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Principles of creating audio description

Abstract. According to the 2014 World Health Organization report "Visual Impairments and Blindness", about 285 million people worldwide currently suffer from visual impairments, of which 39 million are affected by blindness and 246 million have reduced vision. About 90% of people with visual impairments live in low-income countries. 82% of blind people are in the age group of 50 years and older. At the same time, 80% of all cases of visual impairment can be prevented or cured. There are no exact statistics, since the population census indicates disability and degree, without specifying it. The All-Russian Society for the Blind has 270 thousand members. In total, according to estimates of those who deal with this problem, there are about a million blind people. Most of them, according to the statistics are capable people. The relevance of this topic is due to the lack of awareness of the population about the existence of audio descriptions, the insufficient number of works aimed at eliminating illiteracy in the creation of high-quality audio descriptions. In addition, there is a lack of research devoted to creating a single logical and optimal classification of the main difficulties, which will explain and prevent the causes of their occurrence. In this paper, we consider the main difficulties faced by an audio descriptor may occur when creating an audio description, and possible ways to overcome them are analyzed. These statistics indicate that the need to create an audio description is currently an extremely relevant topic.

Keywords: visual impairment, audio description, translation, interpretation, guidelines, principles

Introduction

An explanation of the term "audio description", also known as "audio commentary", will be provided in this article. In this paper, both terms are used, but the term "audio description" is preferred due to the fact that it is international.

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However, the development of audio description in each country took a long time and led to different points of view on how to create audio descriptions. That is why each country has its own rules and regulations for creating a high-quality description. And often what is key in one country doesn't meet the standards of another. As a vivid example, we will give a comparison between the manual for creating an audio description in the UK and in the USA.

According to the UK Audio Description Guidelines, [1] a character's name can be mentioned in the description before it is mentioned in the film, except when the name is directly related to the storyline and must be kept secret until a certain point.

As for the United States, according to their requirements, the descriptor "can only use the character's name after the audience has learned about it."

It should be noted here that any description, whether it is the name of the hero or the description of an event, should not reveal the plot of the work in advance.

Literature review

Regarding what a high-quality audio description should include, Joe Clark said: "Describe what is necessary, but do not describe it unnecessarily" [Clark 2007].

Joel Snyder's phrase "The visual made verbal – "From visual to verbal" rather succinctly described the essence of audio description. As for other countries, and consequently other criteria for creation, there are different settings. Such as:

"Describe what is" - Independent Television Commission (UK, 2000)

"Describe what you see" - American Council of the Blind (2009) The third version belongs to Joe Clark – "Describe what you observe" - Clark (2007)

Basically, all countries agree that the audio description should include the following description criteria:

1. Shape: characters, places, text, object shape.

2. Movement: actions, time, any moving object, or an object that is not moving at all but indicating movement.

3. Color: including skin colors.

4. Sound: A "visible" sound is one that is recognized solely by visual perception.

5. Shooting mode: Bird's eye view, zoom, point of view, special effects.

6. Background information: additional information, change of emphasis.

The main problem of creating an audio description is how to do it high-quality written description. Since at the stage of direct creation (writing) of an audio description, the choice of what the descriptor will describe is the basis for future work. And it is the choice of descriptor that determines how complete the comment will be and what effect it will have on the blind or visually impaired viewer.

To create an audio description text, the descriptor must also consider three important criteria: narrative approach, language, and timing.

Each country has its own point of view on which method is preferable, so contradictions in the methods of creating audio descriptions cannot be avoided. In addition, a large number of different methods on the one hand help the audio descriptor, and on the other – make it difficult for it to work.

First of all, the audio descriptor is helped by knowledge about the methods of creating an audio description, where the entire work process is described in points [see rules for creating audio descriptions – Floriane Bardini.

However, the same number of different rules can make it difficult to work, especially for a novice audio descriptor, since knowledge of all possible methods of creating audio descriptions is not enough.

The main difficulties associated with creating an audio description will be described here.

Materials and methods

If we take a closer look at the norms for creating audio descriptions in different countries, the following contradictions are observed regarding the "narrative approach": impersonal narration

/ personal narration (l. unit hour, l. plural hour). (Some countries use the phrase "A soldier is walking", and others – "we see a soldier walking").

It is worth noting that in Russian practice this formulation is undesirable, since the impersonal form of narration is preferred.

Despite the existing contradictions, the narrative approach is an important element of creating an audio description. As well as "language". The contradictions concerning "language" are as follows:

- At the lexical level-words with a specific meaning / words with an abstract meaning.
- At the syntactic level-simple sentences / complex sentences.
- At the stylistic level-actual information / interpreted information.
- At the grammatical (temporal) level-narration in the present tense / use of different tenses.

As for "timing", here the contradictions are in creating an audio description in the intervals between dialogues / creating an audio description on top of dialogues.

In addition, there is another aspect that is less significant than the previous three, but it is also important when creating an audio description, namely, a description of a specific event before or after it appears on the screen. Theoretically, this applies to absolutely any movie event that takes place on the screen, including the musical design.

We have considered the main contradictions that arise during the creation of audio descriptions in different countries. However, any audio descriptor always faces the following questions: "What exactly should I describe? What can I donate? What criteria are most important?"

We cannot exclude the fact that each scientist and each descriptor has their own view on the "correctness" of creating an audio description. However, Floriane Bardini (The University of Vic, Spain) in his work "Audiovisual translation for the blind and partially sighted" suggests the following rules for creating audio descriptions, based on the principles developed by pioneers in this field.

1. The purpose of creating an audio description is to create a descriptive text (description, story, or explanation) that is placed in the gaps between the characters' remarks or important sound effects of an audio-visual work. This form of translation is extremely limited in time, which greatly complicates the operation of the descriptor.

2. Audio description is mainly carried out in the original language of the work.

3. The language of creating an audio description should correspond to the product type and target audience, and also contain appropriate terminology, if necessary. For example, military terminology in the audio description for a war movie.

4. An audio description can be created either alone or by a team of audio descriptors, including at least one blind or visually impaired person (this practice is common in Germany). The description can be voiced either by the descriptor itself or by the voice actor.

5. The text of the audio description should be simple, but competent. It is preferable to use direct structures and use a rich vocabulary.

Often, it is the poor vocabulary that becomes a stumbling block for those who want to engage in audio description.

6. The audio descriptor needs to balance the presence of a description and its absence in order to allow the audience to immerse themselves in the plot of the film, and not overload it with information. In addition, the information given in the audio description should not repeat what becomes clear from the audio track of the film, as this will provoke negative emotions on the part of the blind and visually impaired audience [2].

7. Important information should be presented in the following order: where / when / who / what / how. If there is still time, more detailed information can be added. This criterion is very important, because the descriptor needs to keep the audience constantly up to date with what is happening on the screen and continuously provide important information so that the audience does not get confused in the plot. On the other hand, an image can carry a much deeper meaning. For this purpose, these aspects will not be enough, and the audience will be confused due to the abundance of factual information.

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ISSN: 2616-678X, eISSN: 2663-1288

8. The audio description of the work must be objective. "It is necessary to respect the information that the author of the work seeks to convey, and to exclude attempts to reduce the available information or, conversely, to supplement it" [3].

Results and Discussion

However, the descriptor should not express its own opinion in the course of describing the work, but, despite strict guidelines, it is impossible to be completely impartial and objective, especially when creating an audio description requires choosing what exactly to describe. Even with the acquisition of experience, the work of professionals will differ significantly from each other.

As for the objectivity and interpretation of information when creating audio descriptions, traditions in this area differ in each country, and this is especially evident between Europe and the United States.

In any case, the most recent edits to the European audio description have taken into account the fact that sometimes you should abandon the desire for absolute objectivity and give the descriptor freedom of choice.

Difficulties related to decision-making and approach selection will be described on page 24 using the example of the military feature film "28 Panfilovites".

Based on a large amount of conflicting information, Floriane Bardini in her works "Audiovisual translation for the blind and partially sighted" and "Audio Description and Film Experience: Design of a Reception Study" gives her own classification of approaches in audio description. It identifies the following approaches that will be used for analysis in this paper:

1. Traditional (iconic / explicitly descriptive AD)
2. Cognitive (cognitive / descriptive-interpretative)
3. Creative (narrative)

The traditional approach is a standard audio description that follows the norms of describing an object or phenomenon at the denotative level.

Cognitive approach-combining denotative information with verbal expression of cognitive processes while watching a movie, including the interpretation of actions that occur on the screen.

Creative approach-describing the events of the film in a harmonious narrative manner, based solely on the personal interpretation of events by the descriptor. In this case, the description does not always follow what is currently happening on the screen.

These approaches are the most general classification that is accepted in the world. The existence of disagreements regarding the methods of creating audio descriptions can also cause disputes regarding these approaches. However, it is worth noting that these approaches are equivalent, and each individual audio descriptor has the right to choose.

In this paper, as mentioned above, we will adhere to the Floriane Bardini classification, since, in the opinion of the author, it is the most comprehensive and the only clearly formulated classification. However, the criteria described above will also be used when considering the examples presented.

It is necessary to pay attention to the fact that regardless of what approach the descriptor chooses to create a comment, it should be remembered that the task of the descriptor first of all is to reliably convey the information shown on the screen in such a way that a blind or visually impaired person will perceive the film as it is intended and the author is small.

However, it is worth remembering that it is necessary to adhere to the main criteria described above, since they are a solid foundation that contributes to the creation of high-quality audio descriptions [4].

This work is written to draw attention to the problem of social adaptation of blind and visually impaired people mainly through audio description.

The following work contains all the basic information on audio description, including examples, both positive and negative.

In the course of our work, we determined that audio description is a type of intersemiotic translation. In addition, we collected, analyzed, compared and summarized the theoretical provisions of audio description adopted in different countries, as well as demonstrated the difference between existing approaches. The presented theoretical information can be useful for both new audio descriptors and professionals.

As a basis for the practical part, we used the audio description for the feature film "28 Panfilovites", made by the author of this work. We conducted a thorough analysis of the audio description itself and editorial corrections, and therefore a number of examples were highlighted to demonstrate the difference between the approaches described in the theoretical part, as well as to demonstrate the main difficulties [5].

Based on the information we selected, a classification of the main difficulties was created, in which the most frequent examples are considered in detail. In addition, we offer a number of recommendations that will help the audio descriptor avoid the most common difficulties.

Conclusion

The practical significance of our research is to help new audio descriptors, as well as professionals, formulate their thoughts correctly and clearly. Due to the fact that the audio description is currently under development, it is necessary to systematize the available information regarding this type of translation. In the present paper, such an attempt was made [6]. This systematization is necessary in order to avoid possible errors when creating an audio description.

Thus, the tasks of the work are fully solved. In the course of the work, the goal is to provide a comprehensive description of the principles. The goal of creating an audio description, as well as identifying and analyzing common difficulties associated with creating an audio description, was achieved.

In conclusion, we note that the work on compiling a classification of difficulties can be continued, since only the main types are presented in this paper.

Conflict of interest
The article contains no conflict of interest.

Authors' contribution. The article was written by Zh.K. Alshinbayeva, Zh.Z. Ospanova and A.S. Zholdabaeva. In writing the research paper Zh.K. Alshinbayeva defined the main idea, concept of the article, analyzed and explained the research materials and wrote the main part of the article. Zh.Z. Ospanova was engaged in collecting, sorting, while A.S. Zholdabaeva was engaged in translating materials, critically reviewing the content of the text, and designing articles. The authors are equally responsible for all aspects of the work, and the issues of its study, presentation and resolution of the integrity of the article, the correctness of the data were scientifically carried out on the basis of mutual discussion, exchange of views.

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Л.Н. Гумилев атындағы ЕҰУ Хабаршысы. Филология сериясы
ISSN: 2616-678X, eISSN: 2663-1288

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Аудиодекрипцияны жасау принциптері

Аңдатпа. Дүниежүзілік денсаулық сақтау ұйымының 2014 жылғы «Көру қабілетінің бұзылуы және соқырлық» есебіне сәйкес, қазіргі уақытта әлемде шамамен 285 миллион адам көру қабілетінің бұзылуынан зардап шегеді, оның 39 миллионы соқырлықтан, 246 миллионы көру қабілетінің төмендеуінен. Көру қабілеті нашар адамдардың шамамен 90% - ы табысы төмен елдерде тұрады. Зағип адамдардың 82% - ы 50 жастан асқан жас тобында. Сонымен қатар, көру қабілетінің бұзылуының барлық жағдайларының 80% алдын алуға немесе емдеуге болады. Нақты статистика жоқ, өйткені халық санағы мүгедектік пен дәрежені көрсетпейді. Бүкілресейлік зағиптар қоғамында 270 мың адам бар. жалпы, бұл мәселемен айналысатындардың бағалауы бойынша, елде миллионға жуық зағип адамдар бар. Олардың көпшілігі, статистикаға сәйкес, қабілетті адамдар. Бұл тақырыптың өзектілігі халықтың аудиодескрипцияның бар екендігі туралы хабардар болмауына, сапалы аудиодескрипцияны құрудағы сауатсыздықты жоюға бағытталған жұмыстардың жеткіліксіз санына байланысты. Сонымен қатар, олардың пайда болу себептерін түсіндіруге және алдын алуға мүмкіндік беретін негізгі қиындықтардың бірыңғай логикалық және оңтайлы жіктелуін құруға арналған зерттеулер жетіспейді. Бұл мақалада аудиодескриптор жасау кезінде кездесетін негізгі қиындықтар қарастырылады және оларды жеңудің мүмкін жолдары талданады. Жоғарыда келтірілген статистика аудио скрипцияны құру қажеттілігі қазіргі уақытта өте өзекті тақырып екенін көрсетеді.

Түйін сөздер: көру қабілетінің бұзылуы, аудиодескрипция, аударма, интерпретация, ұсыныстар, принциптер

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Принципы создания аудиодескрипции

Аннотация. Согласно докладу Всемирной организации здравоохранения 2014 года «Нарушения зрения и слепота», в настоящее время около 285 миллионов человек в мире страдают от нарушений зрения, из них 39 миллионов - от слепоты, 246 миллионов имеют

ВЕСТНИК Евразийского национального университета имени Л.Н. Гумилева. Серия Филология
BULLETIN of L.N. Gumilyov Eurasian National University. PHILOLOGY Series

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пониженное зрение. Около 90% людей с нарушениями зрения живут в странах с низким уровнем дохода. 82% незрячих людей находятся в возрастной группе от 50 лет и старше. В то же время 80% всех случаев нарушения зрения можно предотвратить или вылечить. Точной статистики нет, так как перепись населения указывает на инвалидность и степень, не уточняя ее. Всероссийское общество слепых насчитывает 270 тысяч чел. Всего же, по оценкам тех, кто занимается этой проблемой, в стране насчитывается около миллиона незрячих людей. Большинство из них, согласно статистике, являются дееспособными людьми. Актуальность данной темы обусловлена недостаточной информированностью населения о существовании аудиодескрипции, недостаточным количеством работ, направленных на ликвидацию неграмотности в создании качественных аудиодескрипций. Кроме того, не хватает исследований, посвященных созданию единой логичной и оптимальной классификации основных трудностей, которая позволит объяснить и предотвратить причины их возникновения. В данной статье рассматриваются основные трудности, с которыми может столкнуться аудиодескриптор при создании аудиодескрипции, и анализируются возможные пути их преодоления. Приведенные статистические данные свидетельствуют о том, что необходимость создания аудиодескрипции в настоящее время является чрезвычайно актуальной темой.

Ключевые слова: нарушение зрения, аудиодескрипция, перевод, интерпретация, рекомендации, принципы.

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Л.Н. Гумилев атындағы ЕҰУ Хабаршысы. Филология сериясы
ISSN: 2616-678X, eISSN: 2663-1288