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Research Article

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Audiovisual translation and audio description: history and development

Abstract. The intensive development of technology in the twentieth century had a fundamental influence on the appearance of new opportunities for obtaining information. During the same period, the attitude towards people with disabilities that existed before that time was radically changed. All this has led to the emergence of audiovisual translation as a form of social translation. The article examines the historical and socio-cultural factors that led to the emergence and development of audiovisual translation in its form of implementation – audio description. Despite the fact that understanding of the importance of including people with disabilities in the social context came at the beginning of the twentieth century, when the first attempts were made to replace visual methods of obtaining information by blind or visually impaired people with descriptions, the first theoretical works on this topic began to appear only in the 70s of the twentieth century. Currently, there is an increased interest in the development and improvement of audiovisual translation. The main idea of the article is to describe the prospects for the development of audiovisual translation in the XXI century.
Keywords: audiovisual translation, audio description, social translation, interpretation, social communication, audio descriptor, historical and socio-cultural factors

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Introduction

Audiovisual translation owes its origin and rapid development in the twentieth century to several factors. First, in the twentieth century, primarily due to the intensive development of technology and the appearance of fundamentally new opportunities for obtaining information, which led to a change in the usual ways of communication in society. The first step in this direction was the appearance of photography, when in 1826 the Frenchman Joseph Nicephore Niepce received the world's first photo – a view from the window of his studio. Its quality was not very high, and the appearance was rather guessed, nevertheless, the scientific value of the discovery was obvious. The next step in the development of audiovisual translation was the invention of radio. A further step was the development of cinema, the history of which begins in the XIX century. Cinematography was based on the principle of photography-capturing still images [1]. To make the process of shooting and reproducing motion possible, it was necessary to develop certain types of photoemulsions that allow photographing to take place with short exposures.

But even after receiving emulsions, more than a decade passed before cinema appeared in the form as we know it. The inventors of cinema are considered to be the French brothers Louis and Auguste Lumiere. The first public demonstration of cinema took place in Paris in March 1895, but the birthday of cinema is considered to be December 28, 1895. It was on this day that the first commercial film show was held in the basement of the Grand Cafe on the Boulevard des Capuchins.

The first films, as we know, were silent, before the advent of sound films, the methods of communication, if they underwent any changes, were insignificant, because the main channel of perception, as in the case of paintings, remained vision.

A significant step in changing communication in the social sphere was the ubiquity of television, when television broadcasting became an integral part of human life, the main source of information and entertainment. The first TV sets appeared in the United States and Great Britain in 1928, in 1929-in France, in 1934-in the USSR. Mass distribution of TV sets as carriers of up-to-date information was acquired after the Second World War.

Secondly, in the twentieth century, the attitude towards people with disabilities, which had existed up to that time, as people who were fundamentally different from healthy people, underwent cardinal changes.

In the future, people with disabilities received the right to use public transport, access buildings, attend schools and colleges on an equal basis with other citizens, as well as the right to get a job and entertainment.

Thus, understanding the problems of people with disabilities raised questions about their integration into society, which in turn led to the need to develop technologies that ensure that people with disabilities receive information taking into account their health characteristics. This circumstance also gave an impetus to the development of audiovisual translation and its special form of implementation: audio description. In the vast majority of foreign countries, comment is indicated by a phrase that can be translated as "audio description".

The emergence of the unity of terminology can be attributed to the primacy of the appearance of the term "Audio Description" in the United States, with the subsequent influence of American specialists on the development of audio description in many countries of the world.

Literature review

Special theoretical works by linguists such as A.V. Kozulyayev, Y.D. Malenova, S.N. Vanshin, M. Motsazh, J. Diaz Cintas, A. Remael, J Pujol, H. Gottlieb and others are dedicated to the study of audio description. According to the definition given by Pujol, referring to the work of R. Jacobson, audio description is "a form of narration based on the principles of intersemiotic translation with phatic and poetic elements", since, firstly, audio description performs "the function of maintaining contact (a phatic function, instilling confidence in the blind viewer that it can be used as a means of communication with other people and the blind viewer does not miss anything important)", and also "expresses the beauty of the image in words (a poetic function that allows words to compensate for the aesthetic pleasure of contemplating the image)" [2]. As noted in the article "Audio description: the visual that became verbal" by the American researcher J. Snyder [3], Gregory Fraser's master's thesis was presented at the University of San Francisco (Caliphonia, USA) in 1974, which for the first time considered theoretical issues of audio description on the example of adapting television programs for the blind, thus, 1974 is officially considered the year of birth of audiovisual translation.

Materials and methods

The history of the origin and development of the audio description abroad is inextricably linked with the names of individual enthusiasts who sought to make the world around people better and more accessible for those who, for one reason or another, cannot perceive it visually. Many of them had relatives and friends who had vision problems, in addition to being the first "recipients" of the nascent audio description service, they were also directly involved in its development.

The name of Gregory Frazier, the professor at the San Francisco University of the Arts, is most often associated with the development of audio description in the West in general and in the United States in particular.

In the early 70s of the XX century, at the request of his blind friend, during the TV show of the Western "Exactly at Noon" in the pauses between dialogues, Gregory described what was happening on the screen. When he saw how much his description affected the viewer, he got the idea.

In 1972, together with his friend August Coppola, he created the non-profit organization "AudioVision". The goal of the organization was to popularize audio description in relation to films and theatrical performances. The Tactile Dome exhibition is worth mentioning (The Tactile Dome / Under the dome by touch), created by August Coppola in 1971 in the San Francisco Museum "Exploratorium". This exhibition is presented in complete darkness and implies active participation: for example, it is necessary to climb through the cave among other things.

August Coppola was the brother of the famous director Francis Ford Coppola, and this influenced the choice of one of the first films in wide release with audio description. In 1989, "AudioVision" studio, under the direction of Gregory Fraser, made audio description for the film "Tucker: a Man and His Dream" (directed by August Coppola). Fortunately, the film was awarded a special Emmy Award in 1990. The following year, audio description was released for the film "Indiana Jones and the Last Crusade" (directed by Steven Spielberg). Fragments of the film "Indiana Jones and the Last Crusade" with audio description were shown at the Cannes Film Festival.

Currently, a small number of films with audio description which were prepared and integrated into the audio track are released in Russia. This work is carried out by several non-governmental organizations, the Reacomp Institute of Rehabilitation and some specialized libraries for the blind. The quality of such work is very diverse, both from a substantive and technical point of view. The most productive project at the moment is "VOS-FILM", which is organized by a group of enthusiasts with the coordination of the youth department of the All-Russian Society for the Blind. Since the end of 2010, more than three dozen feature and animated films of domestic and foreign production have been prepared within the framework of this project. "VOS-FILM"'s assets include works of world cinema classics and contemporary films. The production of DVD media has been established, which are distributed to public organizations and libraries on a non-commercial basis. In addition, the small hall of the VOS Cultural and Sports Rehabilitation Complex is equipped with a hall that regularly hosts free screenings of films with audio description created by the participants of the VOS-FILM project.

The history of audio description in Russia is very short. If we talk about the systematic adaptation of video materials for blind people, then it happened for the first time in Russia in 2004. However, even before that, attempts were made to create an audio voice-over description of films. Thus, in the 70-80s of the 20th century, soundtracks for some Soviet and foreign films were recorded at the studio of the Central Printing Educational and Production Enterprise of the All-Union Society of the Blind. However, the quality of these recordings left much to be desired and they were created without observing any rules or principles of audio description, since few people knew about this phenomenon at that time. But this attempt can be considered successful, since in the absence of alternatives, the results of this work were quite popular among blind and visually impaired people. In addition, these films were shown in cinemas, and blind people could watch these films by receiving special devices with headphones, created on the basis of equipment for the deaf. The first film in the USSR shown in this way was the melodrama "Cleopatra". After this, several dozen of so-called sound films were released. These were mainly produced domestic films and had low quality not only with the commentary itself, but also with the sound. Since the late 1920s, commentary on sports competitions and political events has been actively used on Soviet radio. Currently, this type of activity is widely used by mass media around the world. There is a fairly common misconception that such commentary can become a full-fledged replacement for audio description and contains all the information

a blind viewer needs about the visual component. In our opinion, this is not true. The fact is that commentary used by modern media is a conversational and informational supplement to the visual series. Commentators on sports events, parades, ceremonies and other events work taking into account that the viewer is able to perceive what is happening with the help of vision and do not attach the necessary importance to details that a blind person may not understand without additional explanations.

According to the International Agency for the Prevention of Blindness, as of 2020, there were 285 million people with visual impairments worldwide, of which 39 million are blind. According to WHO's data, today 160 thousand people with visual impairments live in Kazakhstan, of which 20 thousand are visually impaired. The public association "Kazakh Society for the Blind" has 17 thousand registered people. The company has branches in all cities and regions of Kazakhstan. Thus, only according to these data, we can see how many people in Kazakhstan need audio description [4].

Results and Discussion

In modern society, the audiovisual principle of obtaining information should be considered a priority. S.N. Vanshin writes that "with the onset of blindness, a person loses 70-90% of information from the surrounding world, vision loss becomes a tangible information barrier for visually impaired people when they visit museums and exhibition halls, theaters It does not allow us to perceive the beauty of works of art, architecture, literature, and that is cultural and historical heritage" [5].

The audiovisual principle of obtaining information is the basis of education – modern research has shown that only the combination of audio and visual teaching methods contributes to the rapid perception of information, its memorization and reproduction. Audiovisual practices are also used for entertainment purposes. All this means that people who have certain problems on the audiovisual spectrum are at an increased risk of being excluded from the socio-cultural context.

Understanding of the importance of including such people in a social context came as early as the beginning of the twentieth century, when the first attempts were made to replace visual ways of obtaining information by blind or visually impaired people with descriptions.

Despite the fact that the first experiments in this direction date back to about the beginning of the 1930s, the theoretical understanding of the problem begins only in the 1970s. At this time, in a number of countries, primarily in the United States and the USSR, researchers independently began to develop methods that allow, in particular, people with impaired vision or blind people to fill in visual information that is not available to them using verbal information. Thus, in the United States, a new aspect of translation, or a new type of intersemiotic social communication, called audio description, has emerged [6].

It should be clarified that in his work "On linguistic aspects of Translation" R. Jacobson identifies three ways of interpreting a verbal sign, which can be translated both into other signs of the same language, into another language, and into a different, non-verbal, symbol system, and suggests naming these three types of translation:

1) intra-linguistic translation, or renaming, is the interpretation of verbal signs with the help of other signs of the same language;

2) interlingual translation, or translation itself, is the interpretation of verbal signs with the help of some other language;

3) intersemiotic translation, or transmutation, is the interpretation of verbal signs with the help of non – verbal sign systems.

Strictly speaking, R. Jacobson does not consider the possibility of translating nonverbal sign systems by means of verbal signs, but we believe that it would be fair to consider intersemiotic translation as occurring in both directions. In part, our assumption is confirmed in his book "Total Translation". P. Torop, when he describes the process of film adaptation of a work of art as "... a literary text is decomposed into parts, then combined, it is composed into a single film. Part of the book is preserved in natural language in the characters' dialogues, part of

the descriptions becomes visual, the author's thoughts can be conveyed by the voice-over announcer, the author's emotions can be expressed in color, light, perspective and music, the plot is conveyed by editing" P. Torop notes that "the reader of the translation is close to the viewer of the film adaptation" [7]. In fact, during audio description, there is a kind of translation back – visual information is verbalized.

The theory of Gregory Fraser was preceded by a lot of preparatory work. In 1987, the Institute for Audiovisual Translation was founded at the University of San Francisco. Gregory Fraser and Prof. August Coppola), whose first project was a simultaneous audio-visual translation of Francis Ford Coppola's film "Tucker: The Man and His Dream" (1988). Since that time, audio description in the United States has been rapidly developing, covering all types of visual art-both static (paintings) and dynamic (films, theater productions, videos), spreading throughout the country. So, in 1994, the first audio description of the opera took place. An audiovisual translation of Madame Butterfly (Washington National Opera) was presented at the J. F. Kennedy Center for the Performing Arts (Washington, USA) [8], and in 1998 the use of audiovisual translation was established by law: the US Congress passed the "Rehabilitation Act", which obliges Federal agencies to make their electronic and informational services and resources available available to people with health problems.

Since June 2001, all video, multimedia, and information resources produced or approved by Federal agencies in the United States must be accompanied by an audio description.

In 2010 US President Barack Obama signed The Twenty-First Century Communication and Video Accessibility Act of 2010, according to which, in a year's time, four of the country's leading TV companies, as well as five of the most popular cable channels, must accompany their broadcasts with audio descriptions for at least four hours a week. The law prescribes a gradual increase in the time of audio description. In the future, audio description should reach 100 % and be available to any citizen anywhere in the country. This Law came into force in 2015.

The history of audiovisual translation in Russia also begins in the twentieth century. The activity known in the United States as audio description was referred to in the USSR as "typhlocomments". The terms "typhlocomment" and "typhlocommentator" were also used.

It is generally accepted that the term "audio description" was introduced into scientific use in 2002 by S.N. Vanshin. In his book "Audio description, or Verbal description for the Blind: an instructional and methodical manual", audio description is defined as "a concise description of an object, space, or action that is incomprehensible to the blind (visually impaired people) without special verbal explanations".

S.N. Vanshin emphasizes that the term "audio description" is broader in meaning, since it implies the use of not only sound methods, but also written and printed ones. For example, a description of a painting, photograph, geographical map, or drawing for the blind can be made not only in audio format, but also on paper.

It is generally accepted that the practice of audio description appeared in the USSR in 1978, although in fact radio commentary of sports events, which was conducted in the USSR since the late 1920s and still has not lost its relevance, can be considered a kind of audio description. S.N. Vanshin believes that audio description has an even more ancient history: "Audio description appeared immediately after the appearance of human speech and simultaneously with the appearance of the first blind person. This required three mandatory conditions:

1) the presence of a blind person who needs to transmit information about the surrounding world by speech means;

2) the possibility of using developed speech that it allows verbal description of an object, space or action so that people can understand them "without vision";

3) the presence of a sighted person who has the ability to describe verbally for the blind"

Conclusion

In the course of our analysis of the subject-specific literature published in both domestic and foreign sources, we came to the following conclusions. First, the topic of audio description is

currently at the initial stage of development, despite the fact that the origins of the phenomena appeared in the late XIX – early XX centuries. Secondly, scientific and technological achievements for a century and a half were not considered as information and communication technologies that could find their application in the process of socialization of persons with disabilities. Third, social communication resources currently allow for the dissemination and implementation of translation practices in the institutional environment in order to reach and involve people with disabilities in socio - cultural interaction.

The experience gained by foreign researchers from the USA, Spain, Great Britain, Germany, as well as domestic researchers, allows us to improve the quality of verbal commentary, strengthen its informational component, while avoiding deviations in interpretation.

Our observations let us consider the audio descriptor and typhlocommentator as a translator who implements his activity in social communication.

Conflict of interests

The research paper contains no conflict of interests.

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Аудиовизуалды аударма және аудиодескрипция: тарихы және дамуы

Аңдатпа. XX ғасырдағы технологиялардың қарқынды дамуы ақпарат алудың жаңа мүмкіндіктерінің пайда болуына түбегейлі әсер етті. Осы кезеңде мүмкіндігі шектеулі тұлғаларға деген көзқарас түбегейлі өзгерді. Мұның бәрі аудиовизуалды аударманың әлеуметтік аударма формасы ретінде қалыптасуына әкелді. Мақалада аудиовизуалды аударманың қалыптасуына және дамуына әкелген тарихи және әлеуметтік-мәдени факторлар, оны жүзеге асыру үшін – аудиодескрипция қарастырылады. Мүмкіндігі шектеулі жандарды әлеуметтік ортаға қосудың маңыздылығын түсіну XX ғасырдың басында, зағип немесе әлсіз адамдардың сипаттамаларымен ақпарат алудың визуалды әдістерін алмастыруға алғашқы әрекеттер жасалған кезде пайда болғанына қарамастан, бұл бағыттағы алғашқы теориялық зерттеулер XX ғасырдың 70-ші жылдары ғана пайда бола бастады. Қазіргі уақытта аудиовизуалды аударманы дамытуға және жетілдіруге қызығушылық артып келеді. Мақаланың негізгі идеясы – XXI ғасырдағы аудиовизуалды аударманың даму перспективаларын сипаттау.

Түйін сөздер: аудиовизуалды аударма, аудиодескрипция, әлеуметтік бағдарланған аударма, ауызша аударма, әлеуметтік коммуникация, аудиодискриптор, тарихи және әлеуметтік-мәдени факторлар.

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Аудиовизуальный перевод и аудиодескрипция: история и развитие

Аннотация. Интенсивное развитие технологий в XX веке оказало фундаментальное влияние на появление новых возможностей для получения информации. В этот же период радикально изменилось отношение к людям с ограниченными возможностями, существовавшее до этого времени. Все это привело к появлению аудиовизуального перевода как формы социального перевода. В статье рассматриваются исторические и социокультурные факторы, которые привели к появлению и развитию аудиовизуального перевода в его форме реализации – аудиодескрипции. Несмотря на то, что понимание важности вовлечения людей с ограниченными возможностями в социальный контекст пришло еще в начале XX века, когда были предприняты первые попытки заменить визуальные способы получения информации слепыми или слабовидящими людьми на описания, первые теоретические работы на эту тему стали появляться только в 70-х годах XX века. В настоящее время наблюдается повышенный интерес к развитию и совершенствованию аудиовизуального перевода. Основная идея статьи заключается в описании перспектив развития аудиовизуального перевода в XXI веке.

Ключевые слова: аудиовизуальный перевод, аудиодескрипция, социально-ориентированный вид перевода, устный перевод, социальная коммуникация, аудиодескриптор, исторические и социокультурные факторы.

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