AUDIO DESCRIPTION (AD) AND MULTIPLE LEVELS OF MEANING IN FILMS
A functionalist perspective

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Abstract – This paper reports on the preliminary results of a contrastive analysis of Spanish and Italian audio description (AD) scripts provided for the drama film *Murder on the Orient Express* (Branagh, 2017). Looking at the AD practice as a form of intersemiotic translation, the study aims at enquiring into the extent to which the linguistic choices made to transpose the visual, non-verbal signs of the film manage to convey the implicit, connotative meaning of the audiovisual source text (i.e., the film). Functionalist theories of translation were adopted as the analytic criterion for data analysis and interpretation of results. Preliminary results suggest that the choice of the linguistic items to adopt in AD may be guided by the communicative aim detected for the film scene to be audio described.

Keywords: Audio description; functionalism; audiovisual source text; cinematic meanings; communicative aim.

1. Introduction

Audio description (AD) can be defined "an aural-verbal narration that makes use of the original verbal-aural and non-verbal-aural modes of the film" (Remael, Reviers 2019, p. 262). Within the last decades, the practice of AD has made its way into the field of Audiovisual Translation Studies (AVT Studies). As summarized by Jankowska (2015, p. 19), AD and AVT share some compositional elements, such as accessibility (Szarkowska 2011), multimodality (Braun 2008) as well as time and space restrictions (Bourne, Jiménez Hurtado 2007).

AD also seems to share some constitutive elements with the general, broader field of translation. In the latter, an ongoing debate discusses the conceptualization of the role of the translator in terms of levels of intervention in the text. Within this context, proposals are being made to reconceptualize the role of the translator's creativity, in order to create "texts *meaningful for a particular readership in a particular moment*" (Katan forthcoming, emphasis added).

In a similar vein, in the field of AD, scholars investigate the effects produced by alternative approaches to the objective verbalization of visual contents, despite assessing whether a linguistic expression is objective or subjective is not always an easy task (Mazur, Chmiel 2012, pp. 174-175).

The current debate sees a tendency towards objectivity and denotation advocated by manuals and guidelines (Benecke, Dosch 2004; Blindsight Project 2014; Rai *et al.* 2010, Snyder 2010), in opposition to stances contemplating more interpretive strategies of verbalization in AD scripting. Recent research has shown that theorising a continuum along which AD style can be located should be preferred to the dichotomic opposition between objectivity and subjectivity in verbal rendering (Kruger 2010; Palmer, Salway 2015).

Among the approaches to AD that counteract a merely denotative style, several studies support the choice of items referring to the characters' emotions and subjectivity in the AD script (Jekat, Carrer 2018; Ramos Caro 2013; Szarkowska 2013; Udo, Fels 2006); while other scholars aim to assess the feasibility of using cinematic language in AD (Bardini 2017, 2020; Fryer, Freeman 2013; Perego 2015; Walckzak, Fryer 2017).

The issue of content selection and style in AD has also been tackled through the lens of functionalism. Reviers (2012) applies functionalist criteria to the analysis of a Dutch theatre play, highlighting the difficulties that could arise in writing an AD script when the communicative function of the play is in focus. Vercauteren (2014) underlines the relevance of identifying the function(s) of the audiovisual source text, in the light of the elaboration of an AD that transposes contents accordingly.

Bardini reports on the findings of a reception study that provides information on the participants' opinion; preliminary results suggest the feasibility of functionalism as a framework for the creation of AD. Functionalist criteria are deemed to be of use, as they allow the audio describer to take into consideration the audience's needs and preferences, along with the most relevant features of the source text (Bardini 2017, p. 67).

Lastly, Mazur (2020) proposes a taxonomy of multimodal text types that stems from Reiss' classification. She distinguishes between informative, narrative, expressive, persuasive and entertaining multimodal texts, arguing that the identification of their predominant functions "can be relevant from the point of view of AD" (Mazur 2020, p. 229).

The studies mentioned so far resort to functionalist theories of translation as the preferred theoretical framework, conceiving the latter as a premise to the elaboration of the AD script.

The present study aims to apply functionalist criteria to already existing audio description scripts, embracing a product-oriented approach (Munday 2016, p. 17; Saldanha, O'Brien 2014, p. 50). A contrastive analysis of Spanish and Italian AD provided for the same drama film has been carried out, to enquire into whether the compared AD versions manage to enhance the communicative function associated with the scene and – if so – to what extent and through which linguistic items. We support that lexical accuracy should be aimed for when scripting AD, as the meaning associated with words and their use is critical if more detailed and implicit references are to be evoked.

The remainder of this article is organized as follows: section 2 will delve into the interplay of semiotic systems combining to originate form and style in films, along with a brief mention of the mechanisms activated in film reception. In the third section, the analysis of two film fragments will be introduced and results discussed. In section 4, preliminary conclusions and future developments of research will be drawn.

2. The feature film as audiovisual source text

Conceiving audio description as the partial translation (Benecke in Hirvonen 2017) of an audiovisual source text, raises issues on the actions to take in the analysis of the multimodal product to which AD is applied – the feature film, in the case at issue.

According to Zabalbeascoa (2008), dealing with the translation of (features of) the film as an audiovisual text type, the translator

must be aware for each scene, for each frame almost, of which are the most important and relevant items (verbal or otherwise) in the meaning(s) and function(s) of the (AV) source text,

so as to make informed, context-sensitive, function-oriented, audiovisually coherent decisions as to the words that will be the most appropriate for the task at hand. (Zabalbeascoa 2008, p. 30)

This assumption works as a basic tenet of audiovisual translation and of AD practice, since the conversion of multimodal features into a mono-modal translation makes it mandatory to carefully select the contents to be transposed. It is hence no wonder that, in AD, a thorough observation of the constitutive features of the audiovisual source text becomes necessary.

The construction of a film usually underlies the narrative project that details the components to appear and the events to happen in the story. The latter represents the sine qua non of creating a film; it is indeed the need to communicate a message or to narrate an event that originates and shapes the construction of an audiovisual text. To be defined as such, a story has to be identified as "a structure originated from narrative intentions and constructed through a chain of problematic and conflicting events, that happen in a specific space-time to some life forms[1]" (Bandirali, Terrone 2009, p. 14).

The space-time dimension and the individuals populating it do not exist in a vacuum; they are related to each other and acquire meaning as events develop. The table introduced below refers to these components and their nature:

Narrative constituents: characters and their world	Humankind	Groups	Individuals
Topos	Cities, states	Public spaces	Private dimensions: rooms, houses, offices
Chronos	Duration	Deadlines	Age
Epos	Past, history	Family trees	Past
Telos	Future	Goals	Destiny
Gramma	Archives, documents, laws	Lists, charters	Memory, signs, documents
Logos	Language	Rules, codes, jargon	Accent, idiolect
Epistéme	Science, technology	Professionalism	Knowledge, know how
Kratos	State administration, productivity, hierarchy	Groups, associations	Income, status
Soma	Nature	Ethnic group	Body
Psiche	Culture	Mentality	Mind
Aísthesis	Fashion	Trends	Disposition, taste
Ethos	Ideology	Shared values	Values, choices

Table 1
Narrative constituents (Adapted from Bandirali, Terrone 2009, p. 58).

Narrative components interact to originate the film scene, the basic unit of meaning of the narrative field. Even though each scene is produced through the combination of these constituents, only some of them prevail and contribute to the establishment of the communicative aim emerging from the passage. The four main functions of the scene can be summarized as follows:

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[1] Our translation. The original quotation is the following: "una struttura governata da un'intenzionalità discorsiva e costituita da una concatenazione di eventi con aspetti problematici e conflittuali, che accadono in un determinato spazio-tempo ad alcune forme di vita". The problematic and conflicting nature of events refers to the problems that one or more individuals (or manlike) face and are constrained to solve.

- To introduce events that develop the plot and show the transformation of the characters and their behaviour.
- To portray the story world through its constitutive components. The latter contribute to introduce the characters and the context in which they live, perform actions, interact with each other and face conflicts.
- To develop – either implicitly or explicitly - the main theme (topic) around which the story revolves.
- To set the scene for the conversion of the narrative project behind the story (as ideated through the screenplay) into an audiovisual, multimodal product (Bandirali, Terrone 2009, pp. 196-214).

As the plot develops, the audience is called to cooperate to interpret meaning. Depending on the audience's level of immersion in the film, the watching experience can acquire different characteristics. As argued by Bordwell *et al.* (2017), it is possible to distinguish between four types of film meaning:

> 1)Referential meaning: allusion to particular items of knowledge outside the film that the viewer is expected to recognize. 2) Explicit meaning: significance presented overtly, usually in language and often near the film's beginning or end. 3) Implicit meaning: significance left tacit, for the viewer to discover upon analysis or reflection. 4) Symptomatic meaning: significance that the film divulges, often against its will, by virtue of its historical or social context. (Bordwell *et al.* 2017)

Different levels of meaning entail different cognitive processes. A distinction is made, indeed, between "comprehending" and "interpreting" a film, respectively conceived as "following the story and ascribing an abstract, implicit […] meaning to that story" (Bordwell in MacDowell 2018, p. 269).

It follows that film comprehension may be conceived as the act of watching the film and retrieving information on its characters and setting, as well as on the main events that develop throughout the plot. Comprehension also plays a role in allowing the audience to extract explicit thematic assumptions. Film interpretation, on the other hand, can be defined as "the viewer's activity to analyze the *implicit* and *symptomatic* meanings suggested in a film" (Bordwell *et al.* 2017, emphasis added).

Taking into consideration the relevance of the visuals in the construction of a feature film, as well as the role played by the language of AD in partially substituting these signs, it becomes clear that in the creation of an AD script, the source text should be carefully analyzed in order to detect passages in which the employment of evocative and illustrative language may be required.

The rationale behind the study presented in this paper is to observe and compare the linguistic strategies used to transpose the visual and non-verbal content of the film, in order to verify whether or not these choices allow the audience to grasp "the implicit meanings that the film is […] assumed to speak indirectly" (Bordwell in MacDowell 2018, p. 265), hence, to interpret it. We support that the detection of the function associated with the scene can turn into a valuable criterion for the selection of the lexical items to be used in the AD script. The methodological framework adopted to carry out our study is outlined in the section that follows.

3. A contrastive analysis of Spanish and Italian AD texts

Two scenes of the drama film *Murder on the Orient Express* (Branagh, 2017) are selected and analysed in the present study. Inspired by Agatha Christie's novel, the film has the notorious detective Hercules Poirot as its main character. The man is travelling on the luxurious train Orient Express, when one of the passengers, Mr. Rachett, is cruelly killed. Notwithstanding his initial unwillingness, Poirot is strongly encouraged by his friend Bouc - who is also the conductor of the train - to solve the crime. By interacting with all the suspected passengers, the investigator manages to piece together the circumstances of a crime, the reasons behind which make it impossible to choose between right and wrong.
The narrative components emerging from the scene will be looked at, in order to detect the communicative function stemming from their interplay. This will be considered the premise for the evaluation of the lexical items in the compared AD scripts.

3.1. Scene 1: MacQueen's interrogation

In the scene in question, Poirot and Bouc interrogate Mr. MacQueen, a lawyer who has been working as the secretary of the victim. As the detection of the prevailing narrative constituents may make it feasible to spot the function(s) associated with the scene, we attempt to give an overview of the main features related to the passage chosen for analysis:

SCENE 1: MACQUEEN'S INTERROGATION	
NARRATIVE FIELD	**NARRATIVE CONSTITUENTS**
TOPOS	The narrow corridor of the coach in which the interrogation takes place may emphasize the fact that MacQueen is under pressure. By moving in his cabin, he seems to be willing to avoid Poirot and Bouc's gaze.
EPOS	Some information on MacQueen and Rachett's past emerges from his words.
EPISTÉME	The lawyer admits his lack of devotion to his profession.
KRATOS	MacQueen's words reveal his professional and social subjugation to Rachett.
PSICHE	The man's attitude and body language convey his anxiety.
AÍSTHESIS	MacQueen is often shown holding flasks. His taste for alcohol is frequently stressed.

Table 2
Scene 1 - narrative constituents.

The focus on the man who is being interrogated makes it possible to assume that the prevailing function associated with the scene is oriented towards the presentation of the character and the narrative storyworld behind his attitude.

We will only comment on the passages considered relevant for the purposes of the present study, as transcribing the scene in its entirety would require more space than that available to us.

As it is possible to see in the Table 3, reported in the Annex Section, the combination of dialogue, extradiegetic music and visual cues seems to attract the spectator's attention towards the man's reaction to the interrogation, in line with the alleged function associated with the scene.

*L*ingue e
*L*inguaggi

MacQueen is initially shown as standing in a narrow corridor, being closely watched by Bouc and Poirot. As he moves towards his cabin while answering the detective's questions, the secretary seems to be still psychologically and physically followed by the men's gaze. Therefore, his attempt to reach the private space of his cabin could be interpreted as an attempt to seek shelter in a more protected place.

Once in his compartment, with his movements only visible to the audience (frames 6, 7), the man seems to communicate his anxiety through his inability to grasp the objects he tries to collect from the table; his movements are indeed hindered by his tremor. The camera also enhances this condition, attracting the viewer's attention towards the character's hands and then showing his face in a medium shot.

The analysis of the source text seems to highlight MacQueen's condition: the homicide has just occurred, and the man may have more than one reason to have killed his boss. His tremor might therefore activate the audience's inferences and elicit various hypotheses on the reason for MacQueen's unease.

Given the relevance of the visual and non-verbal elements that convey information on MacQueen's *psiche*, it seems plausible to consider that the AD script should verbalize his attitude, as it is part and parcel of the man's presentation to the spectators. The comparison of the analysed scripts allows the observation of different strategies adopted to describe the passage.

The Spanish version resorts to the adjective "tembloroso" ("shakily") to allude to MacQueen's anxiety. This choice may allow the audience to make inferences on the reasons connected to his trembling, thus making his internal condition more manifest.

On the other hand, the Italian AD does not mention elements connected to the secretary's mood; the denotative description provided lacks information that could be deemed necessary to grasp this clue.

Resorting to Bardini's taxonomy of audio description techniques (2020), it is possible to consider that in the Spanish AD, an iconic description provides a faithful translation of what is visually foregrounded. The Italian script opts for a reduction that omits the visual, non-verbal sign under discussion. Reiterating the already mentioned relevance of the character's emotional condition in the scene, it seems that this last choice may deprive the audience of pertinent information, thus leading to a translation loss.

3.2. Scene 2: the count and countess Andrenyi's interrogation

Poirot keeps interrogating the passengers on board of the Orient Express; among them is also a young couple of aristocrats, the count and the countess Andrenyi. The two seem to be really secretive; as a matter of fact, they rarely appear in the film. In the scene subject to analysis, the detective is in their cabin to interrogate them, notwithstanding the ban imposed by the couple's diplomatic immunity.

This is the first time in the film that the audience can get a little bit more acquainted with these passengers and notice their disquiet.
In the table below, the prevailing narrative constituents are introduced.

SCENE 2: THE COUNT AND COUNTESS ANDRENYI'S INTERROGATION	
NARRATIVE FIELD	**NARRATIVE CONSTITUENTS**
TOPOS	The setting creates a separation between the public and private sphere. The luxurious interiors also seem to evoke the couple's social status.

SCENE 2: THE COUNT AND COUNTESS ANDRENYI'S INTERROGATION	
TELOS	The count tries to protect his wife, who lives in darkness to shy away from her fears.
KRATOS	Social power is communicated through their noble title, as well as through the diplomatic immunity that shields them and the luxurious cabin in which they travel.
SOMA	The woman has some difficulties in standing, due to her abuse of Barbital.
PSICHE	The countess' aversion for light and her constant fears seem to be due to painful past events.
AÍSTHESIS	The couple's passion for dancing helps Poirot to begin to realize the existence of a fil rouge between the passengers. The woman's taste for yellow – the colour of the light she carefully avoids – emerges from her words but is also conveyed visually. Lighting in the scene is indeed provided through the "soft yellow of incandescent room lamps" (Bordwell*et al.* 2017, p. 131).

Table 4
Scene 2 - narrative constituents.

As in the previous case, the scene allows the audience to be acquainted with the couple through Poirot's interaction with them; hence, emphasis seems to be put on their introduction.

A closer look at the audiovisual construction of the scene – reported in Table 5 in the Annex Section - could shed light on the elements that would be worth mentioning in AD.

As a matter of fact, the analysis of the multimodal transcription seems to foster the enhancement of some aspects of the aristocrats' attitude.

At first, the spacious and luxurious setting in which the scene takes place provides the audience with visual information that is coherent with what is asserted by the woman; many elements seem indeed to evoke the couple's desire to live in isolation.

For instance, the curtain before which the count stands at the beginning of the scene creates a separation of space. In the field of visual grammar, such a feature would be considered an example of "framing" (Kress, van Leeuwen 2006, p. 203): the presence of the curtain creates a barrier between the public space - in which Poirot is unenthusiastically welcomed – and a private dimension that remains accessible only to the couple. Lighting is also scarce, as the cabin is dimly lit through the yellow light originating from a few candles and lamps that illuminate the otherwise prevalently dark space.

As far as editing is concerned, the scene is constructed through an alternation of medium shots and close-ups, which foster a more direct relationship between the characters and the audience. The use of these camera shots also allows the audience to grasp some relevant aspects related to the couple and, in particular, to the count's behaviour.

The scene introduces the count, who speaks to Poirot reluctantly and reacts violently to the investigator's provocation; his aggressive attitude, nevertheless, can be said to give way to constant and caring behaviour when his wife approaches him. As soon as the count and the countess are reunited, their body language seems to enhance the continual search for physical contact.

The count's change in behaviour, along with additional cues for interpretation which are provided later in the plot, seem to free the man's harshness from being

considered a natural predisposition; from another perspective, his reaction can be perceived as an attempt to protect his wife from anything that could put her safety at risk. As the woman herself confesses to Poirot, indeed, her painful past has led her to be afraid of everything; for this reason, she shies away from light and lives in isolation, constantly under the influence of sleeping aids.

The count's apprehension could be confirmed observing the camera frames shown in Table 5: the couple's physical proximity seems to reach its peak in the passages in which the countess confesses her addictions and fears to the investigator, thus showing him her vulnerability (camera frames 11, 12 and 14).

In the light of this analysis, it seems reasonable to assume that the audio description script should provide the audience with an accurate introduction of the count, whose attitude could otherwise be easily misinterpreted. Taking into account the fact that the couple hardly ever appears throughout the film, the passage at issue could be considered a strategy to introduce the characters, revealing details of their personality.

The linguistic choices made to transpose the content of the scene vary in the compared AD scripts. From the very first frame in which the count appears, the Spanish version opts for an iconic description that refers to the count's gaze, to which a substitution is added to highlight its austere nature ("el conde lo observa serio", "the count solemnly stares at him"). Hence, the Spanish AD refers to the count, representing him while solemnly staring at the investigator.

The Italian AD script does not make mention of the count's gaze, in lieu of which information on his posture is introduced. The man is described as standing before a closed curtain; furthermore, a verb belonging to the semantic field of protection and defence is used metaphorically to transpose his actions ("il conte Andrenyi protegge una tenda chiusa", "the count Andrenyi defends a closed curtain"). In the case at issue, therefore, the medium shot representing the man's position in the frame is translated resorting to a cognitive description technique.

As already stated, Poirot's request to speak to the countess unleashes the count's anger, whose violent reaction is also perceivable through the intradiegetic noise produced by the auditory field; it is indeed his fit of anger that constrains the woman to intervene to calm her husband down.

The auditory field seems to offer an interpretive cue in this passage, as the woman appears and addresses the count through a concerned petition to stop ("¡Cariño!"; "caro!", "Dear!").

The compared AD versions also differ in the way in which the countess' intervention is presented. While the Spanish script provides an iconic description representing the countess as physically intervening to hold the man ("lo detiene", "she holds him") and then focuses on how she looks and is dressed ("tiene ojeras y viste un salto de cama amarillo", "she has bags under her eyes and wears a yellow negligee"), the Italian version resorts to the technique of substitution, which provides an interpretation of the non-verbal content of the image.

As far as the Italian script is concerned, two points can be made. Firstly, the AD lets the audience learn of the woman's actions through her words; indeed, no mention of the countess intervening is made. In addition, the AD does not focus exclusively on the woman, but accentuates the couple's non-verbal behaviour. Even in this case, the choice of a lexical item selected from the semantic field of caring and mutual support is reiterated ("Si confortano l'un l'altra", "They console one another").

The comparison of the techniques used to describe the scene seems to shed light on diverging types of linguistic transfer. The merely objective description of the actions

performed by the characters shows them as two clashing personalities; the countess seems to show a quiet attitude, which is opposed to her husband's aggressiveness. The conveyance of this contrast seems to be fostered by the use of lexical items that make the count appear violent and boisterous ("lo observa serio", "[the count] solemnly stares at him"'; "ella lo detiene", "she holds him").

The Italian version, on the other hand, provides its audience with a different perspective from which the man's attitude can be received: the prevalent use of expressions referred to the man's attempt to protect and console his wife ("il conte protegge una tenda chiusa", "the count defends a closed curtain"; "si confortano l'un l'altra", "they console one another") may elicit inferences on the reasons behind his reactions, leading the audience to read them as evidence of strong concern towards the woman.

4. Concluding remarks

This article has focused on a preliminary study that employs a functionalist approach to the analysis of audio description scripts. In particular, the study enquires into the extent to which already existing Spanish and Italian AD scripts manage to provide their audience with hints that may foster film interpretation.

The identification of the prevailing functions associated with the scenes under analysis has represented a starting point for the discussion and interpretation of results. The observation of the linguistic choices made to transpose verbally the visual, non-verbal content has shed light on the possible effectiveness of some features involved in the construction of an AD script. It has been observed, for example, that depending on the communicative aim attributed to the text, the employment of illustrative adjectives, as well as the metaphoric use of specific lexical items could turn into valuable tools for a more accessible and enjoyable experience of film watching through AD. The detection of these elements in already existing AD scripts sheds light on some deviance from the principle of objectivity, as adopting these measures constrains the audio describer to resort to more interpretive and creative strategies in the verbal rendering. Furthermore, the positive feedback obtained from participants in audience-reception studies seems to make room for new and more original stances in AD scripting (Walczak, Fryer 2017; Zabrocka 2018).

The points made allow us to hypothesize that the different linguistic strategies employed in AD may lead to different types of meaning retrieval. More specifically, the choices that unveil a merely denotative approach to description may be oriented towards guaranteeing the comprehension of the film; on the other hand, providing the audience with cues that help to grasp "the implicit meanings that the film is […] assumed to speak indirectly" (Bordwell in MacDowell 2018, p. 265) would require a more creative intervention in the AD script. Further research in this direction is needed, in order to obtain useful data on the lexical items which best fulfil the one or the other function, to be further confirmed or discarded through reception studies aimed to assess the users' preferences. Finally, even though examples of interpretive verbalizations of content are also found elsewhere (see, f.e. Geerinck, Vercauteren 2020 for a Flemish case study), some languages may be more prone to welcome subjectivity in AD than others. Further research could investigate the existence of cross-linguistic preferences, as well as systematic cases in which a denotational approach is preferred over the connotational one, or the other way round.

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Filmography

Murder on the Orient Express (2017) Kenneth Branagh. IMDb entry: https://www.imdb.com/title/tt3402236/

Annexes

VISUAL FIELD	AUDITIVE FIELD ES	AUDITIVE FIELD IT
 1. 00:43:24	**AD: En el tren, Bouc y Poirot están con MacQueen.** **(On the train, Bouc and Poirot are with MacQueen)** Bouc: Señor MacQueen, ¿de verdad cree que es momento para beber? (Mr. MacQueen, is this the best time to be drinking?)	**AD: Sulla carrozza per Calais.** **(On the coach heading for Calais)** Bouc: Signor MacQueen, le sembra questo il momento di bere? (Mr. MacQueen, is this the best time to be drinking?)
 2. 00:43:34	MacQueen: Mi jefe ha muerto, me he quedado sin trabajo y me miran como si lo hubiera matado yo. (My boss is dead; I have lost my job and you look at me as if I had killed him). […]	MacQueen: Il mio capo è morto, sono senza lavoro e mi guardate come se fossi stato io. (My boss is dead; I am out of a job and you look at me as if I were at fault). […]
 3. 00:44:07	Poirot: ¿Cuánto tiempo llevaba a su servicio? (How long had you been working for him?) *Extradiegetic music*	Poirot: Da quanto tempo aveva questo impiego? (How long had you been working [as a secretary]?) *Extradiegetic music*
 4.00:44:12	MacQueen: Dentro de 20 días haría un año. La prohibición, la ley seca no era de mi gusto, de manera que, (In 20 days it would have been a year. I didn't like Prohibition;)	MacQueen: Tra venti giorni sarebbe stato un anno. Il proibizionismo non era il mio mestiere, (In 20 days it would have been a year. Prohibition was not my cup of tea)
 5. 00:44:15	me marché al extranjero (so I went abroad) y me endeudé. (and fell into debt). *Extradiegetic music and intradiegetic*	e così io mi sono ritrovato all'estero, (so I ended up abroad) pieno di debiti. (in debt). *Extradiegetic music and intradiegetic sound (trembling objects)*
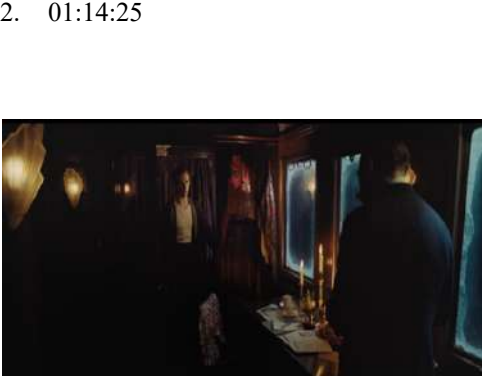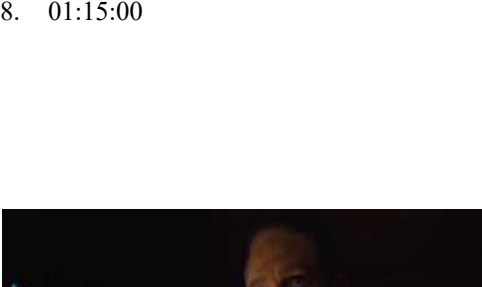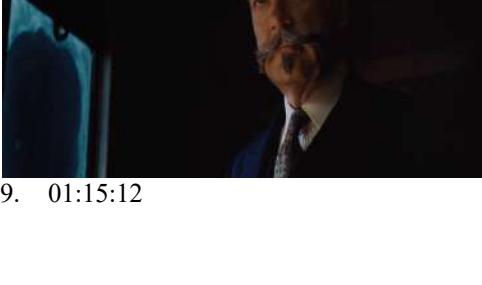
VISUAL FIELD	AUDITIVE FIELD ES	AUDITIVE FIELD IT
 6. 00:44:19	*sound (trembling objects)* **AD: Coge tembloroso una botella.** **(He shakily grabs a bottle)**	**AD: In cabina, prende da bere.** **(In his cabin, he gets a drink)**
 7. 00:44:22		
 8. 00:44:24	Estudié derecho, (I studied law)	Avvocato per titolo di studio, (I am a lawyer by trade)
 9. 00:44:29	pero no por vocación, era un desastre absoluto. (but I didn't have a vocation for it. I was really bad at that).	non per inclinazione. Non ero assolutamente adatto. (but I have no talent for it. Indeed, I was no good at it).

Table 3
Scene 1 – MacQueen's interrogation.

VISUAL FIELD	AUDITIVE FIELD ES	AUDITIVE FIELD IT
1. 01:14:23	**AD: En el compartimiento de los condes.** **(In the Counts' compartment)** Poirot: Si me permite, veré sus pasaportes. (I will check your passports, if I may).	**AD: In una grande cabina lussuosa.** **(In a big, luxurious cabin)** Poirot: Se permette, vorrei vedere i vostri passaporti. (I will check your passports, if I may).
2. 01:14:25	**AD: Los ojea. El conde lo observa serio.** **(He glances at them. The count solemnly stares at him)** También debo hablar con ella. […]. (I should also speak to her […]).	**AD: Il conte Andrenyi protegge una tenda chiusa.** **(The count Andrenyi defends a closed curtain)** Sa che devo parlare con la contessa? […]. (I need to speak to her […]).
3. 01:14:32	Conde: Ella no se encuentra bien. (She is not feeling well) Poirot: Si me lo impide, daré parte a la policía yugoslava, y no tengo duda de que los detendrán a los dos. (If you don't let me, I will inform the Yugoslavian police. No doubt they will arrest you).	Conte: Elena non sta bene. (Elena is not feeling well) Poirot: Se non me lo permette, dovrò comunicarlo alla polizia jugoslava; sono convinto che sarete arrestati entrambi. (If you don't let me, I will have to inform the Yugoslavian police. I am sure they will arrest you both).
4. 01:14:37	Conde:¡Cómo se atreve! (How dare you!) *Intradiegetic noise (the man hits the table)*	Conte: Come osa! (How dare you!) *Intradiegetic noise (the man hits the table)*
5. 01:14:39	Condesa: ¡Cariño! Shh… (Dear!) **AD: Ella lo detiene. Tiene ojeras y viste un salto de cama amarillo.** **(She holds him. She has bags under her eyes and wears a**	Contessa: Caro! Shh… (Dear!) **AD: Si confortano l'un l'altra.** **(They console one another)**

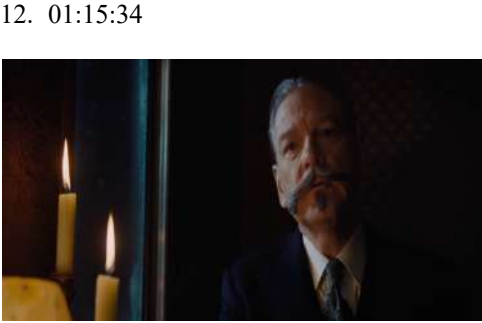| VISUAL FIELD	AUDITIVE FIELD ES	AUDITIVE FIELD IT
6. 01:14:42	**yellow negligee)**	
7. 01:14:51	Tiene una pinta curiosa, Monsieur Poirot. ¿Todos los investigadores tienen esa pinta? (You have a curious look, Monsieur Poirot. Do all detectives look like you?) **AD: Se sienta.** **(She sits down)**	Lei è un tipo curioso, monsieur Poirot. Tutti gli investigatori sono così buffi? (You are a peculiar person, Monsieur Poirot. Are all detectives so strange?) **[Ø]**
8. 01:15:00	Poirot: Siento haberla despertado, madame la contesse. (Sorry for awakening you, madame la contesse) Condesa: Nunca duermo por la noche, lo hago de día. Hay quien teme la oscuridad, pero yo no aguanto la luz. (I never sleep at night; I do so during the day. Some people are afraid of darkness, but I can't stand the light).	Poirot: Mi spiace averla svegliata, madame la contesse. (Sorry for awakening you, madame la contesse) Contessa: Sono sempre sveglia di notte. Dormo di giorno. C'è chi ha paura del buio, invece io non sopporto la luce. (I am always awake at night. I sleep during the day. Some people are afraid of darkness, but I can't stand the light).
9. 01:15:12	Poirot: ¿Siempre está usted bajo los efectos de…? (Are you constantly under the effects of…?) Condesa: El Barbital, Barbital, Barbital. Tomo litros y litros. (Barbital, Barbital, Barbital. I take huge quantities of it).	Poirot: Lei è sempre sotto l'effetto del… (Are you constantly under the effects of…?) Contessa: Barbital, Barbital, Barbital. Consumo oceani di Barbital. (Barbital, Barbital, Barbital. I take huge quantities of it) **[Ø]**
10. 01:15:14	**AD: Hay varios frasquitos de Barbital.** **(There are many bottles of Barbital)** ¿Por qué mentir, amor mío? Él se daría cuenta enseguida.	Oh, non servirebbe mentire, caro. Per lui siamo libri aperti. (There's no point lying, dear. We are an

VISUAL FIELD	AUDITIVE FIELD ES	AUDITIVE FIELD IT
11. 01:15:21	(There's no point lying, dear. He would immediately realize it)	open book to him).
12. 01:15:34	No puedo salir sin tomarlo. No puedo dormir sin tomarlo. Con él controlo mis miedos. (I can't go out without taking it. I can't sleep without taking it. It helps me to control my fears).	Non posso uscire senza prenderlo, e non posso dormire senza prenderlo. Lo uso per combattere le mie paure. (I can't go out without taking it; I can't sleep without taking it. I take it to fight my fears).
13. 01:15:43	**AD: Poirot se sienta frente a ella. (Poirot sits down in front of her)** Poirot: ¿De qué tiene miedo? (What are you afraid of?)	**AD: Poirot si siede davanti a lei. (Poirot sits down in front of her)** Poirot: Di che cosa ha paura? (What are you afraid of?)
14. 01:15:47	Condesa: De todo. (Everything)	Contessa: Di tutto. (Everything)
15. 01:15:51	**AD: Él queda pensativo. (He becomes pensive)**	[Ø]

Table 5
Scene 2 – the count and countess Andrenyi's interrogation.