
Máster en Lingüística Inglesa: Nuevas Aplicaciones y Comunicación Internacional

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A corpus based analysis of verbs in subtitles
for deaf and hard-of-hearing and
audiodescriptions.

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Resumen

La accesibilidad en los medios audiovisuales es, cada vez más, un tema de interés en el mundo académico. Desde legislaciones a favor de una mayor difusión hasta consideraciones técnicas sobre la puesta en práctica, académicos y traductores se empeñan enormemente en desarrollar nuevas tecnologías y estándares de los modos accesibles audiovisuales. Gracias a estos esfuerzos, la audiencia discapacitada tiene ahora más posibilidades de disfrutar de contenidos comerciales y populares con subtítulos para sordos y audiodescripción para ciegos, disponibles en medios audiovisuales tales como películas, canales de televisión, teatro y cine. No obstante, todavía es necesario un análisis más profundo desde el punto de vista puramente lingüístico, con el objetivo de conocer cuáles son los niveles de precisión del léxico empleado y, si cabe, mejorar la elección de términos hacia una traducción más específica y clara. Actualmente, son pocos los estudios disponibles sobre el lenguaje utilizado el objeto de estudio será el análisis de los verbos empleados en tres películas comerciales traducidas y adaptadas para sordos y para ciegos.

Una de las premisas de la traducción audiovisual, especialmente en accesibilidad, es la precisión y exactitud, no solo para un mejor entendimiento por parte de la audiencia, sino también por cuestiones de espacio disponible para tales. El traductor debe describir todos los aspectos sonoros o visuales del material que sean relevantes para la que la audiencia entienda el argumento correctamente. En el caso de los subtítulos para sordos, se utilizan etiquetas de información contextual escritas junto a los subtítulos; en la audiodescripción para ciegos, un narrador aporta la descripción durante los silencios entre diálogos. Ambos requieren que la información sea corta y precisa, sin abrumar a la audiencia con un exceso de información, visto que deben no solo captar la descripción, sino también los diálogos y las informaciones visuales o

auditivas disponibles. Para tal fin, la elección de palabras debe ser meticulosa y concienzuda, evitando ambigüedades y estructuras lingüísticas complejas. En este caso, la elección de los verbos es importante para una correcta descripción de las acciones llevadas a cabo en la película.

La presente investigación toma como corpus las adaptaciones accesibles de tres películas comerciales disponibles en DVD: *Los Abrazos Rotos* (Almodóvar, 2009), *The King's Speech* (Hooper, 2010) y *Hitchcock* (Gervasi, 2012). Esta selección de películas permite una comparación de los verbos seleccionados entre español e inglés. Estos fueron analizados y catalogados según su función semántica dentro del contexto. En el caso de los subtítulos para sordos, los verbos encontrados fueron clasificados en tres categorías semánticas: modo de expresión, expresión no verbal y emisión sonora. En las audiodescripciones, los verbos fueron clasificados en seis diferentes categorías: descripción corporal, descripción facial, descripción de escenario, descripción de acción, descripción emocional y caracterización. Cada categoría fue analizada a fondo, examinando cada uno de los verbos presentes y comparando entre las tres películas sus frecuencias y naturalezas.

Los resultados obtenidos son muy favorables con respecto al uso de los verbos en los medios accesibles de las tres películas comerciales analizadas. Todas las categorías semánticas utilizadas corresponden a la aportación audiovisual perdida por las audiencias sorda y ciega. Los verbos encontrados son precisos y, en general, no requieren información adicional para describir el rasgo en cuestión. Sin embargo, en algunos casos, el verbo es modificado por adverbios o adjetivos, proporcionando un valor adicional a la característica descrita.

Esta investigación abre las puertas para un análisis más amplio con respecto al uso del lenguaje en los medios audiovisuales accesibles. Se puede extender este estudio con el análisis

de otras categorías lingüísticas, tales como adverbios y sustantivos. Además, la opinión de la audiencia discapacitada debería ser objeto de estudio, por medio de experimentos lingüísticos, dado que esta es la principal fuente de evaluación de la calidad del lenguaje elegido.

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1. Introduction

Audiovisual translation (AVT) is a field in constant growth within Translation Studies. Among the many issues it handles, the question of accessibility for disabled audiences is increasing greatly, since nowadays there are many movements towards a more equal and inclusive society. Public and private foundations, such as the Spanish ONCE (Organización Nacional de Ciegos Españoles), Fundación Orange and CESyA (Centro Español de Subtitulado y Audiodescripción), are making a huge effort to develop new technologies and make them available to the visual and hearing impaired. According to the World Health Organization, hearing loss and deafness can be caused by congenital or acquired causes, affecting around 360 million people worldwide (WHO, 2014). Another report on blindness by the same organization (WHO, 2013) stated that visual impairment affects about 285 million people, and the range of impairment can go from moderate to total blindness. Therefore, there is a need of accessibility of commercial movies, which allows this special audience to have access to the same material as the normal audience, integrating them in society and creating new opportunities for them.

Much can be made by technical and language researchers to aid this new community as audience. Apart from the biological aspect of their impairment, the linguistic abilities and needs of this population must be studied and analysed, in order to provide a better adaptation of the audiovisual material. It is a fact that the type of disability of the audience changes the way they see the world. Hence, the translation and adaptation of audiovisual materials will not only be a matter of choice of words, but also a choice of how the lost information on screen is conveyed and perceived by the audience. Nowadays, most studies on Subtitles for Deaf and Hard-of-hearing (SDH) and Audio Description for the blind (AD) centre on technical aspects, such as

software programs, reading speed and innovative gadgets available for the audience (see examples in Martí Ferriol, 2009, Romero-Fresco, 2013). There are very few studies centred on linguistic aspects of both adaptations, that is, how language is adapted to these specific genres of texts (see Arma, S., 2011, Jimenez Hurtado & Soler Gallego, 2013).

The aim of this study is to analyse the semantic categories of the verbs used in accessible translations of commercial movies. The hypothesis dealt with in this paper is that the semantic categories of the verbs used correspond to the input missed by the blind or deaf audience in an audiovisual material. Regarding SDH and AD, it is expected that the description, and consequently the verbs used, belong to the same domain as the features missed by the audience. Given the descriptive feature of accessibility, the semantic fields of the verbs used will influence the conveyance of the mental representation of the audiovisual material. Therefore, the objective is to determine the quantitative and qualitative aspects of the semantic roles of the verbs employed in the descriptions for impaired audiences and their functions in the accurate conveyance of the information missed by the audience. In order to do that, three DVDs available in the Spanish market will be used as corpus, namely *Los Abrazos Rotos* (Almodóvar, 2009), *The King's Speech* (Hooper, 2010) and *Hitchcock* (Gervasi, 2012). From all DVDs, both the Subtitles for Deaf and Hard of hearing and the Audio Description for the blind will be subject to the analysis. It is beyond the scope of this analysis to determine the efficacy of these verbs regarding audience reception, as well as the technical aspects and quality of them.

The next section brings an account of the current state of the arts of accessibility, along with theoretical considerations regarding visual and hearing impairments and their relation with linguistic abilities, roles of the translator and the semantic concepts used in the analysis. The

third section, Methodology, details the gathering of the corpus, its characteristics and procedures taken during the analysis. The fourth section, Analysis and Discussion, develops the study of the corpus, presenting and examining the results obtained together with the theory presented previously. Finally, the last section, Conclusion, will draw generalisations from the analysis, as well as solutions to problems encountered and lines for future research.

2. Theoretical background

2.1. Accessibility: general considerations

The question of accessibility and social integration of hearing and visual impaired populations gained an impulse in the last years. New regulations passed by governments created new standards and procedures to the development of accessible materials. Commercial decisions regarding audiovisual materials must go hand in hand with integrative ideologies and campaigns, and these decisions should be one of the main focusing on initiatives regarding accessibility and integration of hearing and visual impaired audiences. Nowadays, many DVDs can be found easily in the market with accessible modes, and even some movie theatres have special arrangements to receive disabled audiences. Organizations such as the Spanish Fundación Orange¹, subsidized by the government, are promoting accessibility for deaf and blind populations through projects of adaptation and screening of special sessions in regular movie theatres as well as the incorporation of accessible modes in commercial DVDs, which allow the impaired audience to be more integrated in society. Moreover, standardizations are being made to facilitate the practice of accessible media by scholars and public institutions.

¹ Cine Accesible: <http://www.cineaccesible.com/>

All this effort created the need of a new field within translation studies, and translating and adapting audiovisual materials for impaired audiences can be a challenge worth studying. The translator must be aware of many variables that are not present in regular modes of translation. The main concern must be the target audience, with its special needs and differences. It is the role of the translator to convey the information on screen that is been missed by the impaired audience. A regular audience receives the entire audiovisual material through language, image and sound; a disabled audience, hearing or visual impaired, will miss at least one of these features. For example, given the complexity of human interactions, "in certain situations, a character's body language may contradict what is being said" (Pettit, 34-35:2004) and vice versa, which may confuse the audience who misses one of the features involved in the utterance or scene. Therefore, the awareness of these special needs must be raised and taken into account by any professional involved in the process of adaptation of audiovisual materials. To achieve a high quality translation for this specific public, the translator must not only decode the source language to the target language, but also the non-verbal or non-visual elements of the audiovisual material (Díaz Cintas, 52:2007). One of the obligatory competences of a translator of accessible audiovisual materials is "creativity and linguistic sensibility" (CESyA, 9-10:2006). This means that every decision regarding how and when to include prosodic features in the translation is in the hands of the professional in charge of translating and adapting the audiovisual material. However, a word of caution: there must be no sign of the translator's inferences of the material, since the goal is to merely allow the understanding of the raw material of what is being shown on screen by the audience, and the interpretation must be made by the audience (Santiago Araújo, 98:2010). Therefore, many linguistic aspects must be taken into account by translator and analysed in order to create a final product with better quality.

It is true that visual and hearing impairments are not homogeneous. There are many different types of limitations and, most importantly, different linguistic abilities, therefore, it is not easy to determine a unique linguistic standard that embraces all varieties of disability. This issue is so varied that the World Health Organization has developed an International Classification of Functioning, Disability and Health (ICF)², categorizing the different disabilities possible, and many of these categories have as effect visual and hearing impairments. Even so, some general concepts about hearing and visual disabilities can be outlined and considered by translators in a broader sense.

2.2. Subtitles for Deaf and Hard-of-hearing

In the case of the deaf and hard of hearing audience, the sound information being missed is adapted to their special needs through Subtitles for Deaf and Hard-of-hearing (SDH). This data must contain any sound input that is relevant and necessary to understand the material. In addition, the tone of voice, pitch or emotion used by the speakers must be present in order to convey the mode in which the utterance is being said. In SDH, every sound missed by the audience will appear in the form of contextual information or tags alongside the translation of the lines of the characters. This information, separated from the text with brackets and in capital letters, must be concise and precise in order to allow the audience to process the information within the main text of the dialogues (AENOR, 2012).

Besides the technical aspects of this mode of translation or adaptation, some biological aspects must be taken into account regarding the disability affect the reception of the SDH. Cambra, Silvestre and Leal (2008) conducted an experiment among deaf teenagers to determine

² <http://www.who.int/classifications/icf/en/>

their level of comprehension of emotions of a television series, and results show that many aspects influence the final product, such as reading capability of the audience and cognitive interpretation of images by the deaf audience. A key issue on the linguistic capacities of deaf and hard of hearing people lies on how the reading skill is acquired through life. It must be reminded that most people with acute deafness or hearing loss have first learned Sign Language, being introduced to writing and reading language afterwards, and both codes are completely different (Ramsey, 1989:139). Sign Language has omissions compared to written language, and its syntax and verb tenses are very much simplified (ibid, 137). Besides this linguistic barrier, there can be also cognitive differences derived from the illness, which change the way they perceive the world. In addition, not every visually impaired person has this same condition, since most who have lost their sight after adulthood can be perfectly literate. Therefore, it is not easy to develop a single linguistic standard for deaf populations.

2.3. Audiodescriptions

For blind or shortsighted audiences, the information on screen is conveyed through Audio Description (AD). That is, alongside the sound path of the material, there is a narration or description of the images being missed by this special audience. This description includes mainly settings, physical characteristics of the people on screen, body language, facial expressions, or any other action that is not conveyed through sound or utterances from the speakers. As pointed out by Jimenez Hurtado and Soler Gallego (587:2013), the description of emotional states of the characters, shown through facial expression and body language, involve a higher level of subjectivity than any other interpretation of the audiovisual material. Therefore, the characterization of facial expressions and body language must be as accurate as possible in order to transmit the intended meaning of the audiovisual material. As well as in the SDH, the

information must be precise and concise enough, so the audience can process the information. However, in AD the condensation of information must be greater, since it must fit the silences, and normally they are not long enough to describe every detail (AENOR, 2005). It is worth noting that this practice is fairly recent, and only the newest audiovisual materials may have this feature incorporated, making audio described movies very difficult to be found in the market.

The type of disability and language acquisition process will also define the linguistic capacities of blind and visually impaired. However, since the code used in AD is spoken language - which is the main code managed by blind and visually impaired people - the difficulty only lies in the cognitive capabilities of this population. How they construal the world and their visual experiences through life, in the case of those who lost sight, are key factors to the determination of their linguistic abilities. As in the case of deaf and hard-of-hearing, it is difficult to determine one single linguistic standard that involves all types of disabilities. However, it is possible to create accessible modes of translation and adaptation that enclose the basic and main necessities of hearing and visual impaired. These features are often described in standard regulations, such as the Spanish regulation UNE 153010 and UNE 153020, for SDH and AD respectively.

2.4. The linguistic status of accessibility

Regardless of the type of disability, the real status of these modes of translation has been broadly discussed. Some argue that they are more an adaptation than a translation. Moreover, depending on the audiovisual material and the language involved, it can be both. Neves (137:2008), regarding SDH, advocates for a "transadaptation" process, where the translator must not only take into account what is been shown on screen, but also every form of sound, and transfer them

into visual information, allowing the audience to recognize every aspect of the audiovisual material. In other words, creating an accessible text like SDH and AD can involve not only translating the original text, but also transferring and adapting the content. In broad terms, adaptation is used to an audiovisual material produced in the same language as the target audience, for example, an English-speaking movie in which the SDH and/or AD are made in English. However, both processes of translation and adaptation can be used when the audiovisual material is on a different language than the target audience.

Nevertheless, it is true that this mode of translation and/or adaptation is multidimensional, considering that there is a constant change of mode within the audiovisual material and the final accessible text. Gottlieb (2005) classifies SDH and AD within many different categories. In his view, SDH is a mode of conventional translation, or intrasemiotic, since "the sign systems used in source and target text are identical; a case of semiotic equivalence" (ibid 3:2005). It is as well an hyposemiotic translation, since the focus is on the reception of the translation by the audience and it uses less semiotic channels than the original, in this case only written language (ibid 4:2005). He also defines it as intralingual translation, in which the source language and the target language are the same; however, this may not be always the case: it is possible to have an interlingual SDH, when the source language is not the same as the target language. In addition, it can be argued that SDH is also a case of verbalizing translation, since it involves the translation of non-verbal features, as discussed before, into verbal text. In the case of AD, he categorizes this mode in a much more detailed way: intersemiotic, inspirational, verbalizing and hyposemiotic. Intersemiotic because it uses a different channel of communication than the original material; inspirational because the resulting AD is "more free and less predictable" than the original (ibid 5:2005); verbalizing because, as

defined above, non-verbal features are made into verbal text, in this case spoken; and hyposemiotic because, again, the focus is on the audience's perception and only the spoken language channel is used.

Considering that both SDH and AD are forms of descriptions, they are “meant to provide the end users with sufficient tools to build their own mental representation of the ongoing actions” (Arma, 208:2011). And language is the only tool available to convey the non-verbal instances of the material. Therefore, the linguistic choices made by the translators are vital to create a precise, accurate and meaningful description for those who cannot experience the whole audiovisual material. One of the linguistic strategies that aid the description is the verbs employed and their semantic meaning. Through verbs, the audience can conceptualize the action, mood and intention on screen, depending on the semantic value of each verb. As stated by Levin (1:1993), the performance of verbs is closely related to its semantic meaning, and, in our case, the meaning of verbs will influence the construction of the description. García-Miguel and Albertuz (2005) expand this concept by expressing that “each verb evokes a conceptual scenario”, not only by syntactic constructions, but also by the semantic domain of each verb. Hence, the choice of verbs and its specificity regarding the action on screen will be vital to achieve an accurate description.

2.5. Semantic classification of verbs

Nowadays, there are many different categorizations and semantic frames for verbs. In order to carry on with the semantic analysis of the verbs employed in the corpus in question, the categorization proposed by Levin (1993) will be used, as well as the online English verb lexicon

VerbNet 3.2³ and the Spanish lexicon ADESSE⁴. Levin's taxonomy is based on verb behaviour within the sentence and taking into account the syntactic features of the arguments of the verbs (Levin, 1:1993). This classification is one of the largest for the English language, comprising 3.104 verbs, divided into 191 semantic categories (Li & Brew, 2:2010). Levin's categories were used as starting point for the creating of VerbNet, which refined the classes proposed before, being then complementary to the previous classification (Kipper-Schuler, 3:2005). In the case of ADESSE, the syntactic information of the use of verbs delineated the semantic roles in a hierarchical way (García Miguel & Albertuz, 1:2005). These three categorizations will be used simultaneously as a starting point of the analysis. Given that they use as basis a broader and non-specific corpus of verb use, the classification obtained must be adapted to the specificity of the corpus in hand, as well as to provide the means for comparison among the languages. This adaptation is necessary in view of the type of text, its purposes and receptors, features that must be taken into account when analysing the verbs. In other words, the semantic role of each verb will be assessed always considering the audience, its needs and the type of information being conveyed through the verb, which should provide the necessary input to the complete understanding of the movie.

The analysis of the verbs' significance within the audiovisual translation and adaptation can only be achieved through the study of more than one sample. For that matter, the most practical methodological process, especially in the study of audiodescriptions, is the use of corpus tools. This type of software allows the researcher to analyse large amounts of data in a systematic way, gathering quantitative and qualitative results from the collection of texts. The

³ <http://verbs.colorado.edu/verb-index/index.php>

⁴ <http://adesse.uvigo.es/ADESSE/Inicio>

analysis of the audiodescriptions can be benefited from this electronic resource since this adaptation is made through an extensive text, which can compose corpora that “provide researchers with real instances of language in context, valuable data to get meaningful results in the frame of corpus linguistics” (Rica et al, 310:2014). However, since the goal of this research is to identify and analyse all the verbs used in the audiodescriptions selected, a simple lexical search is not enough. A linguistic annotation is needed, in which the researcher can create a scheme and assign tags to each verb, depending on the category they belong to, and then analyse the results systematically (McEnery & Hardie, 29-35:2012).

3. Methodology

The corpus used for this analysis consists of the SDH and the AD of three motion pictures: *Los Abrazos Rotos* (Almodóvar, 2009), *The King's Speech* (Hooper, 2010) and *Hitchcock* (Gervasi, 2012). As stated before, the AD feature is not widely available; therefore, the movies chosen are rather recent. Table 1 displays the length and the original language of each movie, as well as the correspondent language of the translations or adaptations used in the analysis, as well as the type of translation each movie was submitted to. As seen in the table below, two movies are adapted to impaired audiences, while one is translated and adapted at the same time.

Movie	Length	Original language	SDH language	AD language	Type of translation
<i>Los Abrazos Rotos</i>	127 min	Spanish	Spanish	Spanish	Adaptation
<i>The King's Speech</i>	118 min	English	Spanish	Spanish	Translation and adaptation
<i>Hitchcock</i>	98 min	English	English	English	Adaptation

Table 1 - Languages of each movie and types of translation

These movies were chosen in order to create a three-way comparison: English adaptation compared to Spanish adaptation; English adaptation compared to English-Spanish translation; and English-Spanish translation compared to Spanish adaptation. By doing this, it is possible to have a more ample view of the ways language is being handled by translators in all combinations.

To extract the SDH files of the original DVDs, the software program SubRip was used. Each DVD was submitted to the same process and a .SRT file was created. Then, the tags of contextual information were separated from the speech lines of the subtitles files and collected in an Excel file, facilitating the process of analysis and categorization of the verbs used. Those tags with no verbs were not considered to this analysis.

The AD paths of the DVDs were also recorded separately using Freemake Video Converter, creating a single .AVI file with the movie and the AD. Only the description of

Hitchcock had to be manually transcribed, since the other two were kindly provided in written form by Fundación Orange⁵. The number of words in each movie of the corpus is the following:

- *Hitchcock*: 6.144 words
- *The King's Speech*: 5.846 words
- *Los Abrazos Rotos*: 5.705

After having all the transcripts of the AD in .TXT format, the verbs used in the audiodescriptions were analysed and categorised using the UAM Corpus Tool⁶, creating an annotated corpus. This software allows the user to create a scheme of categories that is used to tag and annotate the corpus. The scheme was created during a first approach to the texts, in order to identify the most used semantic categories. However, during the annotation of the files, the scheme was improved depending on the necessity of new categories. After completing the annotation, the tools used were the Search tab and the Statistics tab. The first displays the units tagged in all categories in many different formats. The user can see the units by file, by frequency and within the context, allowing a better analysis of all the units available within the categories. The Statistics tool provides with the results of frequencies of the feature coding of the corpus, as well as already calculated percentages and graphs. All the data collected in the corpus tool was organized with the aid of Microsoft Excel, which helped on the manipulation of the results, since the Corpus Tool does not allow the creation of personalised tables⁷.

⁵ These files were kindly sent through e-mail by Iñaki Arrubla from Fundación Orange for the sole purpose of this study.

⁶ <http://www.wagsoft.com/CorpusTool/>

⁷ The original and complete files of the SDHs and ADs can be found in the CD attached to this dissertation, and are available for academic purposes only.

It is important to highlight that only the verbs used in the actual description were studied, leaving aside all those sentences related to technical credits and readings of superimposed texts, since this information is not exclusive to hearing or visually impaired audiences. For a better analysis, not all verbs used in the audiodescriptions will be cited; only the most significant features of the verbs will be analysed in depth and examples of the most frequent verbs will be given.

4. Analysis and discussion

4.1. Subtitles for Deaf and Hard-of-Hearing (SDH)

When analysing the contextual information used on the movies of the corpus, the first striking differences lies on the quantitative results. Table 2 delineates the number of tags in total and the number of tags using verbs employed in the translation and adaptation.

Movie	Total of tags	Tags using verbs	% of verbs
<i>Hitchcock</i>	152	146	96,05
<i>The King's Speech</i>	263	59	22,43
<i>Los Abrazos Rotos</i>	119	26	21,85

Table 2 - Number of tags on each movie

It can be seen that the English SDH favours the use of verbs on the description, whereas both Spanish SDH favour other syntactic categories in the description. Although it is not the aim of this study to analyse all the other features of the language used, it is noteworthy to mention that both Spanish SDH give preference to nouns and adjective rather than verbs, resulting in the difference in quantity when compared to the English SDH. In most cases, the nouns and

adjectives used in Spanish could be substituted by verbs; however, this only illustrates the preference and generalized choice of lexical elements by Spanish SDH translators rather than any quality issue. In addition, there is a great amount of the tag “off” in both Spanish SDH, indicating that the line is said off camera, while in *Hitchcock* there is no such tag.

When analysing the semantic categories of the verbs, three main categories were found: verbs of manner of speaking, verbs of non-verbal expression and verbs of sound emission. The first category, verbs of manner of speaking, are related to the way in which the character utters a sentence. This information describes for example tone, pitch and mood, allowing the audience to grasp the extra linguistic features of the utterance and the intention of the characters. The second category, verbs of non-verbal expression, is also related with the characters, and they are used for any non-verbal expression, such as laughs, sighs, breathing and crying. The third category, verbs of sound emission, involves all those instances when the description of surrounding sounds are made, such as phones ringing, doors opening or closing and footsteps, and they are extremely relevant for the understanding of the movie. These three categories correspond to the main features lost by the deaf and hard-of-hearing audience, and help the audience to understand the scene movements and intentions of the characters. It is important to highlight that the first and second categories influence the lines of the characters, being then descriptions of extra linguistic features produced by the characters, while the third category influences the whole scene and are descriptions of sounds produced by non-human sources.

Although the great majority of tags fit in these three categories without a doubt, both Spanish SDH have a few tags that do not fit on any of these categories, which are important to

highlight separately from the global analysis. On *The King's Speech* we find two explanatory tags used in a scene where there is a loud music playing (Examples 1 and 2).

(1) La música se impone a su voz, y los espectadores tampoco escuchamos su lectura.

(2) Música clásica a todo volumen. No puede escucharse a sí mismo.

The verbs used in these tags are not as relevant alone as in the other tags, since they belong to full sentences with a particular meaning in the context of the scene. However, they could be categorized as external sound information, giving the hearing-impaired audience the input necessary to understand the subsequent scene in which this event is discussed.

In *Los Abrazos Rotos*, one tag does not conform to any of the categories above-mentioned and it is very similar to the previous examples, which can be seen in Example 3.

(3) Se reconocen la voces

This is also an extra linguistic information, since it describes the characters' reaction to each other's voices. This recognition of familiar voices is not captured by the hearing-impaired audience and is well described in the tag. However, as in the previous examples, the sense lies on the sentence, not on the verb used, being then excluded from the following analysis.

Quantitatively, taking in consideration the three categories mentioned before, each movie has a predominant type of verb, as seen in Table 3. The percentages are calculated taking only in consideration the total of tags containing verbs in each movie, already discarding the ones that do not contain verbs.

	<i>Hitchcock</i>		<i>The King's Speech</i>		<i>Los Abrazos Rotos</i>	
	Total	%	Total	%	Total	%
Manner of speaking	28	19,18	29	50,88	15	57,69
Non-verbal expression	64	43,84	23	40,35	3	11,54
Sound emission	54	36,99	5	8,47	7	26,92

Table 3 - Categorization of verbs in each movie

To analyse these results, it is necessary to take into account the plot and artistic nature of each movie. Although all three are dramas and follow a biographical recount, *Hitchcock* has much more action involved in the scenes, translated as non-verbal expressions and sound emissions such as screams, applause, engines and music, while *The King's Speech* and *Los Abrazos Rotos* have more dialogues and not so much action as the first. Despite of that, it is interesting to see in more detail each of the categories, the use of the verbs and to compare them among the three movies.

4.1.1. Verbs of manner of speaking

The verbs of manner of speaking describe characteristics of the utterances that do not belong to the characters' line specifically, but to the way in which they produce the line (Levin, 204-206:1993). These tags reflect the volume, pitch, tone and behaviour of the speaker or speakers of a line, features that are missed by the deaf and hard-of-hearing audience and are crucial for the correct understanding of the movie. Without the information, many discursive and pragmatic features could be missed or misinterpreted. Therefore, the translator must describe these features as accurate as possible and the choice of verb in this case needs to be precise and without ambiguities. Since the number of verbs present in each of the movies analysed differ

greatly, only a few verbs coincide in all of them. Table 4 displays all the verbs included in this category in each movie, which will be analysed and contrasted next.

Verbs of manner of speaking in <i>Hitchcock</i>		Verbs of manner of speaking in <i>The King's Speech</i>		Verbs of manner of speaking in <i>Los Abrazos Rotos</i>	
exclaim	scoff	cantar	restar	gritar	repetir
laugh	sigh	comenzar	suspirar	llorar	susurrar
murmur	speak	declamar	susurrar		
repeat	whisper	gritar	tararear		
		leer	tartamudear		
		llorar			

Table 4 - Verbs of manner of speaking present in each movie, in alphabetical order

One of the verbs present in all movies analysed is *to whisper*. This verb can describe only a manner of speaking, since it describes the volume of the voice used by the character while speaking. *Hitchcock* contains four tags with this verb, three of them in third person singular *whispers* and one in gerund *whispering*. The latter is also accompanied by the adverb *indistinctly*, a valuable addition, since in this case only the hushed sound of the whisper can be heard by the regular audience, which could suppose a problem for the deaf and hard-of-hearing audience, since the character can be seen moving his lips. The inclusion of the adverb solves this problem, indicating that the line cannot be recognised. The Spanish equivalent *susurrar* appears in *The King's Speech* three times, all of them in third person singular *susurra*, without any other particular feature. In *Los Abrazos Rotos* there are eight tags with also the third person singular form, and without any addition. In this movie, these tags correspond to a 53,33% of the total of manner of speaking tags, being the most frequent verb in this category.

Another feature present all movies is of speaking loudly, screaming or shouting. This feature also describes the volume of the utterance being said, indicating too the mood of the character while speaking. In *Hitchcock*, there are two different verbs for this same manner of

speaking. One of them is *to shout*, present in the tag *indistinct shouting*, which contains the verb *shout* in gerund, also relying on the addition of the adverb to describe to the deaf and hard-of-hearing audience that the utterances cannot be heard despite the lips moving. Another verb describing the same manner of speaking is *to exclaim*, which appears four times in this movie. Three of them are conjugated in third person singular, *exclaims*, and once in the phrase *people exclaim*. The Spanish equivalent *gritar* appears in *The King's Speech* nine times, corresponding to 31,03% of the total of manner of speaking verbs. All of them are conjugated in third person singular *grita*. However, it is interesting to notice that on two of these tags the verb is accompanied by the adjective *enfadado*, giving an additional value to the verb, complementing the meaning of screaming with another characteristic of manner of speaking. In *Los Abrazos Rotos* there are five tags with this verb, a 33,33% of the total of manner of speaking tags, three in the third person singular *grita* and two in the gerund *gritando*. The gerund may be a better-suited tense for this type of description, since it is describing how the line is being uttered rather than a non-verbal scream. The gerund could avoid ambiguity with the non-verbal scream, giving the value to the line in a more specific way.

These verbs analysed above are the only ones that coincide in all movies in the category of manner of speaking verbs. The main reason for that is the lack of verbs in the Spanish adapted movies, especially *Los Abrazos Rotos*, where the verbs previously analysed suppose an 86,67% of the total of verbs in this category. In this movie, there are only two more verbs of manner of speaking present, which will be analysed next.

One of these verbs is the Spanish *repite*, the third person singular of the verb *repetir*, which indicates that the character is duplicating the utterance said previously by another

character with the same manner. This verb also appears in the English SDH of *Hitchcock* five times in the same construction, *all repeat*, in a very specific scene where the cast and crew is repeating an oath of confidentiality. It is noteworthy that in the Spanish SDH the line is repeated after the tag, as can be seen in 4 above, while in the English SDH there is only the tag indicating that the previous line is being repeated, as seen in 5.

(4) Al Hospital Quirón. / (Repite) Al Hospital Quirón.

(5) -I do solemnly promise... / -(ALL REPEAT)

This difference is very important from the point of view of quantity of information on screen. The tag is already indicating the repetition; there is no need of copying the line being repeated by the character.

The last verb tag present in *Los Abrazos Rotos* is *llorando*, the gerund of the verb *llorar*. This is accompanied by a line, therefore it does not describe only the action of crying, but also that the character is speaking while crying, a very particular manner of speaking. This verb is also present twice in *The King's Speech* with the same meaning of manner of speaking, however the tense used is the third person singular *llora*. It is important to highlight that there are other tags in this movie with this same verb; however, since they do not accompany a line, they were framed in the non-verbal expression category.

There is one verb present in both *Hitchcock* and *The King's Speech*. The English *to sigh* and the Spanish equivalent *suspirar* appear once in each movie as manner of speaking verb, both in third person singular. In both movies, this same verb is also framed in the non-verbal expression category, however these two cases are accompanied by a line and serve as description of the manner of speaking of the characters, assigning volume and mood to the line.

As seen before, all the verbs of manner of speaking from *Los Abrazos Rotos* coincide with verbs in the others. However, apart from the verbs already analysed that appear in more than one movie, both *Hitchcock* and *The King's Speech* contain other verbs that are closely related to the plot of the movie in most cases. In *Hitchcock* there are nine tags containing the verb *speaking*, the gerund of *to speak*, in a variety of constructions. Six of these tags contain the construction *people speaking indistinctly*, serving as indicator of the sound of a crowd, a type of scene very frequent in the plot of the movie. There are also three other constructions that can be seen in the following examples:

- (6) all speaking indistinctly
- (7) both continue speaking indistinctly
- (8) continues speaking indistinctly

Although they are different sentences, all of them have the same meaning of indistinct conversation. This feature is certainly important for the deaf and hard-of-hearing audience, since they can see that there is conversation happening, however, without the sound, it would be confusing to the special audience to notice that there is no actual dialogue.

A similar verbal construction is made with the verb *to murmur* in two different tags, again with the same meaning (see 9 and 10). Although the verb is different from *to speak*, the sense of the tag is the same, indicating to the audience that, although it can be see people speaking, it is not understandable. However, *to murmur* is much more specific, implying that the sound is hushed and distant in comparison to *speak*, which is understood as a louder manner.

- (9) indistinct murmuring
- (10) people murmuring indistinctly

Hitchcock also contains once the verb *to scoff* in third person singular, conveying that the character is using a mocking tone in the line. This verb is highly specific, and indicates the mood and emotion given to the line, helping in the pragmatic understanding of the dialogue. Finally, the last manner of speaking verb present in this movie is *laughing*. Although there are more stances of this verb throughout the SDH that were framed in non-verbal expression verbs, in one of them the verb is followed by a line, and the character is speaking while laughing, indicating the manner of speaking rather than a non-verbal expression. This assigns an emotive value to the utterance, and conveys the way the utterance is said, helping the audience to understand the manner of speaking.

In the case of *The King's Speech* SDH, the verbs used exclusively in it are highly connected to the plot, and necessary to the understanding of the movie. The most frequent of them is the verb *cantar*, used six times in third person singular *canta*. This has to do with one of the exercises made by the King to avoid the stammering, and some lines are said singing. This verb then indicates this different manner of speaking used exclusively in this movie because of the plot. There are two other tags related to this same idea that contain a complex verbal expression indicating manner of speaking, as seen in 11 and 12 below, where the verb *tararear* is more specific than only singing. In both cases, the verb is in third person singular. In 11, the verb is followed by the gerund of *intentar*, giving again a modified description of the utterance, assigning a different and specific value to it.

(11) Tararea intentando cantar

(12) Off - Tararea una canción

Another verb present in this movie is *leer*, which appears twice as third person singular *lee*, and once in the construction *comienza a leer*. This verb indicates a specific manner of speaking of the character, which can be understood as a different speech act. Another similar verb is *declamar*, also used in third person singular *declama*. Both verbs imply that the line following it has specific characteristics of tone and even speed.

The most specific verb of *The King's Speech* is obviously *tartamudear*, since the whole plot revolves around this disability of the main character. However, surprisingly enough and contrary to what could be expected, this verb appears only once throughout the movie, in third person singular *tartamudea*. Although it is not the aim of this study to analyse how the lines of the subtitles are developed, it seems necessary to see how this feature is transmitted to the deaf and hard-of-hearing audience, given that the contextual information tags are not conveying it. When briefly skimming through the SDH text, it is possible to spot the conveyance of scenes in which the King is stuttering and stammering not because of the tags but because of the linguistic devices used in the lines. They use ellipsis and repetitions of words, as can be seen in example 13.

(13) He recibido... / de Su... Majestad... el... / el... el...

Since there is no other stance of stuttering in any other movie used in this analysis, it is difficult to determine if this feature is positive or negative. However, given the special needs of adaptation for this movie, it seems that this is a question of the translator's choice, who preferred to convey the stammering through these linguistic devices instead of relying in the contextual information tag. To determine the effectiveness or not of this strategy must remain for further study.

As seen through the analysis of the verbs of this category, although a few verbs are general to all of them, most of the verbs are specific to the movie in question, following the individual needs of the plot. There are many differences between English and Spanish adaptations, both in quantity and quality of the verbs. The English SDH favours gerunds and the addition of adverbs to the tag, modifying the meaning to a more specific one. Both Spanish SDH favour third person singular verbs without much modification. In fact, in *Los Abrazos Rotos* all verbs are used alone, without any addition. This lack of specialization in the Spanish SDH could produce ambiguities and too general understandings. However, this aspect of acceptance and understanding by the audience needs to be further explored in future research.

4.1.2. Verbs of non-verbal expression

Verbs of non-verbal expression are all those descriptions of actions made by characters that do not involve an utterance or line. They do not affect any line, but are usually indications of sounds or actions produced by the characters that are not heard or understood by the deaf and hard-of-hearing audience (Levin, 219, 220:1993). It includes laughs, screams, patterns of breathing and cries, to list a few. Table 5 displays the verbs used in each movie contained in this category

Verbs of non-verbal expression in <i>Hitchcock</i>		Verbs of non-verbal expression in <i>The King's Speech</i>		Verbs of non-verbal expression in <i>Los Abrazos Rotos</i>
applaud	laugh	ahogar	mover	escuchar
breath	mimic	carraspear	reír	atragantar
chuckle	munch	escupir	respirar	
click	scream	exhalar	silbar	
cough	shudder	inhalar	suspirar	
giggle	sigh	llorar		
groan	sniff			
grunt	snore			

hum	wail			
inhale				

Table 5 - Verbs of non-verbal expression present in each movie, in alphabetical order

As seen in the beginning of the section, on Table 1, this type of verb appears 64 times in *Hitchcock*, 23 in *The King's Speech* and 3 in *Los Abrazos Rotos*. In this case, there are no shared verbs among all three movies, since the latter has a very low frequency of this type of verbs. In fact, two of these verbs in *Los Abrazos Rotos* are exclusive to it and very particular. They contain the verb *escuchar*, used twice in third person singular *escucha*. Both occurrences can be seen in examples 14 and 15.

(14) (Escucha la llamada de su madre)

(15) (Escucha) ¿Sí? sí, sí, claro... / Muy bien... muy bien. Gracias.

This verb seems necessary in the movie in order to indicate that the character is paying attention to the other person; however, this action is also indicated by the body language of the character, who is attentive to the sound. In the first example, the tag is not accompanied by any line, indicating merely the non-verbal expression produced by the character. In the second example, however, the scene happens with the character talking through the phone, and the audience cannot hear the other person, who is off screen. This feature calls for an indication that the character on screen is listening to the other person and responding accordingly. This type of indication is highly relevant in this context, since the deaf and hard-of-hearing audience cannot identify the origin of the sound without extra written input.

The last verb present in *Los Abrazos Rotos* of this category is *atragantarse* in third person singular *se atraganta*. This action is also indicated by the line itself, where an ellipsis is present, helping in the description of the expression (see example 16). With this combination of

features, the audience can construe the way in which the line is being said and the non-verbal expression present.

(16) (Se atraganta) Cogí una... salí a la calle / y desde entonces no he vuelto.

The action of choking also appears in *The King's Speech*, however with another verb, *ahogarse*, also in third person singular *se ahoga*, followed in the same tag by the verb *escupe* (see example 17). In this case, there is no accompanying line, and the non-verbal expression is conveyed in full by the tag. Although both verbs are different and have different semantic values, they convey the same action of choking with something.

(17) (Se ahoga, escupe)

There are four sub-fields of verbs of non-verbal expression coinciding in both *Hitchcock* and *The King's Speech*. The first involves all verbs of breathing patterns. *To breathe* is the most frequent in English, appearing four times in gerund *breathing* and three times in third person singular *breathes*. All of them are modified by adverbs in the following combinations and frequencies: *breathes deeply* (3), *breathing heavily* (3) and *breathing raggedly* (1). As pointed out in the previously mentioned verbs, the adverb highlights a feature of the action, or give it a more specific value and, in this case, the same happens. The direct Spanish equivalent *respirar* appears twice in the third person singular construction *respira hondo*, where the adjective is also modifying the verb. Another breathing pattern verb is the English *inhale*, which appears twice in the third person singular construction *inhales deeply*, again modified by an adverb of intensity that gives a singularity to the action. The Spanish translation uses also *inhalar* in third person singular *inhala*, but also *exhalar* in third person singular *exhala*. This distinction, although minimal, can carry an additional semantic meaning. The feeling or attitude given to breathe in

and breathe out can be slightly different to the audience, assigning a different mood to each of the actions that will change the slight understanding of the mood of the character within the scene.

Another type of non-verbal expression being described is laughing. In *Hitchcock*, there is a great variety of forms of this description, while in *The King's Speech* there is only one form, *reír*, used twice in third person plural *ríen* and once in third person singular *ríe*. The English adaptation contains eight different tags to describe laughter, using mainly the verb *to laugh* but also *to chuckle* and *to giggle* (see table 6).

Tag	Frequency
all laugh	2
all laughing	1
both laugh politely	1
both laugh	1
laughs	8
chuckles	2
chuckles wryly	1
giggles	1

Table 6 - Verbs of laughing in *Hitchcock*

Although the most frequent is *laughs*, the most simple and broad of all the tags, the use of this variety may implement the conveyance of different emotions to the audience, specifying the broad action of laughing and adapting the language to each specific feeling transmitted in the movie. It is important to recall that the deaf and hard-of-hearing audience does not have the input of the extra linguistic features received by the regular audience through sound, and there is a need of transmitting this information through specific language in order to avoid ambiguities. This variety of verbs used may fulfil the lack of input. In two of these cases, there is also the addition of adverbs that specify the semantic meaning of the verb in question.

Another non-verbal expression present in both movies is *to sigh*, used in ten tags in *Hitchcock* in third person singular *sighs*, once modified by the adverb *heavily* and once in the sentence *Alma sighs audibly*. The Spanish equivalent is used twice in *The King's Speech* as *suspira*, the third person singular of *suspirar*. There is no further specialization of this description.

Crying is another non-verbal expression present in both movies. Here it is interesting that the English SDH of *Hitchcock* does not feature the verb *to cry* itself; however, it uses two other verbs that are more specific than *cry*: *to sob* and *to wail*. Each of them is used once as third person singular *sobs* and gerund *wailing*. The Spanish SDH of *The King's Speech* features three tags with the verb *llorar* in third person singular *llora*. None of them is followed by a line; therefore, they are not a manner of speaking verb, but a non-verbal expression.

The last verb that coincides in both movies is the English expression *clears throat*, used once in *Hitchcock*. The Spanish equivalent used in *The King's Speech* is *carraspear*, used five times as the third person singular *carraspea*. It is important to highlight that the Spanish adaptation uses this verb in various positions, indicating different forms of expression within the same action of clearing the throat. Besides appearing alone, without an accompanying line, this tag appears in final position twice, as exemplified in 18, which signifies that the non-verbal expression is made after the line is uttered. This position is not common; however, in this context, this indication is necessary. Another interesting occurrence of position change can be seen in example 19, in which the tag is positioned in the middle of the line, after an ellipsis. This indicates that the character clears his throat in the middle of the sentence, which interrupts his utterance. Therefore, for a correct description, the tag also “interrupts” the speech.

(18) Muy rápido. (Carraspea)

(19) Érase una... (carraspea) dos princesas, / la Princesa Isabel y... la Princesa Margarita,

As said before, *Hitchcock* contains many more verbs of non-verbal expression, most of them closely related to the plot of the movie. Non-verbal screams are very frequent in the movie, apart from the already analysed manner of speaking screams, and are described in nine contextual information tags. All of them use the verb *to scream*, six times in third person singular *screams* and three times in the gerund *screaming*. There is one occurrence of the adjective *louder*, in the tag *Janet screams louder*. This tag follows immediately the tag *Janet screams*, therefore the addition of the adjective serves as specification of the previous. In addition, there is one occurrence of the tag *audience screaming*, present in a scene where the audience cannot be seen, only heard.

The remaining verbs used in *Hitchcock* that belong to the non-verbal expression category can be seen in Table 7. Each of them appears only once in the movie, except for *coughs* that appears twice.

Tags
all applaud
clicking tongue
clicks tongue
continues snoring
coughs (2)
groans
groans softly
grunts
humming tunelessly
munching
people applauding
shuddering

sniffs
snoring

Table 7 - Remaining verbs present in *Hitchcock*

This variety of verbs indicate the choice of the adaptor in conveying the characters' actions as specific as possible and not generalising them by using only one type of verb. In addition, as happens in other verbs, the inclusion of adverbs helps on this specificity, narrowing down the description of given action.

In the case of *The King's Speech*, two other non-verbal expression tags do not coincide to any other movie. One of them is the sentence *mueve los labios sin hablar*, which describes an action rather than a sound; however, this description is crucial to the deaf and hard-of-hearing audience. Without it, the special audience could interpret that there was speech being produced, which is not the case. Therefore, this description of an action is necessary and welcomed to the correct understanding of the scene. The last verb used exclusively in this movie is *silba*, the third person singular of the verb *silbar*, used once throughout the movie.

Through this analysis, it is possible to see that the verbs of non-verbal expression are essential no the translation and adaptation on SDH. The level of semantic specificity may help of the conveyance of the actions performed by the characters, supplying the extra linguistic features of the scene to the special audience and covering their needs.

4.1.3. Verbs of sound emission

The last category of verbs present in the SDH is of verbs of sound emission. These verbs are framed as those describing any noise or sound produced on screen by objects or any other source except human (Levin, 234-236:1993). It includes indications of music playing, doors opening or closing, and animal sounds, among other. As stated before, the descriptions included

in this category influence the scene as a whole, not the lines of the characters; these verbs are not describing extra linguistic feature, but only sounds that are important for the plot. For that matter, none of these verbs affects lines being uttered by characters as in the previous categories. In the corpus under analysis, it was found 54 verbs of this nature in *Hitchcock*, 5 in *The King's Speech* and 7 in *Los Abrazos Rotos*. Again, the reason for this discrepancy lies on the fact that the English SDH favours verbs, while both Spanish SDHs favour nouns and adjectives that are not under study here. Table 8 displays all the verbs of this category present in each movie.

Verbs of sound emission in <i>Hitchcock</i>		Verbs of sound emission in <i>The King's Speech</i>	Verbs of sound emission in <i>Los Abrazos Rotos</i>
approach	retreat	abrir	acercarse
bark	ring	apagar	alejarse
caw	rumble	cerrar	cerrar
click	run	golpear	colgar
close	shut		salir
ding	slam		sonar
horn	start		
knock	stop		
move	thud		
open	turn off		
play	type		
pound	wail		

Table 8 - Verbs of sound emission present in each movie, in alphabetical order

For a better organization of the analysis of this category, it is better to focus on the source of the sound in question in each tag, describing then which verbs apply to each source. By doing this, the verbs will be grouped by semantic proximity and the analysis will proceed in a more systematic way.

Doors are the only source of sound present in all three movies, with verb related to the sound produced by its movement alone (*open, close*) or under the influence of someone (*knock*). In *Hitchcock* there are 17 tags describing the sound made by doors moving or being knocked. Referring to the doors' movements, the verbs used in the English adaptation are *to open, to close, to shut* and *to slam*, and the different tags can be seen on Table 9.

Tag	Frequency
car door closes	1
car door closing	1
door breaking open	1
door closes	1
door closing	2
door opening	2
door opens	4
door shuts	1
door slams	1
knock on door	1
knocking	1
pounding on door	1

Table 9 - Tags related to door movement on *Hitchcock*

It is clear that this variety of verbs applied to the same sound produced by doors gives the audience a better understating of the action on screen, distinguishing each of the actions as different from the other, and providing a more specific conveyance to the deaf and hard-of-hearing. In *The King's Speech*, there is also a degree of variety, since four of the five tags describe doors' sounds, with the verbs *abrir, cerrarse* and *golpear*, which is used twice. The Spanish adaptation on *Los Abrazos Rotos* contains only one tag referring to door movement, *sale y cierra la puerta*. Although it contains another verb, *salir*, the focus here is on *cerrar*. An important difference between the three movies is that in the Spanish translation and adaptation the agent is present, for example seen through the tag in *Los Abrazos Rotos* and constructions

such as *abren la puerta* and *golpean la puerta*, feature that is not present in English. The only Spanish tag that is similar to the English ones is *las puertas se cierran* used in *The King's Speech*.

Footsteps are another source of sound, present in *Hitchcock* and *Los Abrazos Rotos*. In this case, the constructions are fairly similar. The English adaptation contains two tags with *footsteps approaching* and one with *footsteps retreating*. The Spanish adaptation contains direct correspondents, with one tag as *pasos acercándose* and one as *pasos alejándose*. In all tags, the action being described is very direct and it does not seem necessary to be more specific.

Music is also described through tags, and, in the corpus under analysis, music is present in *Hitchcock* and *Los Abrazos Rotos* in different ways. The English adaptation uses the verb *play* in the gerund *playing* in all nine tags describing music, usually in the construction *[adjective] music playing*, where the adjective describes the nature of the music being playing, exemplified in 20. Other examples of adjectives used in this same construction are *cheerful*, *dramatic*, *instrumental* and *mellow*. There is only one modification of the verb by an adverb (example 21). In addition, there is one tag related to music that uses a different verb, in this case *music stops*, which also describes relevant sound effects on screen.

(20) (Classical music playing)

(21) (Jazz music playing softly)

In the Spanish adaptation, there are two tags describing the music playing on the scene, which use the verb *sonar* in third person singular *suena* (see examples 22 and 23). In this case, the description of the music being played is made through the name of the song and music group, and not through an adjective as the English adaptation.

- (22) (Suena la canción "Vitamin C" del grupo "CAN" "Communism, Anarchism & Nihilism")
- (23) (Suena música electro, tema "Robot Ouef" de "Uffie")

Although *The King's Speech* does not contain a tag related to music as such, one sound description could be related to the same semantic field used above. The tag *apaga la radio* is used and, in the scene, it is not music that is playing but a news report. However, this same verb and construction could be used for music in another situation, since the Spanish verb *apagar* could relate to music as well. At this point of the analysis, all sound emission verbs in *The King's Speech* were already analysed.

The last source of sound present in both *Los Abrazos Rotos* and *Hitchcock* is phones. The Spanish verb used is *colgar*, which appears in the last two tags remaining to be analysed in the third person singular conjugation *cuelga*. The verb is used alone in both tags, without any other modifier. In English there are four tags describing the sound of phones, all of them using the gerund *ringing* of the verb *to ring*. Although the Spanish and the English verbs are not directly correlated, they are used to describe the sound of the same object and are used to different actions regarding the same object. This were the last two tags remaining from *Los Abrazos Rotos*, leaving only 20 tags to be analysed in *Hitchcock*.

From the lasting tags in *Hitchcock*, seven are descriptions of sounds produced by cars. The different verbs used can be seen in table 10 and, besides the first two that are used twice each, the others are used once throughout the movie.

Tag
engine starts (2)
engine stops (2)
vehicle approaching

honks horn
sirens wailing

Table 10 - Description of sounds produced by cars in *Hitchcock*

There are two tags describing sounds produced by animals, specifically *caws*, used to describe the sound of a crow, and *dogs barking*. Both are very specific and exclusive to the animal on screen.

The other 11 tags left are listed in Table 11, and each of them is used once. An important feature of them is the preference for the gerund forms of the verbs, implying that the sound is continuous, feature that is important for those missing the sound input.

Tags
bell dinging
bell ringing
bell rings
thunder rumbling
lighter clicking
shower curtains moving
shower running
faucet running
turns off faucet
Peggy typing
thudding

Table 11 - Last tags of sound emission in *Hitchcock*

Although each of these remaining tags are used only once throughout the movie, the inclusion of this specific verbs is essential for the correct interpretation of the missing input by the especial audience.

As seen through the analysis of the SDH included in the corpus, there are quantitative and qualitative differences between English adaptation, Spanish adaptation and Spanish translation.

Both Spanish subtitles give preference to nouns and other syntactic structures, while the English subtitle prefers verbs over other structures. Besides this factor, it was possible to see that the degree of specialization of the verbs used is not homogeneous, and most of it is done through adverbs and other modifiers that give another value to the description. There seems to be no difference of linguistic choice between adaptation and translation, therefore this factor does not influence the use of verbs in the final material.

4.2. Audiodescriptions (AD)

The analysis of the audiodescriptions of the movies is much more complex, given that the corpus is a collection of texts, not only tags, with complex sentences and linguistic structures. As opposed to the SDH, the categorization of the verbs used and the forthcoming analysis are more complex. Since condensation is the main issue when creating an audiodescription for the blind, the sentences used, and consequently the verbs, must be as accurate as possible, in order to fit into the silences of the movie. Some verbs however are not exclusively used for description; some are auxiliary verbs that do not convey specifically a description, being only used as support for the sentence. These verbs will not be analysis in depth given that the aim of the analysis is to study the verbs conveying descriptions by themselves, not supporting the description being made by other syntactic structures of the sentence. In addition, it is true that some verbs are highly linked to the other syntactic structures of the sentence, and their meanings are supported or specified by the adjuncts of the sentence. Therefore, for the AD analysis, the sentence as a whole was further examined in most of the cases, in order to determine the correct semantic category of each verb. Another difficulty experienced during the analysis was how to categorize verb phrases. It was chosen to categorize them as whole, not separating the verbs involved, since the meaning is conveyed through the whole combination of verbs. Additionally, the scenes of the

movies were analysed together with the text, in order to understand the feature being described and, therefore, the exact meaning being conveyed through the description.

Before analysing the linguistic choice regarding verbs in the audiodescription, it is interesting to notice a feature of comparison between movies found in the length of each audiodescription. As seen at the Methodology section, the size of the corpus differs greatly, but not because of the length of the movie. Table 12 displays the length of each movie in comparison with the number of words in each audiodescription. It is clear that the English audiodescription is longer than the Spanish ones, even though the movie is shorter. This fact may influence afterwards the findings and analysis of the verbs regarding the comparison between movies, since, through only these data, it is possible to infer that *Hitchcock* will have a more detailed description of the actions on screen than the other, since in less time it uses more text.

	Length	N° of words
Hitchcock	98 min	6.144
The King's Speech	118 min	5.846
Los Abrazos Rotos	127 min	5.705

Table 12 - Length of each movie and size of each AD

Focusing on the linguistic and verbal choice, the categorization used for the verbs in the AD was made specifically for the corpus, taking into account the special features and purpose of it. The previously mentioned databases VerbNet and ADESSE Project were used as guidance for the creation of the categories, always considering the purpose of the AD text and the function it fulfils. The final chart of categorizations employed in the analysis can be seen in Figure 1. These

labels were created in the UAM Corpus Tool and applied through all the three texts, regardless of language, in order to allow a better comparison.

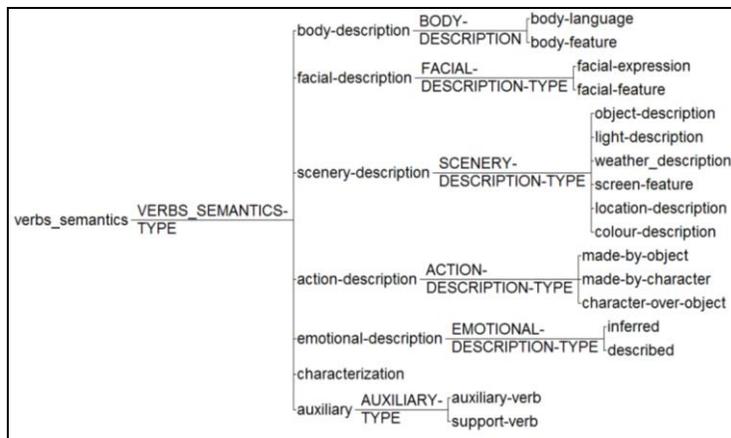


Figure 1 - Screenshot of the categories scheme created in UAM CorpusTool

There were seven macro categories used in the analysis of the audiodescriptions. The first was body description, which comprises all verbs that allude to body language or body features. Facial description follows the same pattern, containing verbs used to describe facial expressions and features. The scenery description category comprehend all the verbs used to describe the environment, as well as screen features such as image fade or movement. The action description category is composed of all verbs related to actions made by objects and characters. The emotional description was used for those verbs that convey any emotion detached from body or facial expressions. Characterization verbs are those that describe the physical aspect of the characters, as well as indications of the actors' names and clothing. Finally, auxiliary verbs were divided into a single category, since they do not describe by themselves any other feature, but serve as support to the sentence, both grammatically and semantically.

Overall, the number of verbs found in each movie and in each category vary greatly among the movies of the corpus (see table 13 below). It is important to note that in the whole text

Hitchcock contains 6114 words, *The King's Speech* contains 5846 words and *Los Abrazos Rotos* contains 5704, therefore the corpus are quantitatively similar in this general aspect.

	Hitchcock		The King's Speech		Los Abrazos Rotos	
	Number of verbs	%	Number of verbs	%	Number of verbs	%
TOTAL OF VERBS	997	100	526	100	803	100
Body description	108	10,83	36	6,84	13	1,62
Facial description	229	22,97	68	12,93	30	3,75
Scenery description	50	5,02	12	2,28	56	6,99
Action description	583	58,48	359	68,25	620	77,40
Emotional description	17	1,71	26	4,94	33	4,12
Characterization	9	0,90	9	1,71	38	4,74
Auxiliary	1	0,10	16	3,04	13	1,62

Table 13 - Total of verbs found in the Audiodescriptions

On a first approach, it is possible to see that there is a significant difference in most categories between movies, although a same pattern is followed. The main verb type used refers to descriptions of actions, feature that is extremely necessary when taking into account the needs of the blind audience to understand the movie. The least used is in general auxiliary verbs, since specific verbs are more useful than a generic auxiliary is. Since the aim of this analysis is to determine the semantic meaning of verbs by themselves, the auxiliaries will not be analysed, given that they do not carry meaning. In the following sections, each category will be explored and analysed in depth.

4.2.1. Body descriptions

Body descriptions are one of the key aspects to mentally visualise the characters on screen. This feature is different from characterization, since it describes body language and body features that are related to the plot, not to the characters' portrayal. However, the subcategory of body language can be closely related to emotional description, since through body language the audience can deduce the emotional state of the character. Nevertheless, this category was separated from the emotional description, in order to be more specific. In any case, the verbs used to describe the body language of the characters must be as specific as possible, in order to convey the right emotion or feeling to the blind audience.

There was no mention of any verb related to body features; all of them referred to body language. The description of body features may be supplied by the characterisation of the actors portraying the characters, which belong to a different category in the scheme. Quantitatively, there is a great difference between the frequencies of the body language verbs among movies. From this category, *Hitchcock* contains 108 verbs, *The King's Speech* 36 and *Los Abrazos Rotos* 13 verbs.

Among the verbs used in *Hitchcock* to describe body language, *to tilt (his/her head)* is the most frequent, used eight times in this same construction. This form of body language is very specific and, within the descriptions and the dialogues, denotes a precise emotional and mental state of the characters. There is no correspondent verb in the Spanish translations to this action. The second most frequent body language verb in *Hitchcock* is *to lean*, which is used mostly in third person singular, and is usually followed by several post-modifiers, such as *back*, *towards*, *close* and *forward*. There is also two uses of this same verb, but in the gerund *leaning*, with the

same type of construction and use. Again, this body language indicates certain emotions depending on the context, and it is used by characters in very specific scenes to denote different emotions. However, the specificity lies on the post-modifiers rather than on the verb; they give the direction and therefore the intention of the character with this movement.

Nods are another type of body language used and, in this case, the same form of description is used in all three movies. The verb *to nod* was used in the English adaptation, whereas *asentir* was used in Spanish, both in third person singular, *nods* and *asiente* respectively. In this case, most of the verbs do not rely on the use of post-modifiers directly related to the verb, with only a few exception. In the six times this verb is used in English, three are in last position in the sentence, and the other three are followed by another phrase, specifically *with a smile, and smiles* and *and sits back*. In *The King's Speech*, this description is used three times, two of them in final position, and one with the adjective *resignado*, which is the only modifier used with this verb throughout the corpus. In the two times this verb is used in *Los Abrazos Rotos*, it is present in final position. Although this action without modifiers is not specific, the complete emotional meaning is given by the context of the action rather than by the verb itself.

Breathing patterns are another sign of body language that can indicate different types of emotions. This verb is used only once in *Hitchcock*, in the construction *breathes a sigh of relief*, which, within the whole construction, denotes a very specific emotion to the character, indicated not through the verb, but through the word *relief*. This modification also occurs in the Spanish translations. In *The King's Speech*, where the verb *respirar* is used six times, there are many types of constructions: *respira hondo*, *respira resignado* and *respira profundamente*, the latter being used three times. There is only one use of this verb without any modification. The

specificity in this case is given by the post-modifiers, which are indicators of intensity and emotions. Here the emotional description is given by the whole construction, not only through the verb. However, the Spanish verb carries more meaning in itself than the English one, because most of the occurrences are accompanied by an intensifier rather than a direct description of emotion, as happens with the English *relief*.

The remaining verbs on this category are not as frequent as the previous, but they follow the same pattern described in the verbs above; the great majority is combined with modifiers that give intensity or a specific emotional feature to the action being describe. Through these constructions, the blind audience can construe the emotional gesture of the characters and understand their mental state. In most of the cases, the translator is allowing the audience to interpret the meaning of the body language and assigning the emotion to the character.

4.2.2. Facial description

Facial descriptions follow the same pattern as body descriptions, focusing on the facial expressions made by the characters. Again, these expressions are loaded with emotive meaning, and must be correctly described in order to allow the audience to interpret this emotion within the scene.

This feature is the second most used in *Hitchcock*, appearing 229 times. *The King's Speech* contains 68 verbs of this category, and *Los Abrazos Rotos* 30. The great difference between the English adaptation and the two Spanish texts is huge, and throughout the English text, it is possible to notice the emphasis given to the description of facial expressions of the characters.

The main expression described in all movies is the way characters look at others. There is a variety of verbs indicating this same feature in both languages. In *Hitchcock*, the verbs used are the following: *to look, to stare, to peek, to face, to glance, to gaze, to glare, to watch, to eye, to focus, to shoot (a look) and to lock (eyes)*. This shows a great level of specificity, since each of these verbs denote a distinct emotional feature. In this case, the precision in the description lies mostly on the verb; the modifiers may help on the description, but the core meaning is on the choice of verb. In *The King's Speech*, the verbs used are *bajar (la mirada), mirar, observar* and *buscar (con la mirada)*. In this case, they are not as specific as the English adaptation; the precision lies on the modifiers that express emotion. For example, this can be seen in the construction *los dos se miran con afecto y respeto*, which denotes the emotion not through the verb, but through the sentence as a whole and the direct description of the emotions. The same happens in *Los Abrazos Rotos*, where the verbs used are *bajar (la mirada), mirar* and *observer*, following the same pattern as the previous one.

Smiles are another facial expression featured in all movies, and again the English adaptation is much more specific than the Spanish ones. *Hitchcock* contain the verbs *to smile, to flash (a smile) and to smirk*, while both Spanish texts use only *sonreír*. The modifiers are again key to understand the specific expression in the Spanish adapted movies, giving the emotional value to the sentence and disambiguating the meaning. In this case, however, this lack of specificity may lie on the fact that, in the Spanish lexicon there is no much variation for the description of different smiles, and the only means to differentiate the different smiles is made through modifiers.

These two facial expressions mentioned above are the most frequent in all movies. The other verbs used indicate other facial expressions, such as frowns and mouth movements, which are not as specific as the previous ones, but also convey different types of emotions within the movies. However, the English adaptation remains more varied than the two Spanish ones, both in quantity and quality. As happens in the subtitles, the Spanish texts favour other syntactic structures to convey descriptions, and emotions in this case, such as adjectives and adverbs, which provide the audience with the specific meaning seen on screen. In addition, the translators chose to leave the interpretation of the emotions on screen to the audience, interfering as little as possible in this perception. However, the modifiers loaded with emotional meaning employed, especially in the Spanish descriptions, may deny this freer interpretation, conveying to the blind audience a more direct description.

4.2.3. Scenery description

The description of the scenery of the movie is a very important feature, since it gives the atmosphere, the location and any other information on screen that is not exclusive to characters but helps the audience to mentally create the imagery of the movie. This includes not only objects and locations, but also weather, colours, lights and any other feature of the screen. The latter includes fades of image, movements made by the camera and texts on screens read by the audiodescription narrator. All this information is necessary to the right conveyance of the plot, and therefore must be accurately described to the blind audience.

This category was subdivided into six subcategories, more specific depending on the purpose of the verbs used (see table 14). It is important to highlight that the different verbs on

this category are closely related to the plot, since these descriptions depend if the scenery is important to the audience or not, or if there is any screen feature throughout the movie or not.

	Hitchcock		The King's Speech		Los Abrazos Rotos	
	Number of verbs	%	Number of verbs	%	Number of verbs	%
Total of verbs	50	100	12	100	55	100
Object description	21	42,00	8	66,67	18	32,14
Light description	6	12,00	0	-	1	1,79
Weather description	1	2,00	1	8,33	1	1,79
Screen feature	19	38,00	3	25,00	20	35,71
Location description	3	6,00	1	8,33	15	26,79

Table 14 - Number of verbs in each subcategory of scenery description

Object descriptions are vastly used in all movies, since it is the most basic feature of scenery description. The verbs employed are in general accurate, straightforward and highly descriptive. Only two English verbs and two Spanish verbs are used twice throughout the corpus; the others are used only once throughout the movies, therefore there is no quantitative relevance regarding frequency of verbs describing objects. These descriptions in general point out to colour, form and position of the objects, as well as any important feature of it.

It is interesting to notice that, despite what can be anticipated, there is not much description of the location, that is, the place where the scene happen. Only *Los Abrazos Rotos* contains a relevant account of this feature, since it describes streets, apartments and rooms in which the movie takes place. In *Hitchcock*, the location description is only of the main characters' house and the recording set, whereas in *The King's Speech* only one room is described, a room that is relevant to the plot (see examples 24 and 25 respectively).

- (24) Alma swims in a ground pool surrounded by immaculate shrubs.
- (25) Es una gran sala de techos altos y grandes retratos de monarcas fallecidos colgando de sus paredes.

It is important to remember that audiodescriptions must be as concise and straightforward as possible since they must fit the pauses and silences of the movies. Consequently, it seems that it was the translators' choice not to focus on this aspect in order to favour other more important descriptions. Only those location descriptions that were important to the plot were described, leaving aside those that did not influence the story line.

The screen features are all those descriptions of camera movements and fades of image. The latter is the most frequent, and the verb used in English is *to fade*, used three times in the constructions *fade to black*. The Spanish counterpart used in *The King's Speech* is *abrir* in the construction *la imagen abre de negro* that is used only once. In *Los Abrazos Rotos* the verb used is *fundir*, in the constructions *funde a negro*, used six times. This indication, although not relevant to the plot directly, gives the audience the impression of a solemn scene, given that this is the purpose of this fading. Another screen feature is the appearance of superimposed text on screen that is read by the audiodescription narrator. The English AD uses *appear* in the construction *words appear*, while the Spanish ADS favour the use of the irregular participle *sobreimpreso*, which is more specific.

It is worth noting that in *Hitchcock* there are several descriptions of camera movements, with clear and direct indications of it. The audiodescription even uses the pronouns *we* and *our* to describe these movements, as can be seen in example 26. This reference to the audience does not occur in any of the Spanish movies of the corpus.

(26) As he walks away, we slowly move passed through the crapped old house and stop in a distinguished man.

4.2.4. Action description

The description of actions was the most used in all three movies, and they represent the highest percentage of verbs in the corpus. The verbs included in this category are all those that describe movements or activities made by objects alone or by characters, both alone and with objects. Here the agent of the action will determine in which subcategory the verb belongs to, as well as the patient, which were in all cases objects that suffered the action made by characters. Table 15 displays the frequency of each subcategory in each of the movies. In all movies, actions made by characters alone are the most frequent, followed by actions made by characters over objects and actions made by objects alone.

	Hitchcock		The King's Speech		Los Abrazos Rotos	
	Number of verbs	%	Number of verbs	%	Number of verbs	%
Total of verbs	583	100	358	100	618	100
Made by object	18	3,09	18	5,03	32	5,18
Made by character	363	62,26	263	73,46	479	77,51
Character over object	202	34,65	77	21,51	107	17,31

Table 15 - Number of verbs in each subcategory of action description

Regarding the verbs of actions made by objects, the great majority of verbs are used only once, implying that the level of specification and accuracy is high. In some of these actions, there is a human agent; however, the agent of the sentence is the object, not the character, therefore these verbs were included in this category. Example 27 illustrates this feature, where the car is

the agent, although it is implied that it is being driven by the character, and the verb *to travel* in this sentence was categorised as an action made by an object.

(27) Janet's Beetle travels through a brief passage fringed with ivy.

Still related to the sentence above, cars were one of the main objects described as performing actions. In *Hitchcock*, there is a small variety of verbs used for this description: *to stop*, *to continue*, *to travel* and *to pull*. In *The King's Speech*, there are two stances of actions performed by cars, which use *estar detenido* and *llegar*. In contrast, *Los Abrazos Rotos* contains a larger variety of verbs: *recorrer*, *detenerse*, *circular*, *llegar*, *arrancar*, *atravesar*, *arrollar*, *impactar*, *salir (desplazado)*, *dar (a la fuga)*, *reanudar (la marcha)* and *huír*. It is important to highlight that in the latter there is a car accident in the plot, which requires a more specific description, since there is no dialogue in this scene, only noises, being then necessary to describe the action on screen in detail. Therefore, this variety employed is due to the fact that the plot requires such type of description that is not present in the other movies. In addition, all these actions in *Los Abrazos Rotos* have the cars involved as agents, since the audience does not know the identity of the passengers of one of the cars. The way the sentences are construed and the car as agent are key factors for the correct understanding of the plot by the blind audience, giving them the same information conveyed through image to a regular audience.

Regarding actions performed by characters alone, the great majority is related to movement and position. This subcategory includes walking, standing, watching, stopping, and sitting, to name a few. These actions do not rely on any objects, and do not imply any body language, but only actions without any extra meaning. They are used throughout the movies to

indicate the behaviour of the characters within a scene, and the great majority of verbs used are specific enough to convey the correct concept.

Body movement is one of the features described through these verbs. In *Hitchcock*, the most frequent ones, in order of recurrence, are *to step*, *to sit*, *to turn*, *to enter*, *to approach*, and *to walk*. All of them are used mostly on the third person singular conjugation, but there are also stances using the gerund and the third person plural. In *The King's Speech*, the most frequent are *entrar*, *salir*, *dirigirse*, *sentarse*, *levantarse*, and *caminar*, also used mostly in third person singular, with occasional stances in gerund and plural. In *Los Abrazos Rotos*, the most frequent verbs of body movement are *entrar*, *salir*, *acercarse*, *llegar*, *levantarse* and *dirigirse*, following the same conjugation pattern as the previous one. Most of these verbs are coincidental among movies and represent common actions, without much specification and accuracy.

Regarding body position, in *Hitchcock* the verb *to stand* is the most frequent, used 32 times, usually in third person singular *stands*, but also present in gerund and plural. The second most frequent is *to turn*, used 17 times, also following the same conjugation pattern. In both Spanish texts, however, body position verbs are not as frequent, and none of the verbs is significantly frequent. There is no use of any Spanish translation of *to stand*, and only three stances of *girar*, the Spanish translation of *to turn*.

Finally, regarding actions performed by characters over objects, the verbs used denote a human agent and a material object as patient. In some cases, the object suffers the action made by the character; in other, the object is a vehicle for the action to be performed by the character. The most frequent type of verb in this category refers to characters taking or holding objects. For that matter, in *Hitchcock*, the verbs used in order of frequency for this action are *to take*, *to hold*

and *to grab*, three distinct verbs with very specific meanings within the context. In *The King's Speech*, the verb *coger* is used 12 times, *sacar* three times and the verb *sujetar* only once. In *Los Abrazos Rotos*, the verb *coger* is used six times and the verb *sacar* is used three times, being these the only stances describing this type of action. All the other verbs in this category are not statistically significant, and most are used in just a few stances depending on the need. Overall, verbs in this category are precise, but also modified by other structures on the sentences.

4.2.5. Emotional description

The direct description of emotions and mental states of the characters is a very important part of audiodescriptions, since the audience must understand the feelings being shown extra linguistically on screen. Although many emotions are intuitively described through body language and facial expression, in some stances this description is made directly through language that conveys the emotion itself. The main factor for this is to simplify the description, since to describe a facial expression or body language takes more time than the emotion already interpreted. This inference of the emotional and mental state of the characters is made by the translator, and must be accurate and straightforward. However, on the movies of the corpus, the direct emotional description was not as frequent as the indirect emotional description already analysed. This category includes any other verb that express feelings and emotions by itself, as well as the verb *to be* when followed by adjectives that convey emotions. In terms of quantity of verbs belonging to this category, *Hitchcock* contains 17 verbs, *The King's Speech* 26 and *Los Abrazos Rotos* 33.

Among the verbs used in the English adaptation, it can be found *to notice*, *to consider*, *to imagine* and *to admire*. Although these verbs represent cognitive processes, they are used within

the movie to express the inner mental state of the characters, not through some body or facial description, but through the direct description. In both Spanish movies, the counterparts of these descriptions are not as frequently used as in English, and not as varied either. The only worth mentioning verb in Spanish is *dudar*, present twice in *The King's Speech*, that describes a combination of body and facial expression, pointing out the mental state of the character directly.

It is interesting that the most frequent verb for the direct description of emotions in Spanish is *estar*, used 11 times in *Los Abrazos Rotos*; however, there is no stance of the verb *to be* being used for this purpose in the English adaptation. In the Spanish movie, this verb appears in structures such as *está preocupada*, *está cabizbajo y pensativo*, and *está indeciso*, where the actual emotion is being conveyed through the post modifier rather than by the verb itself.

4.2.6. Characterization

An important feature that must be transmitted to the blind audience is the characterization; that is, how the characters are dressed, their physical appearance and even which actors portrait these characters. By doing this, the adaptation to their needs is much more complete, and the audience can grasp the way characters resemble. Among the movies of the corpus, there is a significant difference in frequency of these verbs. *Hitchcock* and *The King's Speech* contain nine stances of verbs of characterization each, while *Los Abrazos Rotos* has 38 verbs of characterization.

In the English adaptation, all verbs of characterization refer to the clothing used by characters. The verb *to wear* is used eight times, in third person singular and in gerund, and the verb *to dress* only once, in the construction *dressed as Mrs. Bates*. The Spanish counterpart used in *The King's Speech* is *vestir*, used twice throughout the movie. In *Los Abrazos Rotos*, the verbs used to refer to clothing are *llevar*, used seven times, and *vestir*, used once. This difference in

frequency may lie on the fact that, in both *Hitchcock* and *Los Abrazos Rotos*, the plot includes the recording of a movie and descriptions of photo-shoots made by the characters, where the clothing is necessary to understand it.

The verbs used for the identification of the actors playing the characters are only used in the Spanish movies, with the verb *interpretar*, used in the participle *interpretado/a*, used three times in *The King's Speech* and eight times in *Los Abrazos Rotos*. It is important to notice that only the main characters have indications of the actors playing them. This form of characterization may be key for the audience to interpret and envision the characters throughout the movie, especially for those who lost their sight and know these actors. In addition, in the case of adaptations, where the dialogue in original language is the same as the audiodescription, the voice together with this indication of performer gives the audience a complete imagery of the movie, and a more realistic experience.

The verb *ser* is also present in the characterization, in structures such as *es morena*, *es su hermano*, and *es un hombre ciego*, to list a few. These verbs do not express a characterization, but help on the description, being used as auxiliaries to this description.

As seen through the analysis of the audiodescriptions, the difference in quantity and quality between movies varies mostly depending on the plot of each movie. The verbs used coincide with the features lost by the audience, and there was no verbal structure deviating from this necessity. In addition, the level of specificity and accuracy of the verbs used is in general coherent with the purpose of the description.

5. Conclusion

After the analysis of the corpus of SDH and AD present in the three movies, some general conclusions may be drawn. Regarding choice of verbs and their semantic role within the text, in general terms, it was possible to see that the verbs employed in the accessible forms of the movie correspond to the input lost by the audience. The SDH focus only on the sound information necessary to the correct understanding of the plot, as well as on the subtle extra linguistic features present in the characters' speech that are not captured by the deaf and hard-of-hearing audience. All the information being given is relevant, and the great majority of verbs are accurate and specific enough, factors that limit the possibility of ambiguity and redundancy. Similarly, the AD describes all visual information necessary, as well as characterisations, body language and actions performed on screen, giving the blind audience the possibility to understand the plot of the movie. There was no unnecessary stance during any of the movies, and in general, all the actions were described accurately enough.

Regarding the SDH analysed, it is clear that, quantitatively, the Spanish translation and adaptation of SDH favours the use of nouns instead of verbs, being the latter less frequent throughout the subtitles. In contrast, the English adaptation uses mainly verbs as contextual information tags, having only a few of them composed by nouns, adjectives and adverbs. In fact, only six tags had no verbs in *Hitchcock*, the English SDH analysed. This discrepancy may be due to the language itself, but also to the translators' choice, since there is no regulation regarding the choice of syntactic functions.

One of the frequent features that help in the specialization of the verbs in the SDH analysed is the addition of adverbs and adjectives, which modify the main meaning of the verb,

indicating and specifying the action being described. These post-modifiers can give a higher level of accuracy and differentiate one action from another throughout the movie. However, this combination of syntactic structures could be avoided by the use of more specific verbs that, alone, supply the need of a post-modifier. This simplification could decrease the amount of information being displayed on screen, facilitating the reading and the subsequent understanding of the movie.

In the case of contextual information tags that affect the line being uttered, categorized as manner of speaking verbs, it was seen that the use of the gerund form of the verbs was mostly favoured. This conjugation is key on the differentiation between manner of speaking verbs and non-verbal expressions, avoiding ambiguity on the description, since it suggests that the characteristic being described by the verb affects the line, that is, it is describing the way in which it is being uttered. To exemplify, the verb *screams* can signify a non-verbal expression when used alone, whereas *screaming* followed by the line suggests that the character is saying the line in a louder tone.

Regarding the AD of the movies, there was also a considerable amount of differences between the three movies. Since not all the verbs used in the ADs were analysed in depth, it is important to delineate some general findings on this matter. It is clear that there was a great variety of verbs used, which means a higher level of specialization and accuracy in the linguistic choice, given that the great majority of verbs were used once or twice throughout all the AD. This variety helps in the avoidance of ambiguity and redundancy, creating specific and unique descriptions relevant to the correct understanding of the movie.

Overall, the audiodescription verbs are less specific than the ones used in the SDHs, since they can rely on context and longer sentences, feature that is not possible in subtitles. However, as seen through the analysis, the English adaptation favours a more detailed description in most cases, employing more specific verbs and describing actions that were left aside in the Spanish movies. In contrast, the Spanish texts rely on the modifiers rather than on the verb to give the specific meaning, as happens in the SDH.

A remarkable feature found in the verbal analysis of the ADs was the conveyance of emotions and mental states, which are made directly and indirectly. A more indirect description was employed, since body language and facial expressions were favoured over direct mentions of emotions. This feature helps the audience to interpret the characters by themselves, as well as to avoid any interference from the translators' interpretations. Obviously, the description of the body language and the facial expressions, then, must be cautiously done to avoid ambiguities and misinterpretations.

There is one methodological aspect that must be highlighted in the analysis of the ADs. The use of an annotated corpus was of great value, since it facilitated the identification, categorization and analysis of the verbs. Since it is automatized, the results are reliable and easily studied, simplifying both the quantitative and qualitative analysis. This analysis would be challenging without this software, since the manual annotation would need much more effort and time to be completed, and the quantitative results would be subject to a higher level of error.

For future research, there is still much to be discovered in the field of accessibility. Regarding the present analysis, it is possible to foresee the necessity of a qualitative and experimental research regarding linguistic choice, taking into account the audience's opinion. It

is important to realise that the target audience is the main authority in the quality assessment of these accessible movies, and their opinion must be taken into account in the development of a normalised linguistic choice. Since many differences were seen among the adaptations, an experiment can be developed in order to determine which of these choices made by the translators is more welcomed or understood by the audience. In SDH, the preference or not in using verbs can be tested, in order to determine which syntactic function is more suited for the contextual information tags in each language. In the AD, the degree of specialization and the quantity of information described can be also assessed by an audience, in order to determine their acceptance, as well as the inference or not of emotional and mental states of the characters.

In addition, the previously mentioned issue of the description of emotions can be further explored, in order to determine how the audience interprets these descriptions and if it matches the actual emotion being conveyed within the movie. This feature is closely linked to the cognitive development of impaired audiences, a study that was not yet performed in the field of accessibility. It would be interesting to analyse how blind and deaf people interpret the world cognitively, and apply these findings to the accessible adaptation, considering their special needs and perceptions.

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