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Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Audio Description; Editorial page; Title page; LCC data; Dedication page; Table of contents; Introduction. From source text to target text ; 1. The project ; 2. The partners ; 3. The book ; 4. The film ; 5. The chapters ; References ; Film references ; Chapter 1. Audiointroductions ; 1. Literature review ; 2. Audiointroduction for Inglourious Basterds ; 3. Strategies ; 3.1 The process ; 3.2 Characters ; 3.3 Locations ; 3.4 Visual style ; 3.5 Background information ; 3.6 Synopsis ; 3.7 Putting it all together ; 4. Language ; 5. Conclusions and suggestions for further research ; References Film references Chapter 2. Intertextuality ; 1. Introduction ; 2. Verbal intertextuality and Inglourious Basterds ; 3. Nonverbal intertextuality and Inglourious Basterds ; 4. Context of situation and context of culture ; 5. Author intent and audience interpretation ; 6. Intertextuality and Tarantino ; 7. Conclusion ; References ; Film references ; Chapter 3. Textual cohesion ; 1. Theoretical introduction ; 2. Inglourious Basterds. Initial comments ; 3. Audio description of Inglourious Basterds ; 4. Another example text - The English Patient ; 5. A longer perspective ; 6. Conclusion

References Film references ; Appendix 1. Original screenplay of The English Patient ; Appendix 2. Long-term cohesion in continuous and discontinuous phases (IngLOURIOUS BASTERDS) ; Chapter 4. Spatio-temporal setting ; 1. Introduction ; 2. Examples: Analysis ; 3. Theory and bibliography ; 3.1 Literature on the audio description of spatio-temporal settings ; 3.2 The narratological take on spatio-temporal settings for AD ; 3.3 The basic components of spatio-temporal settings ; 3.4 The construction of spatio-temporal settings by the author ; 3.5 The reconstruction of spatio-temporal settings by the audience 4. A possible strategy for audio describing spatio-temporal settings ; 5. The language ; 6. Conclusion ; References ; Film references ; Chapter 5. Film language and tools ; 1. Introduction ; 2. Analysis of the examples ; 2.1 Aesthetic breaks ; 2.2 Split screen ; 2.3 Sharp scene cuts ; 2.4 Parallel editing ; 2.5 Close-ups ; 2.6 Slow motion ; 2.7 Camera pedding ; 3. Theory and bibliography ; 4. AD strategies: Alternative possibilities ; 4.1 Aesthetic breaks ; 4.2 Split screen ; 4.3 Sharp scene cuts ; 4.4 Parallel editing ; 4.5 Close-ups ; 4.6 Slow motion ; 4.7 Camera pedding ; 5. Concluding remarks ; References ; Film references ; Chapter 6. Audio describing text on screen ; 1. Text on screen in IngLOURIOUS BASTERDS: An introduction ; 2. Text on screen in audio description: Guidelines and research ; 3. Text on screen and AD: Possible strategies ; 3.1 Logos and credits ; 3.2 Inserts or superimposed titles ; 3.3 Various types of text on screen ; 3.4 Subtitles ; 4. Conclusions ; References ; Film references ; Chapter 7. The importance of sound for audio description ; 1. Introduction ; 2. The opening scene ; 3. AD as a type of audiovisual translation

Sommario/riassunto

Audio description (AD) is a narrative technique which provides complementary information regarding the where, who, what and how of any audiovisual content. It translates the visuals into words. The principal function of this ad hoc narrative is to make audiovisual content available to all: be it a guided city tour of Barcelona, a 3D film, or a Picasso painting. Audio description is one of the younger siblings of Audiovisual Translation, and it is epigonic to the audiovisual translation modality chosen. This book is the first volume on the topic written in English and it brings together an inte
