

Practice Report: How Can the Audio Description of Screen Adaptations Benefit from Literary Works? A Pedagogical Proposal Illustrated by *The Queen's Gambit*.

 Paula Igareda 

Universitat Pompeu Fabra

Citation: Igareda, P. Practice Report:
How Can the Audio Description of
Screen Adaptations Benefit from
Literary Works? A Pedagogical Proposal
Illustrated by *The Queen's
Gambit*. Journal of Audiovisual
Translation, 8(1), 1–15.
[https://doi.org/10.47476/jat.v1i1.2018.
259](https://doi.org/10.47476/jat.v1i1.2018.259)

Editor(s): B.Arias Badia &
P.Zabalbeascoa

Received: January 13, 2023

Published: March 17, 2025

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Abstract

This report presents a pedagogical proposal for trainers to lead an in-class exercise with trainee audio describers to support students in source text analysis, understanding film narrative, and its transposition into audio description. It uses the novel *The Queen's Gambit* (Tevis, 1983) and its adaptation (Frank, 2020) together with its English and German ADs to propose the literary text as an important source, along with the audiovisual one, for the text analysis (understanding the plot, pacing and timing, character development), terminology and narrative cohesion.

This approach can be used as a pedagogical resource for training future AD professionals, working with disciplines that complement each other and create new synergies with satisfactory results, such as literature, screen adaptation, audiovisual translation, and media accessibility.

Key words: audio description, film adaptation, audiovisual translation, novel, cinematographic language.

Introduction

This report provides a general pedagogical proposal for the AD of audiovisual productions based on literature and uses the example of *The Queen's Gambit* to illustrate the proposal itself (henceforth, the proposal). The proposal is based on two principles that previous studies have already stated: first, if the novel is well-known and has been read by the end users, they are partially familiarized with the story (Aijmer & Simon-Vandenberg, 2004) and their experience is more agreeable in terms of reception; and second, using the novel as a source may make the task of the audio describer easier if used as part of the research required to create their AD (Pérez Payá, 2016; Posadas Rodríguez, 2010).

The recommendation of using novels as a means of documentation was stated on the first day of an introduction to AD class in an MA course at the Autonomous University of Barcelona (UAB) when the opening scene of *Harry Potter and the Philosopher's Stone* (Columbus, 2001) was screened. The reaction of a large part of the class was extraordinary: they remembered, through the AD, passages they knew from the novel. In this screening, the students heard the Spanish AD of Albus Dumbledore – one of the main characters of the film – for the very first time, which reproduces the style and lexicon of the novel. This experience in class was key to developing this proposal.

The proposal sees AD as a modality within Audiovisual Translation and Media Accessibility (ADLAB PRO, 2017b), a form of intersemiotic translation that consists of a transition from a multimodal text, which may contain a lot of information at the same time, both visual and aural, to a verbal narration that is linear. In other words, “a unique form of communication that captures the visual elements of a source text and translates them into spoken words” (Perego, 2019, p. 114). According to Soler Gallego (2013), AD is an intermediate, intermodal and intersemiotic mode of translation, from the point of view of communication. In terms of the transmission channel, the guidelines for AD specify two types of content to be audio described: visual and aural (Soler Gallego, 2013, p. 22).

In direct relation to the aspects discussed so far, this proposal and the material it proposes are also interesting as a clear case of intermediality. In this regard, Rajewsky (2005) distinguishes three fundamental forms of intermediality: as a medial transposition (as in film and literary adaptations); as a media combination (which includes phenomena such as opera, performance, film, theatre, comics, and so forth); and as an intermedial reference (when references are made in a work through evocation or imitation, such as zoom shots and fades). According to Soler Gallego (2013), AD belongs to this third type as it designates both an intersemiotic communicative process and the product of that process and constitutes a phenomenon of indirect intersemiosis in which the verbal mode is used to refer to a visual mode.

When examining the AD scripts, the proposal echoes Aijmer and Simon-Vandenberg (2004, p. 1783) and how they stress the importance of context: the way a user understands the AD message is affected by what the AD says and by “the mental states (what is known or believed)” brought by the user to the experience. By viewing the screen adaptation, it was found that there are numerous

frames that reflect certain descriptions from the novel, preserving many of the representative features of the literary text. In this regard, the intention of this report is to present a pedagogical proposal that might be useful for trainee audio describers: first, it analyses how the audiovisual adaptation might be classified. Then, it studies the type of language used in its ADs in English and German. Finally, it proposes a series of settings in which the novel could be used to support students in understanding film narrative and its possible transposition to AD. Turning to the novel as a source of possible detailed descriptions of characters, settings, and actions is a time-consuming exercise, but this proposal is meant for training. Therefore, it will attempt to demonstrate the link that exists between the three texts – the novel, the series, and AD – and how, just as the novel benefits from the popularity of its adaptation, the AD can also benefit from the literary text on which the show is based, given the right conditions.

The proposal uses *The Queen's Gambit* for illustration. Directed by Scott Frank and released in late October 2020, the series became a mass phenomenon, the most-watched series on the streaming television platform so far (Miller, 2020). Playing chess has never been so appealing. In the United States alone, this led to a 600-fold increase in sales of the book, published in 1983, on which the series is based (Cabaleiro Larrán, 2021). The importance of this phenomenon showcases the positive consequences that screen adaptations can have on novels. The author of the novel, Walter Tevis, may not be a classic writer, but he does have a few highly successful works, such as *The Color of Money* (1984) and *The Man Who Fell to Earth* (1963) to his credit, which were also adapted for the cinema and are part of the legacy of the culture and time in which they are set.

1. Screen Adaptation

Written literature and audiovisual fiction can be seen as being at odds, manifesting two systems of communication and two forms of artistic expression. However, they also have points of convergence and the same purpose: to tell a story for two different audiences through images or words (Carlucci, 2016). The adaptation of a novel to the screen involves, from the very beginning, a complex act of interpretation, so this paper draws on film studies (García Luque, 2021) that analyse adaptation as a translational process and that consider screen adaptation to be a crucial part of contemporary creative industries (Cattrysse, 2014; Perdikaki, 2018). According to Cañuelo (2009), a method for analysing film adaptations should focus on the basic elements of the story: theme, subject matter, core functions, narrative voice and point of view, time, space, characters, tone and music.

Regarding the work that has been chosen to illustrate the proposal, *The Queen's Gambit* tells the story of Beth Harmon's life, an orphaned girl who becomes a chess prodigy in the Cold War era. The novel is considered a *Bildungsroman* and covers themes of adoption, feminism, chess, drug addiction, respect, relationships, ambition, self-destruction, and alcoholism. It is a thriller and a game novel. It is not a love story; it is about a character who struggles to connect with people and about her relationship with chess and drugs.

The seven-episode series is, according to Wagner (1975, p. 222), a transposition “in which the novel is given directly on the screen with a minimum of apparent interference”. Even so, there are some differences, such as Beth’s appearance, which is analysed in section 3. Although the novel was published in 1983 and delves into the period of the 1950s and the Cold War, its adaptation from the point of view and context of 2020 does not seem significant in terms of distortions due to temporal or socio-political distance. The depth of many relationships is conveyed in a more thorough way on the screen, by expanding and adding more elements than those in the original book – they take more space and time –, such as the one Beth has with Townes and her visualizing the chess pieces on the ceiling, under the influence of tranquilizers. These features are created for the series. In the novel, Beth sees the game unfold in her mind’s eye by simply closing her eyes. Regarding the style, the novel has a direct narrative style, full of short sentences, narrated by an objective third-person narrator in the past tense. Its style is tougher, and the addictions are stronger, while the series is more narrative, descriptive and “especially appealing for its cinematography and production design” (Doggers, 2022). More detail and specific aspects of adaptation are further developed in section 4, e.g., narrative elements, character portrayal, music, and action.

2. AD and the Scripting Process

The creation of an AD is a complex and time-consuming process. As Perego (2019) points out, although each company follows its own guidelines, the process, by and large, follows the same pattern everywhere: analysis of the product, writing, rewriting, editing of the description, the timing of the AD script, and final editing. The scripting process of AD for films has already been studied, and results show that it resembles operations involved in both writing and translating (Jankowska, 2021). In the same vein, Posadas Rodríguez (2010) examines the AD process from the reception of the assignment to its final delivery and gives a series of tips on the steps to be followed by the audio describer. What is relevant in this paper is her recommendation to seek information about the product, including the novel on which the product is based. Therefore, it is not new to think that there is a need to link the three texts – novel, series, and AD – and that AD benefits from this linkage in the process. However, to the best of my knowledge, this recommendation has not been put into practice when training future AD professionals.

While there seems to be some consensus on the wording and style of AD, there appears to be less on whether these descriptions can be interpretative or neutral. Much has been said and studied about this in the past (ADLAB PRO, 2017a; Mazur & Chmiel, 2012; Orero, 2012; Rai et al., 2010), and it is clear that “audio describers are also viewers. This means that the filmic story as told by audio describers will always be their own interpretation of the film. Different audio describers will produce (somewhat) different audio descriptions” (Remael et al., 2015, p. 15). According to Remael (2012), users create their own personal variant of a film based on their knowledge, prejudices and assumptions. AD should allow users to do the same and this proposal intends to go further and aims to provide an alternative mode of engaging with the audiovisual product (as proposed by Chottin &

Thompson, 2021) by taking the novel as supporting material and avoiding just the (ableist) audio describer personal perspective.

3. A didactic Proposal for the Training of ADs

Rai et al. (2010, p. 4), in their comparative study of AD guidelines from different countries, conclude that there is some agreement as to what information in the visual, non-verbal mode should be audio described, including the questions of the “when”, “where”, “who”, “what” and “how”, responding to the logic of the mental models in story reconstruction (Fresno, 2016; Remael et al., 2015). This same order of prioritization will be followed in setting out examples, together with the Audio Description Crisis Points by Mazur (2017), who identifies 14 key aspects, such as setting the scene, describing, introducing and naming characters, flashbacks and scene switches, camerawork, facial expressions, gestures, culture-specific issues, music, text on screen, complex and graphic scenes, intertextual references and secondary elements.

Two things about this screen adaptation that benefit this proposal can be highlighted. Firstly, the adaptation is a transposition, and every passage of every chapter is captured on the screen, which allows audio describers to turn to the literary text in search of a proposal for the AD text. Secondly, the “stylish early episodes unfold at their own deliberately slow pace” (Associated Press, 2020), and, in general, the long takes allow the sound to be integrated with the AD in this careful construction between drama and thriller. This pace imitates Tevis’ style to the millimetre, which builds his narrative, slowing down each moment and showing every detail.

Taking all the above into account, the proposal involves, in its methodology, the following steps. First, the novel is read, and its adaptation is viewed. Second, the most representative excerpts are selected from both the novel and the ADs in accordance with the principles cited by Mazur (2017) and those proposed by the ADLAB project (2017a): spatio-temporal settings, characterization, action, movement and sound. These excerpts correspond to passages that the screen adaptation has closely transferred. In order for this proposal to be used to train future audio describers working with screen adaptations, the following three sections correspond to the main elements to be considered in the decision-making process of an AD. In these sections, excerpts from the novel will be compared with the existing English and German ADs, first, to help students analyse the novel text; second, to examine the screen adaptation; and third, to study the existing ADs to understand the filmic narrative and cohesion and terminology. The logical order of training would be to read the novel first and then view the screen adaptation (with or without AD at first). The trainer should select the most illustrative fragments (such as some of those shown below) for the trainees to carry out the proposed analysis and progressively acquire the expected learning outcomes.

3.1. Understanding Spatio-Temporal Settings

Every story has a specific spatio-temporal setting through which the characters and their actions move, and the AD should mention the time of day the scene is set in, the season of the year, the place, and the perspective, if time and sound gaps permit. These narrative elements may or may not be presented in chronological order. Moreover, the setting can be global (e.g., a mountain range) or local (e.g., an interrogation room), as a background to the action or with a narrative/symbolic function, and it can be real or unreal, new or known, presented explicitly or implicitly, related to the characters and their actions (Remael et al., 2015).

In the case of *The Queen's Gambit*, two moments have been selected that illustrate descriptions of the space and time in which the characters are placed. In the first example (Example 1), there is a moment where the adaptation has the sole company of quiet extradiegetic background music. Although correct, neither of the ADs describes the “when”. The two ADs tend towards a description that leads the end user to a very specific type of space (massive, elegant, opulent), while the novel describes this same space with a rich and elaborate lexicon, aesthetically capturing the beauty that allows the readership to picture the place for themselves. In this case, trainees could practice extracting key details from these descriptions through that robust vocabulary and learn how to use descriptive language effectively and translate those key details into concise ADs.

Example 1.

Chapter 5 – Episode 3 [TCR 00:01:32–00:02:28]: Gibson Hotel (Cincinnati)

NOVEL	Its size and bustle, the bright chandeliers in its lobby, the heavy red carpeting, the flowers, even the three revolving doors and the uniformed doorman who stood beside them were overwhelming. (...) There were two big windows overlooking Fourth Street with its rush hour traffic. It was a crisp, cold day outside. Inside they had this thick-carpeted room with the big white bathroom and fluffy red towels and a huge plate-glass mirror covering one wall. There was a color TV on the dresser and a bright-red bedspread on each of the beds. Mrs. Wheatley was inspecting the room, checking the dresser drawers, clicking the TV on and off, patting away a wrinkle on the bedspread.
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AD ENG	(...) in a massive hotel lobby. (...) Alma gazes around the opulent space with a grin. (...) Ornate furniture stands atop an elegant rug that covers most of the floor. Alma steps toward a chair and rubs her hand against the upholstery. (...) Alma kneels in front of a TV situated beside a desk. She rises, then sits on one of two identical luxurious beds stationed against the far wall.
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AD GER In einer eleganten Hotellobby (...) Alma sieht sich um, streicht über die Rückenlehnen eines hellen Ohrensessels und haucht sich vor ein Fernsehgerät. (...) Lächelnd erhebt sich Alma und setzt sich auf das Ende eines Bettes. Mit flachen Händen streicht sie über den glänzenden Bettüberwurf.

AD GER (back translation into English) In an elegant hotel lobby (...) Alma looks around, strokes the back of a bright wing chair and huffs to a television set. (...) Smiling, Alma rises and sits on the end of a bed. With flat hands, she strokes the shiny bedspread.

In example 2, the park is the protagonist of the scene, before and after one of the tensest scenes of the climactic game between Beth and Borgov, and it is a political and social portrait of the time in Soviet Russia, while at the same time functioning as a symbol of the protagonist's triumph after the narrative tension that the reader experiences in the pages before the end of Chapter 14. In this case, the ADs indeed show a great difference between them. The English one is much less deep and rich in its descriptions, while the German one succeeds in conveying – albeit always partially, despite sufficient time – not only the park itself together with the chess players but also the era that the novel wishes to depict. Regarding the context, when trainees study these descriptions, they can learn to highlight the most significant elements of the setting and time that affect the narrative. In this case, reading the novel helps trainees understand how to develop a sense of pacing and timing. At the same time, comparing the novel and ADs makes students practice summarizing long passages concisely and learn to time their AD to fit within natural pauses in dialogue and action on the screen adaptation.

Example 2.

Chapter 14 – Episode 7 [TCR 00:31:31–00:31:58 + 00:38:15–00:38:50]: Park in Moscow

NOVEL (...) beyond the boulevards was a park dense with trees. (...) she walked across the boulevard and went down a narrow street to the park.
(...) The rain had ended and it was a pleasant day with the sun high in the sky and the enormous buildings that lined the street looking a little less prisonlike in the sunshine. The park was partly forested and had along its lanes a great many cast-iron benches with old people sitting on them. (...) abruptly found herself in a large square with flowers growing in little triangles dotted here and there. Under a kind of roofed pavilion in the center, people were seated in rows. They were playing chess. (...) Here it was a large crowd of men filling the barn-sized pavilion and spilling out onto the steps of it. (...) The sun was still high, and the city below looked far

	lighter and more cheerful than Moscow was supposed to look. The distant park (...) was bright with green (...) the forested park (...) Sunlight filtered through the trees.
AD ENG	Beth walks on a park path. (...) She approaches a plaza filled with people playing chess at tightly packed tables. (...) along a path lined with benches. (...) Old men play chess at the tables throughout the Plaza.
AD GER	spaziert Beth an einem Park entlang. (...) Hinter einer Fassade erstreckt sich ein sandiger Platz mit 3 Reihen von etwa 30 Klapptischen, an denen Männer mit Mützen und in dicken Mänteln Schach spielen. (...) Sie kommt in den kahlen winterlichen Park (...) Auf einer Bank liest ein Mann rauchend Zeitung. Rings um den Park erheben sich Gebäude im sozialistischen Klassizismus Stil. (...) nähert sich dem sandigen Platz mit den Schachklapptischen. Links und rechts der Tischreihen ragen blattlose Bäume in den gräulichen Himmel empor.
AD GER (back translation into English)	Beth walks along a park. (...) Behind a façade stretches a sandy square with 3 rows of about 30 folding tables where men in caps and thick coats are playing chess. (...) She enters the bare wintry park (...) On a bench a man is reading a newspaper, smoking. Around the park rise buildings in the socialist classicism style. (...) approaches the sandy square with the chess tables. To the left and right of the rows of tables, leafless trees tower up into the greyish sky.

Other examples to train the AD of spatio-temporal settings would be the description of the basement where Mr. Shaibel teaches Beth how to play chess (Chapter 1) and the cities and places where the protagonist lives or to which she travels, such as the Methuen orphanage (Chapters 1, 2, 3), Alma and Allston's house (Chapters 3, 5, 12), New York (Chapters 5, 11, 12), Paris (Chapters 12, 14) and Moscow (Chapter 14). In all these cases, analysing the novel contributes, as mentioned above, to trainees' understanding of the context in which the story is set, to capture and convey this atmosphere in their possible ADs and compare that with the existing ADs, to consider the spatial relationships between characters and objects in the setting, and to be aware of the importance of maintaining consistency and continuity in their descriptions.

3.2. Understanding the Characters

The characters and their actions are an essential part of the film narrative that drive the story forward. They have a physical body but also attributes (skills, attitudes, habits and tastes). The portrayal of the characters is constructed from the visual elements (appearance, complexion,

costumes, make-up, gestures, facial expressions, etc.) that are conveyed through the visual channel; and from the audio elements: what they say and how (syntax, lexicon, dialect, but also through paralinguistic elements, such as voice type, tone of voice, timbre, intonation, rhythm) (Díaz Cintas & Remael, 2007; Remael et al., 2015). Characters can be new or familiar, they can be used as a temporary instrument, they can be related to others, they can be authentic or fictional, real or unreal, and they can have a symbolic function (Remael et al., 2015). Characters' names should be given when they first appear on screen unless keeping their identity a secret is essential to the development of the plot (Mazur, 2017). In the material of this proposal, the AD lets the dialogues present the names of the characters.

Lastly, facial expressions, gestures and body movements are not always easy to “read”, but they are essential for the audience to understand the narrative thread and could lead to the controversy of whether they should be described objectively or whether emotions should be mentioned, even if this involves a risk of subjective interpretation (Mazur, 2017).

In *The Queen's Gambit*, the first paragraph of the first chapter of the book opens with a description of a photo with the first portrayal of Beth: “Even then, she was clearly plain” (Chapter 1). Somewhat later, in a conversation with her partner Jolene, Jolene tells her: “You are the ugliest white girl ever. Your nose is ugly and your face is ugly and your skin is like sandpaper. You white trash cracker bitch” (Chapter 1). She herself feels ugly: “Beth felt ugly, sitting there on the bench beside her. Pale and little and ugly” (Chapter 2) and “Abruptly she saw herself as a small unimportant person—a plain, brown-haired orphan girl in dull institutional clothes” (Chapter 2). Another relevant example is given in Chapter 3:

Sometimes when Beth saw herself in the mirror of the girls' room between classes, with her straight brown hair and narrow shoulders and round face with dull brown eyes and freckles across the bridge of her nose, she would taste the old taste of vinegar in her mouth. The girls who belonged to the clubs wore lipstick and eye shadow; Beth wore no make-up and her hair still fell over her forehead in bangs.

The degree of specificity in the English AD is reduced compared with the German AD, which is much more extensive. The first description of Beth appears in the first few minutes of the first episode and only has time to comment: “a young red-haired girl with bangs”, similar to the one in the German AD: “eine etwa 9-jährige mit rottem Haar” [an approximately 9-year-old with red hair]. Beth has previously appeared as an adult, and she is only described as “a young red-haired woman” and later in episode 2 as “a now teenage Beth”. However, the German AD goes a step further than that: “eine junge Frau Anfang 20” [a young woman in her early 20s], and “Sie hat große Augen und rote Haare” [She has big eyes and red hair] plus “Sie hat ein schmales Gesicht mit hohen Wangenknochen und geschwungenen Lippen” [She has a narrow face with high cheekbones and curved lips].

The transformation of the character begins in the middle of the novel: “Beth becomes reasonably attractive by learning to play chess and then excelling at it” (Miller, 2020). In Chapter 4, after winning a game, we read:

She looked at herself in the mirror, under the harsh lights, and saw what she had always seen: the round uninteresting face and the colorless hair. But there was something different. The cheeks were flushed with color now, and her eyes looked more alive than she had ever seen them. For once in her life she liked what she saw in the mirror.

And later in Chapter 5: “At sixteen she had grown taller and better-looking, had learned to have her hair cut in a way that showed her eyes to some advantage, but she still looked like a schoolgirl”. This is also apparent from the comments of the people around her, such as Townes and his “You’ve even gotten good-looking” (Chapter 6, Episode 3 TCR: 00:27:51) or Jolene “You’ve lost your ugly” (Chapter 13).

The portrayal of Harry Beltik, the best player in the tournament held at the end of Episode 2 (TCR 00:54:20–00:58:05), Chapter 4, is another relevant example. Beltik is an insolent character, he has a peculiar physique, and the adaptation is very faithful to the detailed descriptions in the novel in terms of his teeth, his relaxed appearance, his mocking smile, and his continuous and unpleasant yawning: “his teeth were bad, with dark stains and several empty spaces, and that his neck wasn’t properly shaved” (Chapter 4). Since the pace of this series is slow and has plenty of spaces without relevant sounds where AD can find its place without overwhelming the listener, this is a perfect example in which the AD could have benefited from the detailed descriptions in the novel, but it does not. The case of Benny Watts [(Chapter I, Episode 3 (TCR 00:32:55–00:37:38))] is somewhat different from the case of Beltik because the ADs provide a couple of descriptions, in addition to his clothing, that cover his most characteristic physical features, such as his hair, eyes, height and gait.

Despite the fact that in the adaptation the relationships are more complex than in the novel, the literary text contains rich portrayals of many other characters that appear as important pieces of the plot and that the trainee could use for the AD, such as the characters of D. L. Townes (Chapters 4, 6), Alma Wheatley (Chapter 3), Mr. Shaibel (Chapter 1) and Vasily Borgov (Chapters 12, 14). In this case, when understanding and analysing characters, the novel provides extensive details about characters' physical features, such as skin and hair colour, height, build, facial characteristics, and clothing, about their actions and behaviours, about their non-verbal cues and body language, and how the characters develop over time. Trainees can practice reading the novel to identify the most crucial aspects of these descriptions, compare them with the existing AD and apply them into ADs if necessary.

3.3. Understanding Action, the Movement, and the Sound

In the images there is movement, changes, and actions that have to be selected and translated (Matamala, 2019). In addition, there are also sound effects that are difficult to identify and need to be described (Szarkowska & Orero, 2014). As already mentioned, the pace of the screen adaptation of *The Queen’s Gambit* is deliberately slow, which is a privilege for the task of audio describers as they have more room and time to add the AD without the restrictions usually found in other fictional products. Like many other audiovisual products, sound effects and music are mainly used to create the right mood, although they could also portray spatial or temporal settings, emphasize or diminish

realism, create suspense, or even define a point of view. Sound (diegetic or non-diegetic) can guide users' attention, and AD is part of the soundtrack. In the case of the adaptation, the soundtrack by Carlos Rivera is full of songs (from jazz to pop music) that are woven into the plot and perfectly complement scenes from the 60s and 70s.

Another key element in AD is the action and how it unfolds, with chess being a key catalyst in the case of *The Queen's Gambit*. In the novel, the author thanks the people who helped him in his approach to the game of chess. Due to the complexity of the game, and thanks to the detail, precision and accuracy of the depictions in the novel, it could be useful to use Tevis's capacity to express the game and properly use its terminology in a way that can help the AD script. Thus, it does not get lost in other people's interpretations and meets the needs and interests of the public who do understand the game and want accurate descriptions, especially in an adaptation where so much time is spent on showing chess moves. The chess game depictions are very rich in both ADs, most probably because of the flexibility given by the rhythm of the series enabling many complex and colourful ADs, and because of the concern for the genre that the audio describers have also aimed to preserve. In this case, trainees could analyse both texts to learn how to proceed in such cases.

When dealing with and understanding action and movement, trainees can analyse the novel and learn how it handles pacing in action scenes, match these descriptions to the rhythm and flow of the scene in the adaptation, and ensure that the AD aligns well. Students can also expand their vocabulary and use language that conveys action and movement effectively. In turn, if trainees analyse the ADs, they will learn how to fit AD to leave space for the sensory details that accompany actions and movements.

4. Conclusions

This report develops an idea for training future audio describers as a didactic proposal in case the audiovisual text the trainees are working on is a screen adaptation with a similar level of adaptation to the material proposed as an example here. Despite recommendations made by experts in the field of the need to unite the three texts – novel, series, and AD – and that AD could benefit from this, it has not been put into practice when training future AD professionals, and this proposal wanted to take this opportunity and try to implement it after the positive experience in the classroom with the very good reception of *Harry Potter* AD by students who were familiar with the material.

This work presents a pedagogical initiative that illustrates how much can be squeezed from a novel and its comparison with the existing ADs as an in-class AD exercise, with the main learning outcomes being a deeper understanding of the film narrative, plot and characters' development, and complex narrative structures, having an extensive cultural and historical context, and a greater sense of pacing and timing. This didactic initiative can also be used to stimulate creativity and imagination, understand key elements of the story, learn descriptive language, effectively convey visual and contextual information and describe shifts in time and space. When trainees compare novels, screen

adaptations and professional AD, they can get constructive feedback for their own practices. The proposal's potential usefulness is clear, given the substantial increase in screen adaptations in recent years, and it seems to be growing.

The report projects an alternative approach to AD training, closer to narrative and cinematic AD proposals (Bardini, 2022), in which the AD could, in some way, reflect the author's intention. Using the novel as a supporting tool when learning AD could help end users feel closer to the adaptation if they already know the literary text and even motivate trainees in reading. Despite all the possible obstacles that may arise, this approach is an example of the synergy between the three main texts of the study: literary, screen adaptation and audio described.

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