

CREATIVITY IN AUDIO DESCRIPTION OF THE HORROR GENRE: A RECEPTION RESEARCH

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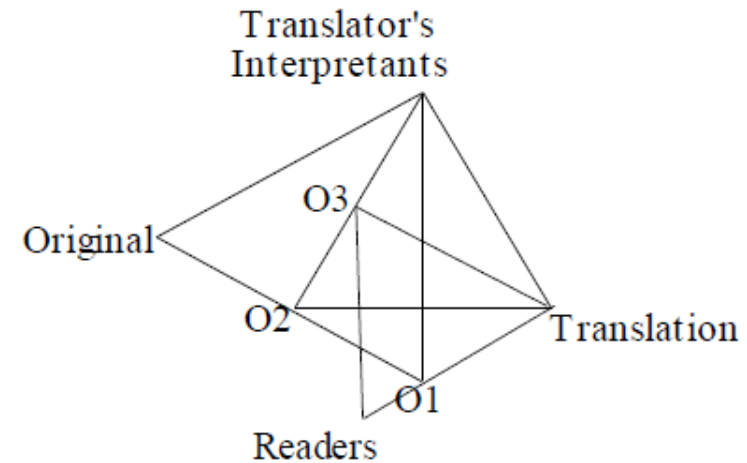
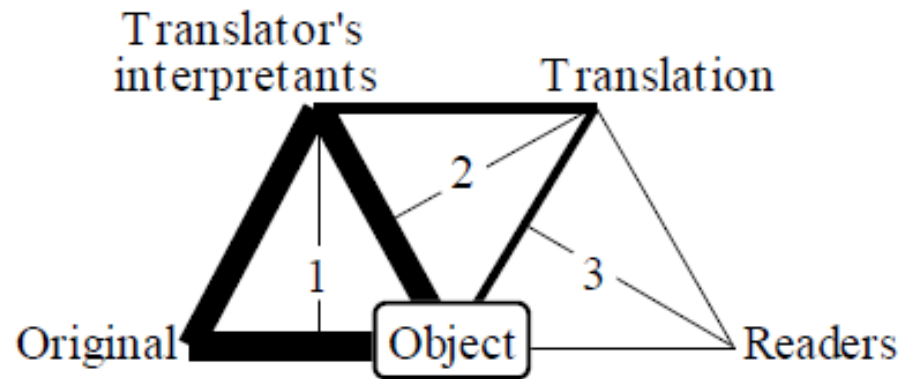


THESIS

- **GOAL:** to study the different possibilities of audio describing the horror and its emotional impacts
- **OBJECTIVES:**
 - articulate theory and practice in AD
 - understand the best ways to describe the cinematic language responsible for arousing horror emotions
 - understand the public preferences

THEORETICAL FRAMEWORK

- Intersemiotic translation: Plaza (1987); Gorlée (1994); Stecconi (1999); Aguiar and Queiroz (2009; 2013)



- Cinematic language:

Xavier (1977): cinema as discourse and *montage*/editing as the main resource for creating this discourse;

Elsaesser and Hagener (2018): point to the relevance of the spectator's body as a continuous perceptive surface and as an organizing principle of special and temporal orientation

Sobchack (2004): proposes a phenomenological approach to understand how the viewer's body is able to feel what afflicts the body represented on the screen

- Horror films (Cherry, 2009)

- gothic horror
- supernatural horror
- psychological horror
- monster films
- slasher horror
- gore or splatter
- exploitation films

THE FILM: ENJAULADO (1997)

- supernatural and psychological horror
- montage of attraction (Eisenstein, 1974)
- flashback

= follows a young man shortly after he suffered a trauma related to urban violence

= in the flashbacks we have a glimpse of what happened

THE BRAZILIAN GUIDELINES

- ABNT NBR 16452 (2016): addresses AD in different media; more superficial guidelines
- Guia para Produções Audiovisuais Acessíveis (2016): focuses only in accessibility for audiovisual media; has more elaborated guidelines, and brings examples

TWO AUDIO DESCRIPTIONS

- description of the character's emotional states
 - AD 1: more objective (doesn't use adjectives nor adverbs)
 - AD 2: more subjective (use of adjectives and adverbs)
- description of the cinematic language
 - AD 1: describes the camera movements and shots (use of cinematic language)
 - AD 2: more creative and interpretative solutions

HYPOTHESIS

- a more subjective AD contributes for arousing emotions in the audience
- a more creative and interpretative AD helps make the cinematic experience more immersive, which makes it easier for the audience to identify with the character

EXAMPLES

AD1

The protagonist approaches the bedroom door.

He enters and stares at the bed

= leaves room for the sound effects

AD2

The protagonist approaches us slowly. He seems numb.

He stops and, perplexed, stares at the bed in the room

= a more vivid description

AD1

He is lying on the couch and yawning while watching TV.

AD2

Remembers...

He is lying on the couch and yawning while watching TV.

= makes the flashback explicit

AD1

A black figure moves in the hallway. His eyes widen.

Now a humanoid silhouette.

He lifts his head and peeks

AD2

Something moves in the hallway behind him.

His eyes widen and he lifts his head.

What's that noise?

He peeks

= invites the viewer to participate

AD1

In the hallway, the protagonist approaches a closed door.

Through the keyhole, figures move.

He touches the doorknob.

And opens the door...

AD2

With his back to **us**, the protagonist approaches a closed door.

Through the keyhole, the contrast with the light reveals figures.

Slowly, he touches the doorknob.

And opens the door...

RECEPTION STUDY

- Emotional impact:
 - Ramos Caro (2013; 2015; 2016)
 - PANAS-X questionnaire (distressed; frightened; scared; shaky)
- Comprehension questions (regarding the flashback scene, e.g.)
- Preferences questions (regarding the description and the narration)
 - AD1: more objective
 - AD2: more subjective and interpretative

PILOT

- Ethics committee authorization
 - First results: few participants have answered so far, since the goal was to test the questionnaire, but their answers indicate interesting clues
- **regarding the comprehension**: overall, it seems the participants had no problems comprehending the ADs, but we had some difficulties elaborating the questions and one of them will need to be reformulated (Chmiel and Mazur, 2012)

- **regarding the preference**: most participants preferred the Version 2, and justified it due to the narration;

“I chose the second one **because of the narration**, which has more to do with the film’s thematic.”

“**Version 2's narration** brings the emotion of the film to the audio description (...) It allows visually impaired people to become immersed in the plot by listening to audio description”

A PATTERN

- **regarding the emotional response**: the Version 2 had a better response – the participants felt slightly more distressed, frightened, scared and shaky after listening to the Version 2’s AD

FINAL REMARKS

- Next steps: reformulate the questionnaire and apply it to a larger sample
 - Group 1: 15 participants
 - Group 2: 15 participants

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