1996) to *La Dolce Vita* (1960) it would have to be Quentin Tarantino." The choice of film not only was important because we could analyse different film genres, but also key film directors and their styles. The richness of the many layers of *Inglorious Basterds* heralded it as the most important film of the decade, and there is a rich bibliography analysing the film from different perspectives offering erudite information which helps when drafting audio descriptions and prioritising information which may be related to both the cause or the effect. At times it was important to portray what was seen and heard on the screen, while other moments the focus had to be placed on the emotions provoked, but the allusions and references were also important and had to be taken into consideration.

The craft of editing in film making is another of the reasons why the film was chosen, we have not only the many planes and camera movements, which language is reflected in the narrative, we also have black and white footage of a film *Nation's Pride* within a film *Inglorious Basterds*. The clear intention to create a film where filmmaking is in itself one of the many running narratives yields a complex but great opportunity to reflect on the different languages coexisting in a film and its narrative.

The film was narrating an emotionally and historically potent story where clear emotions are present both in the film characters and awoken in the audience since "Tarantino is the fantasist doubling as Greek chorus. Embracing the extremes of human deed and emotion" (Dassanowsky 2012: viii). Catharsis is manoeuvred in the film through intense instances of violence: visual, audio, and narrative offering again for audio description analysis the need to prioritise and disambiguate information, as it is the case for the sound of the skull crushing scene.

The music of *Inglorious Basterds* offers a wealth of references and effects for its audio description. Given the many genres, allusions and implication in the narrative, this was yet another reason why to choose this film.

Finally the film cast also deserves a mention, since many film stars play characters, which also have a direct link to films were they had a role, as is the case of Mike Myers as Ed Fenech who attempts to be Peter Seller's of the 90s while reminiscing his role in *Austin Powers*. How to capture the many layers of information and discriminate to create a cohesive and meaningful audio description has been the focus of our study.

6. Results - here is the Excel file with all the results with raw data.

This is the raw data obtained from merging all the ADs from all the countries:

FILM ANALYSIS (INGLOURIOUS BASTERDS) - MASTER MATRIX

Features

Text-On-Screen

Logos: logo "Universal Picture"

Logos: logo "The Weinstein Company"

Opening credits

Closing credits

Title

Inserts/intertitles (e.g., Kapitel eins, Es war einmal, 1941...)

The "Inglourious Basterds" inscription on the riffle

Names captioned (e.g., Hugo Stiglitz)

Maps

Newspaper clippings

Cinema lettering

Shoshanna's passport

The cards used in the card game (with names written down on the cards)

The napkin Bridget von Hammersmark signed and kissed for Wilhelm

An arrow pointing at Martin Bormann together with the caption of his name (text on film)

An arrow pointing at Hermann Goering together with the caption of his name (text on film)

Subtitles

Music and sounds

Music in Inglourious Basterds

Describing silences

The sound of LaPadite cutting wood with an axe

The SS car approaching LaPadite's house

LaPadite washing his face

The sound of pouring milk into the glass

The sound of LaPadite smoking his pipe

The sound of inhaling the pipe

The sound of peeling the skulls

The sound of the baseball bat hitting on the walls

The sound of sniffing tobacco

Text-on-screen accompanying sounds (e.g, Hugo Stiglitz's caption)

The sounds of various manners of killing by Stiglitz

The sound of letters falling down as Shoshanna is changing the cinema posters

The sound accompanying Shoshanna's name caption

The sound accompanying Goebbels's name caption

The sound of Zoller knocking on the window as Shoshanna is reading in the cafe

Goebbels and Francesca's sex scene

The sound of lighting the cigarette

The sound of Goebbels hitting Zoller with the napkin (the restaurant scene)

The sound of Shoshanna's steps as she is escaping LaPadite's house/her hard breathing and crying

The sounds of eating, smoking and drinking

The sound of Stiglitz sharpening the blade

The sound of Aldo putting his finger into the wound in Bridget's leg

The ringing of the bell at the cinema to announce the change of roll

Sounds of explosions/shooting

The sound of Nazis slashing with a whip on the back of Stiglitz

The sound of the trigger of the gun being pulled

The sound of Aldo hitting Landa on the head with his head

The sound of Hellstrom hitting Stiglitz on the arm as if to "wake him up" (it reminds us of the hitting he got from the Nazis)

The sound of Landa placing his hands on the table in a definitive gesture to end the war

The sound of killing a Nazi in the same jail Stiglitz is as the bastards come to pick him up (more of a background sound)

Musical theme used when Zoller is leaving Shoshana as they met for the first time

Intertextual relations/cultural references

Characters with historical background (e.g., Churchill)

Aldo's accent

One of the Nazi soldier's belly dance (Mata Hari) during the card game

Shoshana is painting her face red like a warrior and the lyrics of the song playing in the background say "See these eyes so r

Cinderella intertextual relation (as Landa puts the shoes on Hanna's foot and it fits)

The scene when Donny is killing the Nazi with the bat and shouting victory afterwards

The "3" gesture

The swastika symbol reappearing along the film

Secondary elements/content prioritisation issues

The person painting Hitler in the background

Landa drinking LaPadite's milk as if it was wine

The size of the pipe of Landa compared to the one LaPadite has

Aldo's scar on the neck

Close ups of the strudel and the cream (as Shoshanna and Landa are in the restaurant)

The gun hidden in the Basterd's glove

Scene at the bar with the bartender eavesdropping the conversation between the soldiers

Francesca's dog sitting at the restaurant table

The bartender reaching to his riffle behind the bar while he pretends to read a poetry book (just before the shootout)

Von Hammersmark's shoes revealed under the table as she is talking to the Basterds in the restaurant

The vet's funny sleeping hat and his pyjama

Shoshana entering the room where Marcel is in a sexy cinema-like style

Landa's notebook and writing utensils

Gestures and facial expressions

The "bravo" gesture Landa makes with reference to LaPadite's milk

Hans Landa shaking the hand of LaPadite

Hans Landa kissing the hand of one of LaPadite's daughters

Landa touching the hand of LaPadite's wife to stop her as she is about to bring the wine

LaPadite extending his arm to show where he is hiding the Jews in his house

Landa pointing with his finger on the areas beneath the floor where the Jews are (to make sure if he got it right)

The "salute" gesture

Landa shaking his head to say "more or less"

The gesture of the Nazi to be killed in the woods putting his hand on the heart as if to swear something

The "Heil Hitler" gesture

Hugo Stiglitz's nodding with the head as an acceptance gesture

The Italian gesture (with the fingers)

Hicox's and Stiglitz's exchange of unhappy facial expressions and gestures with the fingers as if they were smelling something

The look on the face of LaPadite as the Nazis are approaching his house

The look on the face of LaPadite's daughter as Landa is kissing her hand

The look on the face of LaPadite as he has to say whether he is sheltering Jews in his house or not

Shoshanna's surprising look on her face as she learns how many Jews Zoller killed

The look on Shoshanna's face as she realizes who Landa is (the scene in the restaurant when they are introduced)

Shoshanna crying after Landa leaves the restaurant

No clear emotion on the face of the Nazi soldier as the Basterds are about to kill him in the woods
The long exchange of glances between Shoshanna and Landa in the restaurant (too long, as if both were suspecting something)

The expression on Landa's face as he is examining the shoe left at the shootout scene at the restaurant
Stiglitz's angry face as he is remembering the tortures he experienced from the Nazis
The look on Bridget's face when she realizes that her shoe is in Landa's pocket
Landa saying "bingo" and smiling like a child
Shoshana's "forced smile" when she is hearing Goebbels joking with Zoller at the restaurant
Goebbels "ladylike" handshake with Shoshana as they are introduced at the restaurant
The concern on the face of the Jewish girl hiding beneath the floor at LaPadite's house

Landa opening the door of LaPadite's house and inviting his soldiers to come in saying "Ladies"
Shoshana standing by the window in the cinema waiting for the premiere
The look on Shoshana's face as she is with Zoller in the cafeteria
Landa putting his finger to his mouth in a "hush" gesture

Landa looking at LaPadite's daughters; the looks on their faces as he is examining the house

Cinema tools/camera techniques

Fade outs
Slow motion

Dissolution (as Stiglitz is remembering the tortures he experienced from the Nazis)
Close ups
Film within film (the projection of Zoller's film at the cinema)
Screen divided into two parts (one in colour, the other in black and white)

The camera zooming in (e.g., as LaPadite has to tell Landa if he is hiding Jews in his house)
Lighting (e.g., as Donowitz steps into the light from the shadows of the bridge)
Camera moving around in a circle (when LaPadite and Landa are talking)
As Shoshanna is escaping, we see her through the cracked door of LaPadite's house (subjective plan)
Colour (Shoshanna's red dress at the final screening; Shoshanna painting her face red like a warrior - in line with the soundtrack)
Camera looking from upstairs/bird's eye perspective (e.g., Aldo speaking to his soldiers)
Sharp scene cuts (e.g., from Brad Pitt talking to Hitler screaming)
Shoshanna's face going down in flames on the cinema screen like a ghost, laughing loudly
Flashbacks
Camera going down to reveal the Jews beneath the floor in LaPadite's house
Camera going down to reveal the dynamite hidden in the pants of the two Basterds

Wide shots (e.g., LaPadite's house in the opening scene)
Very brightly lit objects (e.g., the glass of milk in LaPadite's house)

Parallel shots (scenes shot in the same way, repetitive patterns)
Shot "from behind the back" (as Landa enters LaPadite's house, the scene is seen from behind LaPadite's daughters back)
Camera viewpoint to reveal the eyes of the Jews in LaPadite's house peeking through the floor

Fast camera focus point changes (e.g., from Aldo to the translator to the Nazi soldier and to the map)
Changes in camera focus (close up of the whiskey glasses and then immediately the background is blurred away)

Filming from below (e.g., as Landa is examining the shooting scene at the restaurant)

Off-screen narrator

Camera viewpoint corresponding to the character's viewpoint (e.g., Shoshana looking from beneath the floor at Landa; Shoshana looking at the premiere guests from above)

Spatio-temporal characteristics (settings and temporal locations)

Sudden scene changes (e.g., from the Basterds in the woods to Hitler in his office)

Off-screen characters to be placed in the filmic space (e.g., the scene at the bar when the Nazi soldier is talking to Aldo who is upstairs)

Times of the day/seasons

Ambientation

Characters (describing, naming and placing)

Character/speaker identification (cf. appendix no.1)

Characters in a dialogue: how to announce the exchange of looks/speech sequences?

Naming of characters

A character identified so far by his/her appearance is now called his/her name (e.g., Lapadite and his daughter see that the man is approaching and he calls her Julie)

The same character in different settings at once

Anticipation

Off-screen/obscured characters

Complex scenes with a lot of characters

Audio description wording, language and style

Dialogue-description coherence (e.g., Aldo saying "Send that Kraut Sarge over here", or Aldo saying to Landa "I'm gonna give you something you can't take home")

Image-AD coherence (e.g., the box with 4 written on it - relation to the "deadly" roll no.4)

Appraisals

Anaphoric references

Subtitles

Language changes (e.g., Landa switching from French to English)

The bad Italian accent reveals the cover of the Basterds

Leaving out parts of dialogue in original language

Names of bars, restaurants, cinemas, films

Comparisons (Shoshana's face on fire like a ghost)

Violence, brutality, love scenes

7. Finer-granulation analysis of raw data

Once all data was gathered in a table, the next step was to analyse common issues such as language, cultural references, audio description strategies, for each of the existing categories.

Each partner of the project was given a topic to develop further as follows:

1. User needs analysis

Nina Reviere

2. Audio Introduction

Louise Fryer and Pablo Romero-Fresco

3. Text-on Screen

Anna Matamala

4. Music and Sounds

Joselia Neves

5. Textual Cohesion

Chris Taylor

6. Intertextual Relations

Chris Taylor

7. Cultural References

Carme Mangiron & Ania Maszerowska

8. Secondary Elements

Pilar Orero

8. Gestures and facial expressions

Iwona Mazur

9. Film Language and Tools

Elisa Perego

10. Spatio-temporal features

Aline Remael & Gert Vercauteren

11. Characters

Bernd Benecke

12. From paper to screen

Erick de Snerk

After much consideration and thinking on issues such as dissemination and project sustainability, it was agreed that each partner will write the findings as a chapter for a book, which could be published as direct result from the project.

For this a template was generated, so all chapters and reports share a common structure.

Since the idea of a book as final output deliverable for WP2 we thought of asking Louise Fryer and Pablo Romero-Fresco, experts in Audio Introduction to contribute. The book focuses on audio description, still the modality of Audio Introduction should also be considered, and the aim of the book is to present a broad picture of audio description hence the special invitation. After the introduction each chapter of the book follows the same structure. This has been done to offer homogeneity and balanced content across the many topics.

This is the actual template created for all partners to follow when writing their chapter.

TEMPLATE AS EXAMPLE FOR WRITING CHAPTER

Title of the chapter **Characterisation**

Author **Pilar Orero**

Affiliation **UAB**

1. Name of the example/sequence The good, the bad and the ugly

Characters usually drive the plot of movies, and how they have been portrayed are one of the most important questions when drafting an audio description. While we shall see later more examples, the general characterisation in *Inglorious Bastards* can be seen from the first scene, where we are in a farmhouse in the countryside in France and an SS brigade arrives. We have in this scene two of the main characters in the film, and looking at their traits sets a good example for characterisation in AD.

1.1. Physical features

1.2. Costumes

1.3. Etc, etc

Description of a general example. What takes place, or what it is. Why chosen, etc.

Text:

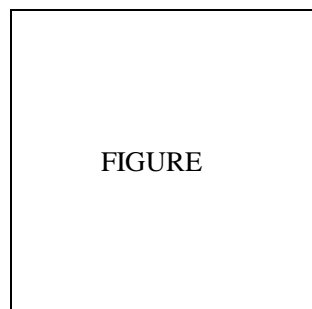


Figure 1: **Text Figure**

2. Analysis of AD issues in the previous example/s providing existing bibliographical references.

3. AD of the examples in your language

(so the book will be also Multilanguage)

4. AD strategies

In this section you analyse the AD strategies used

5. Research avenues in the topic

References

Style References : Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.

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Style References : Vinay, J.-P. (1956). Vision comparative et vision absolue. *Translators' Journal*, 1(3), 59-63.