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Translational Problems in Audio Description. The Case Study of *Django Unchained* by Quentin Tarantino

Abstract: The main purpose of this paper is to discuss the most common translational problems which occur during the production of audio description (AD), which is one of the modes of audiovisual translation (AVT). The article analyses selected translational problems encountered while scrutinizing the film entitled *Django Unchained* (2012) by Quentin Tarantino. The analysis is chiefly focused on issues which occur most frequently in the film and seem to be most difficult to solve by audio describers, both in English and in Polish versions of the film. The study compares notions of character description, facial expressions and gestures; these phenomena constitute in fact the core of audio description and particular attention should be paid to accurate rendering of them into the target language. Nonetheless, the article suggests possible strategies of dealing with the above-mentioned obstacles. Proceeding from these considerations, the study proposes conclusions concerning the type of audio description that would probably be the most successful and beneficent to the target audience.

Keywords: audio description, audiovisual translation, *Django Unchained*, Quentin Tarantino.

Introduction

Audio description (AD) is a complex mode of audiovisual translation (AVT) that requires from a describer not only the command of translation theories and methods, but also a vast knowledge of the specification of AD per se,

which may be gained through the professional trainings and practices[1]. It is so, because AD is a particularly complex process, in which various problems that are absent in other types of translation occur and must be solved in a precise manner. In such a difficult task there is a number of questions concerning the production of AD script, among which the most commonly appearing will be discussed. The main purpose of this paper is to discuss the most common translational issues which occur during the production of audio description. Therefore, the article analyses selected translational and descriptive problems encountered while scrutinizing the film entitled *Django Unchained* by Quentin Tarantino. The analysis concentrates on issues which occurred frequently in the film and proved to be major obstacles for audio describers, both in English and in Polish versions. The case study compares notions of character description, facial expressions and gestures; these phenomena constitute in fact the core of audio description and particular attention should be paid to proper rendering of them into the target language. The article suggests possible strategies and methods of dealing with the above-mentioned obstacles. Apart from comparing the methods applied in the Polish and English scripts, the analysis presents also the results of these dissimilar descriptions and scrutinizes the possible impact on the audience.

Character's description

In the audio described films, characters' description is probably the most frequently occurring. It is not surprising, since in the vast majority of films the characters play a crucial role for the plot and therefore should be properly and comprehensively depicted. Nevertheless, for the fact that the time available is limited and the pauses between dialogues are mainly short, it may be a demanding task to describe a character in a satisfactory way (e.g. to embrace a number of aspects such as appearance, facial expression, gestures or emotions). On the other hand, too long descriptions may spoil the individual images and ideas developed by the listeners.

Bernard Benecke, who studied in detail characters' presentation, explains that there are two main aspects concerning characters' description on which the audio describer should focus, namely: "[…] how and when to name the characters and how and when to give a longer description of the appear-

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[1] For an in-depth study of audio description, see Louise Fryer, *An Introduction to Audio Description. A practical guide* (London / New York: Routledge, 2016) or Elisa Perego, "Audio description. Evolving recommendations for usable, effective and enjoyable practices," in *The Routledge Handbook of Audiovisual Translation*, ed. Luis Pérez-González (London / New York: Routledge, 2019).

ance of a person […].”[2] The scholar states that the audio describer ought to be rather cautious and aware of the fact that the character's name should not be revealed in advance when actually a film plot indicates giving the name at a later time. Benecke points out that there is also another strategy which, on the contrary, suggests naming the character for the first time they appear in a film, as it may help the audio describer to shorten the description and avoid long and detailed sentences.[3] In the meantime, when the name is not known, the describer may use generalisation and describe a character by saying for instance: “'the man with the beard', 'the woman in the red dress'.”[4] The author strongly argues that this strategy may allow the listeners to comprehend a film in a very similar way to sighted people.

Benecke reports that while the notion of naming the characters in AD may be complicated and even controversial because of the various theoretical approaches, the issue of describing characters' appearance is rather standardised. He claims that it is advised to include this type of description in a script, as it is important for the listeners to imagine the film characters.[5] However, he aptly observes and points it out that it is a theoretical generalisation and there are few practical guidelines concerning the actual process of making decision about how and when describe characters appearance or use their name.[6]

It may also seem that aspects of the outward appearance provide only the basic information about the characters, however; the apparel and the presentation of the character may significantly contribute to the better image of the whole film. The portrayal of the characters may inform the audience, for instance, about the specific times and conditions the characters live in or about their social status, but it may also give information about the film plot per se. Actually, the particular presentation of the characters is often a non-verbal means of communication with the audience; it indicates how the recipients should perceive the characters and implies forming a very specific impression or opinion which may influence the comprehension of

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[2] Bernard Benecke, “Character fixation and character description. The naming and describing of characters in Inglourious Basterds,” in *Audio Description. New Perspectives Illustrated*, eds. Anna Maszerowska, Anna Matamala, and Pilar Orero (Amsterdam / Philadelphia: John Benjamins Publishing Company, 2014), 141.

[3] Benecke, “Character fixation and character description. The naming and describing of characters in Inglourious Basterds,” 142.

[4] Benecke, “Character fixation and character description. The naming and describing of characters in Inglourious Basterds,” 142.

[5] Benecke, “Character fixation and character description. The naming and describing of characters in Inglourious Basterds,” 142.

[6] Benecke, “Character fixation and character description. The naming and describing of characters in Inglourious Basterds,” 142.

the film in general. The table 1 shows how the characters are introduced in the same scenes in film in English and Polish versions of the film.

Table 1. Character description in Polish and English audio description of *Django Unchained* by Quentin Tarantino

	POLISH	ENGLISH
1.	Drzwi salonu otwierają się i wchodzi szeryf. *Siwa broda, kapelusz, strzelba spoczywa oparta na ramieniu.*	Several men on the street and the rooftop aim at Django and Doctor Schultz as they come out with their hands up.
2.	*Doktor powozi w meloniku i płaszczu*, obok konno Django, w tle trawiaste pagórki, po obu stronach drogi sucha trawa, *zbliżenie na jadących.* Django, doktor w tle, bujający się na dachu ząb. Reklama. *Widok z profilu, czarne kontury jadących na tle słońca.*	A bright day, *Schultz drives his wagon with Django right beside him.* They are on the long track across the country surrounded by golden grass and rolling hills.
3.	*Ona, włosy w nieładzie. On poważny, rozgląda się.*	-
4.	*Na twarzy Django stalowy kaganiec. Karukan. Biały zarost, żółte okulary.*	*Django is shackled.*
5.	Plantacja bawełny, niewolnicy zbierają, *Django pierwszy na koniu, niebieska koszula i rybaczki z kokardą przy kolanie, biały żabot i pończochy. Krótko obcięty.* Białe, otwarte drzwi. *Wychodzi elegancki mężczyzna z laską w białym kapeluszu i garniturze.* Django wraz z doktorem wjeżdżają przez bramę folwarku. Reklama zęba buja się. *Django wyprężony na koniu, zajeżdżają pod dworek, doktor zaciąga ręczny, kłania się kapeluszem. Elegant na balkonie.*	Schultz and Django ride up to the Bennet plantation. *Django has now neatly cropped hair and wears a very fine blue, satin suit. The suit has matching handsome jacket and a fancy white neckerchief. [...] Big Daddy Bennet stands on the balcony of his mansion staring at them as they ride up.*
6.	Zbliżenie. *Podnosi wzrok, młoda i ładna.*	In the flashback Broomhilda - a *beautiful young woman sits under the tree.*
7.	*Django w brązowej tonacji. Krótka kurtka i zgrabny kapelusz. Doktor raczej szaro. Płaszcz i melonik, z boku koń.*	*Django emerges in the brown outfit, black boots, beige trouser, moose green jacket and a black Stetson.*

As presented in the table, the same scenes in which characters are introduced were analysed and it appears that there are some discrepancies between Polish and English versions of the film. In general, it can be observed that the Polish version provides the audience with more precise and detailed description of the characters, especially when it comes to their appearance; it is visible in the first four examples where in the Polish version of the film the audio describer specifies the way the characters look, while in the English version these

aspects are omitted or reduced. Instead describing the main characters, the English audio describer gives information about secondary characters *(Several men on the street and the rooftop aim at Django and Doctor Schultz as they come out with their hands up)*, presents only general information about the actions of the character (*Schultz drives his wagon with Django right beside him*) or omits completely the aspect of their appearance (example number 3.) In the next examples (5–7), the difference between both versions is less visible, as both audios provide similar information about the characters.

On the whole, it may be concluded that the most striking contrast between both versions of the film consists in the main focus of the audio describers. The Polish audio description appears to provide more detailed information about the outward appearance of the characters, while the English one concentrates more on the generic observations of the plot, surroundings and the actions of the characters. In theory, it could be deduced that the Polish audio description presents more comprehensive picture of the film; however, the actual judgment which version contributes to the better perception should be formed by the target audience.

Body language

Naturally, while watching a cinematographic work, one automatically and almost subconsciously analyses also a vast number of other elements that together constitute the coherent whole of a film. Aspects like facial expression, gestures, poses and other examples of body language contribute to rendering meaning as well. They are part of nonverbal communication and therefore they must be additionally included into the AD script.[7] However, as demonstrated by Iwona Mazur, nonverbal features are sometimes so faint or volatile that in combination with limited time available, they may be relatively problematic in AD.[8] Mere naming of a gesture may be not sufficient; the visually impaired are not necessarily familiar with the gestures that are generally used in everyday situations by non-disabled people. Thus, it seems inapplicable to take their knowledge of all gestures for granted and use generic terms to define them. As Mazur observes, both language-like and standardized gestures which function on their own (emblems), in the majority of cases, require additional description in order to be properly understood by the audience.[9]

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[7] Iwona Mazur, "Gestures and Facial Expression in Audio Description," in *Audio Description. New Perspectives Illustrated*, eds. Anna Maszerowska, Anna Matamala, and Pilar Orero (Amsterdam / Philadelphia: John Benjamins Publishing Company, 2014), 179–197.

[8] Mazur, "Gestures and Facial Expression in Audio Description," 180.

[9] Mazur, "Gestures and Facial Expression in Audio Description," 180.

However, gestures should not be interpreted, but rather just generally described to let the recipients conduct their own analysis.[10] Moreover, this method limits the likelihood of wrong assumptions deduced by the describer and reduces the possibility of being biased as well.[11] It is worth remembering that even though the approach of describing seems to be the most reasonable and effective choice, it cannot be overused; too long and too detailed sentences may be counterproductive. The tables 2 and 3 show how the above-mentioned notions are described in Polish and English versions.

Table 2. Gestures in Polish and English audio description of *Django Unchained* by Quentin Tarantino

	POLISH	ENGLISH
1.	*Doktor przełyka piwo, tłumaczy gestem.*	*Schultz gestures.*
2.	*Cmoka na Django, by zdjął kapelusz ze stolika,* stawia kufle, siada.	*He gestures to Django to take his hat off the table.*
3.	Elegancki Bennett *zaprasza gestem,* doktor wstaje, poprawia kamizelkę.	He smiles, Big Daddy smiles too and *gestures to enter.*
4.	Django mierzy jasnobrązowy cylinder, patrzy na doktora, *on dłonią gestykuluje brak wyważenia.*	Django tries on a peach colour top hat. *Schultz gestures: not sure.*
5.	*Doktor kiwa głową, że go nie zabił.*	*Schultz shrugs.*
6.	Widok uzbrojonych mieszkańców, szeryf z przodu, obaj z rękoma w górze. *Doktor bez marynarki, w ręku dokument. Uniesione ręce lekko gestykulują.*	Several men on the street and on rooftops aim at Django and Schultz as they come out with their hands up.[...] *Tatum nods.*
7.	(Doktor Schultz) *Rozkłada ręce, zapraszając.*	*Django looks curious. [...] Django raises his brows.*
8.	*Gest bezradności.*	-
9.	*Obrazuje opowieść wskazując wyimaginowany szczyt. Obrazuje okrąg palcem wskazującym.*	-

As it can be seen, in comparison with the previous table referring to characters' description, there is a higher degree of similarity between Polish and English versions in the description of gestures. Apparently, gestures are the elements that both of the audio descriptors found important to describe meticulously in order to facilitate the audience proper understanding of a par-

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[10] Barbara Szymańska, and Tomasz Strzymiński, *Standardy tworzenia audiodeskrypcji do produkcji audiowizualnych* (Białystok, 29 września 2010), http://avt.ils.uw.edu.pl/files/2010/12/AD-_standardy_tworzenia.pdf.

[11] Mazur, "Gestures and Facial Expression in Audio Description," 183.

ticular scene. One of the possible approaches to include a body sign in audio description is to associate it to a particular emotion[12]; however, on the basis of the examples in the table it can be observed that the audio descriptors used other techniques, focusing more on explaining the gestures. Nonetheless, it should be once again stressed that according to Mazur even if the movements were described accurately, one cannot be certain if the visually impaired audience will be able to connect the description with a given emotion.[13] In the examples 1–4, both audio describers include a comparable piece of information about the gestures used by the characters; the resemblance of these sentences is striking. In the next example, number 5, even though both of the authors included information about gestures, the dissimilarity is noticeable, and it would probably influence the reception of the film. Polish and English recipients could understand these scenes differently - *Doktor kiwa głową, że go nie zabił* (*Doctor shakes his head in denial)* and *Schultz shrugs* do not only refer to completely dissimilar signs of body language, but also carry various connotations. The Polish sentence clearly indicates that the Doctor denies killing the man, while the English one implies his indifference. Since gestures are also the nonverbal means of conveying emotions, it is important to understand what the character actually wants to express. In this case, there are two distinct meanings and conclusions that can be drawn on the basis of these two descriptions. To clarify, actually the English version seems to be more apt in this situation; in the film the character – Doctor Shultz – makes a gesture similar to shrugging his shoulders and, taking the context into consideration, he probably meant to manifest his disregard.

Examples 6 and 7 prove that the audio describers focused their attention on gestures, but they described different people. In the example number 7 it could have been the matter of restricted time for description in this particular scene – there is a number of people in the background, three main characters in the foreground, sudden events take place and there also appear substantial dialogues that make it even more difficult to interweave audio description. Thus, maybe, the audio descriptor had to decide which character they should describe, as they are probably unable to describe all of the action in this scene. The example number 8 refers to the scene in which both of the main characters, Doctor Schultz and Django, are visible on the screen. The Polish audio describer opted for describing Schultz's gesticulation, while in the English version the audience is informed about Django's facial expression. This dissimilarity may result from different perspectives of these two audio describers; the Polish author illustrated what they saw in the fore-

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[12] Mazur, "Gestures and Facial Expression in Audio Description," 181.
[13] Mazur, "Gestures and Facial Expression in Audio Description," 183.

ground, and the English author chose to convey the emotions of Django who is visible in the background. These examples testify that the same scene in the film may be analysed and understood in manifold ways, not to mention the numerous interpretations and connotations that one can have while watching a film. Therefore, it seems to be difficult to be objective and to include important information in audio description, because it appears to be based on a subjective judgement of what is or is not significant for a given scene.

Facial expression

Gestures, however, are not the only elements of the body language that should be included in the AD script. Facial expressions are equally important aspects of non-verbal communication and should not be omitted be an audio describer. One of the approaches to describe facial expressions is to relate them to specific emotions which are allegedly common to the majority of people, in spite of their various handicaps. Mazur strongly indicates also that probably the most important part of this process is being "as objective as possible" in description, so that the disabled audience should be allowed to imagine or judge characters' behaviours on their own. Actually, the principle of objectivity should refer not only to the description of gestures and facial expressions, but also to all audio descriptions, regardless of its kind, as it may contribute to the general understanding of a film by the listeners.

Given that objectivity is rather difficult to achieve, there are approaches which propound avoiding interpretation of facial expressions and highlight the crucial role of the context. According to Mazur, some researchers claim that context should be given while including facial expression in audio description, as it is probably more relevant than references to emotions.[14] This method is likely to enable the listeners to grasp the overtone of the film and create their own interpretation, instead of being forced to accept a describer's opinion. According to some researchers, "production of spontaneous facial expressions of emotions is not dependent on observational learning."[15] Thus, it may be concluded that the blind person is not only able to produce facial expressions, but will probably understand them properly, basing on the context from audio description.[16] According to Barbara Szymańska and Tomasz Strzymiński, "[t]he meaning of the face mimic changes with context and it

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[14] Mazur, "Gestures and Facial Expression in Audio Description," 181–182.
[15] Matsumoto David, and Bob Willingham, "Spontaneous Facial Expressions of Emotion of Congenitally and Noncongenitally Blind Individual," *Journal of personality and social psychology* 96, no. 1 (2009), https://www.apa.org/pubs/journals/releases/psp9611.pdf.
[16] Mazur, "Gestures and Facial Expression in Audio Description," 183.

should be understood only in the context."[17] These authors therefore suggest avoiding interpretation while describing facial expressions and propose to name the their distinctive features.[18] It should be remembered, though, that too detailed description seems to be counterproductive; the visually impaired people may find it difficult to follow too complex narration or may not be able to identify the emotions that are implied by a particular facial expression.[19] Table 3 presents selected examples from the film concerning the ways in which the audio describers managed to include facial expressions in AD.

Table 3. Facial expressions in Polish and English audio description of *Django Unchained* by Quentin Tarantino

	POLISH	ENGLISH
1.	*Tatko zatrzymuje wzrok*, oddaje dokument. Przytrzymuje chwilę w ręku i mówi w oczy.	*Eyes narrowed*, Big Daddy gives it back.
2.	Doktor jedzie powozem, zatrzymuje go do czwórki niewolników. Pokazuje kierunek, niewolnicy zwracają głowę. Zwalnia ręczny, porusza powozem, za nim *wpatrzone oczy niewolników*.	Django mounts his horse. He starts to ride off in head of Schultz, who stopped his wagon beside the remaining slaves. *They look up at him apprehensively.*
3.	*Zaskoczony niewolnik przygląda się strzelbie i wymienia spojrzenie z Django.* Django rusza zdecydowanie. *Widok zza pleców.* Zrzuca koc do tyłu dynamicznym gestem, jego plecy całe w bliznach, *twarz doktora zmienia się, poważnieje.*	Schultz straightens up and hands his riffle to one of the other slaves. *The slave hesitantly takes it.* As Schultz count money, Django looks round, bemused. *Schultz watches him.*
4.	Django *uśmiecha się.*	Django *looks curious.*
5.	Doktor powozi, w tle ostatni rozmówcy. *Doktor kłania się melonikiem* mężczyznom w cylindrach – *ich zamurowało. Doktor traci uśmiech.* Kobieta w oknie na piętrze, *przygląda się z uwagą przejeżdżającym, niedowierza.*	They see Django and the man points. Schultz, as ever, *appears relaxed. He doffs his hat to two staring gentlemen.* A young woman watches them through the window. Schultz looks at Django to his left.
6.	Poprawia się, *doktor znudzony*, broda wsparta na ręku, *spogląda na Django* który zerka jednym okiem.	With one eye closed, Django aim the rifle at Smitty Bacall. Schultz and Django *share a glance*
7.	Doktor *wyraźnie zadowolony* z nowego wyglądu Django.	-

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17 Szymańska and Strzymiński, *Standardy tworzenia audiodeskrypcji do produkcji audiowizualnych.*

18 Szymańska and Strzymiński, *Standardy tworzenia audiodeskrypcji do produkcji audiowizualnych.*

19 Mazur, "Gestures and Facial Expression in Audio Description," 183–184.

	POLISH	ENGLISH
8.	Pierwszy odrzuca lampę, wszyscy zrzucają koce, szmaty z pleców. Idą do przegniecionego. Krew tryska na wysokość czterech metrów. Czterech niewolników wokół przygniecionego wzięło kije. Django spogląda na to, potem podążą za powozem.	They drop the blankets, one of the holds the riffle. They go to him. *Django watches smiling as they blow Dicky's brain out.*
9.	Piją, Django oburącz. *Chyba pierwszy raz pije piwo.*	-

On the basis of these examples it might be once again observed that both audio describers have sometimes different ways of rendering facial expressions into the script. In the examples number 1 and 2, the descriptions of facial expression are the most similar in both languages; even though the wording is not exactly the same, it stills conveys very similar meaning. The phrases *to look through narrowed eyes* and *to keep an eye on somebody* (*Tatko zatrzymuje wzrok)* imply comparable connotations of a man who looks suspiciously and with uncertainty. The same refers to the example number 2; the phrase *They look up at him apprehensively* and *staring slaves' eyes (wpatrzone oczy nie-wolników)* trigger comparable connotations. Example number 3 shows that while the Polish audio describer decided to describe the facial expression of a man by depicting his as: *a surprised slave,* clearly referring to the look of his face, the English author described the same scene by specifying the slave's hand movement: *the slave hesitantly takes it.* However, both examples have a similar overtone and indicate the lack of trust, even though it is achieved by the use of various means. What is particularly noteworthy is that in this example Polish audio describer included the movement of the camera into the description (*The view from behind - Widok zza pleców*). This additional piece of information completes narrative and facilitates the reception of the film. However, all of the other examples are not so similar in meaning. In the example number 4 both audio describers focused on the facial expression of the main character, yet they interpreted it differently. The phrases *Django smiles* and *Django looks curious* are not equivalent. Obviously, it is sometimes difficult to understand a facial expression, but there is always a particular context in which they appear which should be taken into consideration. In this case it is striking how diverse pictures these phrases may evoke. As a result, Polish and English viewers may create dissimilar images not only of this scene, but, in consequence, of the main character. In the examples number 5 and 6 the disparities are even greater; the English version once again omits some of the information that is included in the Polish AD. Even though that in the example number 5 some elements are common for both

languages, namely the part with the Doctor doffing his hat (see the table above), still the Polish version comprises more detailed information about facial expression. The phrases *Doctor stops smiling* (*Doktor traci uśmiech*) and *The woman at the window upstairs stares at the travelers intently and with disbelief (Kobieta w oknie na piętrze, przygląda się z uwagą przejeżdżającym, niedowierza)* are completely omitted in the English version, which leads to the incomplete understanding of this particular scene and prevents the audience from being on an equal basis with the non-disabled. A similar situation is in the example number 6 – one element is included in both versions (sharing a glance), and the rest of information provided by the Polish audio describer is absent in the English AD, which does not mention the fact that the facial expression of the Doctor indicates that he is bored. Example number 7 again confirms the conclusion of the Polish version being more precise about facial expressions, as in the English version there is no information included on that point. The only exception in this table constitutes the example number 8 in which, unusually, this is the Polish AD which does not embrace the depiction of facial expression. The last example is particularly interesting, since it does not indicate clearly that a facial expression is described; however, in this scene the main character is actually surprised while drinking the beer. Thus, this paraphrase is a skillful means of avoiding long description or repeating sheer description of the film and constitutes an excellent illustration that there are also other techniques that can be applied, like adding a general observation on the basis of the context. Yet, it should be remembered that the supplementary comments ought to remain as objective as possible and be drawn only on account of the whole framework, not as a consequence of the describer's opinion.

In general, it can be observed that both audio describers used mainly two techniques to deal with facial expression in AD, namely they either described it accurately (for instance: *look apprehensively, the expression of Doctor's changes as he becomes more serious*), or they related expressions to particular emotions (for instance*: clearly glad, bored, curious)*. Yet again the Polish AD seems to be more comprehensive and informative, which is probably more beneficial to the target audience who, due to the specified narration, is able to recreate the design of the film.

Conclusions

Examining examples regarding description of the characters, gestures, and facial expressions some general observations may be made. First of all, taking all the above-mentioned sections into consideration, it becomes clear that the Polish version of AD is more specific, embraces a vast number of elements that

are omitted in the English version and therefore creates more complete image of the film *Django Unchained* by Quentin Tarantino. Selected extracts from the film presented in this article confirm that in all cases the Polish version offers not only more comprehensive descriptions, but repeatedly provides information that is barely mentioned or not mentioned at all in the English script. The Polish script comprises very extensive audio introduction at the beginning of the film, which undoubtedly facilitates the reception of the whole movie. There is only concern regarding such a meticulous audio description, namely the question whether it is beneficial to the target audience to hear so many details in the majority of scenes. It seems possible that there are situations where it is better to be more concise than too specific and do not impose on the audience a particular vision of every minute aspect. Nonetheless, on the whole, it is definitely a considerable advantage of the Polish version in comparison to the English AD that it provides exact information throughout the whole film. In conclusion, it is difficult to state with certainty which audio description is actually more beneficial to the target audience or which one presents the scenes in more profitable way and thus creates more complete idea of the film, as it requires further research based on analysis of reception among the disabled audience. Nevertheless, on the basis of the analysis of the selected examples from *Django Unchained* one may form the conclusion that the Polish audio description is more satisfactory and facilities the reception of the movie by impaired audience to a larger extent than the English version.

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Filmography

Django Unchained, director Quentin Tarantino, cinematography Robert Richardson, USA, 2012.

Übersetzungsprobleme in der Audiodeskription. Die Fallstudie von *Django Unchained* von Quentin Tarantino

Abstract: Das Hauptziel des Beitrags ist es, die häufigsten Übersetzungsprobleme zu erörtern, die bei der Produktion einer Art der audiovisuellen Übersetzung (AVT): der Audiodeskription (AD) auftreten. Als Fallbeispiel gilt hier der Film *Django Unchained* (2012) von

Quentin Tarantino. Analysiert werden vor allem Übersetzungsprobleme, die im Film häufig vorkommen und für Audiodeskriptoren am schwiersten zu lösen sind, sowohl in der englischen als auch in der polnischen Version des Films: Charakterbeschreibung, Mimik und Gestik. Diese Phänomene bilden den Kern der Audiodeskription, deswegen sollte es besonders darauf geachtet werden, dass sie in der Zielsprache korrekt wiedergegeben werden. Es werden im Beitrag mögliche Strategien ihrer Wiedergabe vorgeschlagen, die für das Zielpublikum am erfolgreichsten und am nützlichsten zu sein scheinen.

Schlüsselwörter: Audiodeskription, audiovisuelle Übersetzung, *Django Unchained*, Quentino Tarantin.

Problemy tłumaczeniowe w audiodeskrypcji. Studium przypadku filmu *Django Unchained* Quentina Tarantino

Abstrakt: Głównym celem artykułu jest omówienie najczęstszych problemów translatorskich występujących podczas tworzenia audiodeskrypcji (AD), która jest jednym z rodzajów tłumaczenia audiowizualnego (AVT). W artykule przeanalizowano wybrane problemy translatorskie, które pojawiły się podczas analizy filmu *Django Unchained* (2012) Quentina Tarantino. Analizie poddano przede wszystkim zagadnienia, które często pojawiają się w filmie i wydają się najtrudniejsze do rozwiązania przez audiodeskryptorów, zarówno w angielskiej, jak i w polskiej wersji językowej filmu - opis postaci, mimiki i gestów. Zjawiska te stanowią w istocie rdzeń audiodeskrypcji i dlatego powinny zostać adekwatnie oddanie w języku docelowym. W artykule zaproponowano możliwe strategie radzenia sobie z wyżej wymienionymi problemami translatorskimi. Na podstawie tych rozważań sformułowano wnioski dotyczące takiej audiodeskrypcji, która byłaby prawdopodobnie najbardziej skuteczna i korzystna dla odbiorców docelowych.

Słowa kluczowe: audiodeskrypcja, przekład audiowizualny, *Django Unchained*, Quentin Tarantino.