

Poetics of Audio Description.

Towards Inclusive Cultural Linguistics


Klaudia Muca, PhD Candidate
The Jagiellonian University in Kraków



Outline of the talk

1. Backgrounds – three scientific perspectives.
2. Script as a textual practice.
3. Script of work of art (example).
4. Poetics of audio description and its elements.
5. Inclusive cultural linguistics.
6. Conclusions.

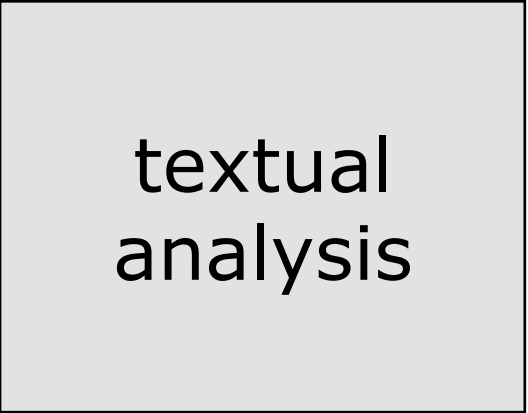
1. Backgrounds of the talk



disability
studies



heritage
studies



textual
analysis

2. Script as literary practice

(EXPERIENCE) or OBJECT > DESCRIPTION >

> REPRESENTATION > SCRIPT (> AUDIO DESCRIPTION)

3. Script of work of art (example)

1.

Żmijewski's installation is a wooden cupboard with small drawers, leaning against steel legs. It resembles a library catalogue, but the artist significantly twisted traditional form of such furniture in order to make access to some of the drawers difficult. Upper and bottom parts of the cupboard are bend forward in a way that the front surface of the furniture becomes concave.

2.

Let us first imagine a non-deformed furniture. It is almost half a meter wide, one and a half meter high and 80 cm deep. The cupboard is built from a varnished wood, tree rings are clearly visible. It consists of five lines of drawers, 9 drawers in one line. (...) In order to create deformed cupboard just like the artist did we have to bend the cupboard forward and horizontally.

3.

Artur Żmijewski's graduation work is one of his last sculptures. That is how the artist described it in one of his publications: "Now I'm not sculpting, I make films. World is too complicated to sculpt. Just try making a photograph, and you will see that a sculpture doesn't keep up. Photography and film eradicated my faith in a potential of a sculpture. They ridiculed it."

(1, 2, 3 – translated by K. Muca)

40 drawers (1)



40 drawers (II)



Source: National Art Gallery Zachęta
(<https://zacheta.art.pl/pl/kolekcja/katalog/zmijewski-artur-40-szuflad-2?galeria=1>, access: 04.03.2019)

4. Poetics of audio description and its elements

- A. presentation of general information (introduction)
- B. detailed description of the object
- C. commentary of the work (description, suggestion)
- D. interpretation (interpretative suggestions)

5. Inclusive cultural linguistics (ICL)

- A. Main objective: research on relationship of **language** and **text** with **experience of disability**
- B. ICL as theoretical approach research on various textual forms that **support** people with disabilities
- C. Focus on **ethical** aspects of representations of objects and experiences

6. Conclusions

- A. poetics of audio description as an analytical project
- B. focus on linguistic forms of supporting people with disabilities
- C. Analysis of existential situation of being exposed to interpretations and experience of disability

Thank you for listening!

Contact details:

Klaudia Muca

klaudia.muca23@gmail.com

Selected bibliography

Mazur I. (2014), *Projekt ADLAB i funkcjonalizm w przekładzie – w stronę strategii audiodeskrypcyjnych* [The ADLAB Project and Functionalism in Translation: Towards Audio Description Strategies], *Przekładaniec*, Issue 28, pp. 11–22.

Rodriguez Dominguez A., Bourne J. (2015), *Poetic Language of the Camera and Audio Description: A Comparative Analysis of „March of the Penguins”, Insights into Multimodal Translation and Accesibility*, ed. L. Carlucci, C. Álvarez de Morales, Publisher: Tragacanto, pp.103–115.

Wendorf A. (2017), *Audio Description in Fine Arts*, *Zagadnienia Rodzajów Literackich* [The Problems of Literary Generes], Volume 60, Issue 3, pp. 85–94.

Więckowski R. (2014), *Audiodeskrypcja piękna* [Audio Desription of Beauty], *Przekładaniec*, Issue 28, pp. 109–123.