

Analyzing the expression and creation of audible language in accessible sports narration

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ABSTRACT

With the successful holding of the Paris Olympics, Hangzhou Asian Games and other major sporting events, the passion for sports has been rekindled! However, the needs of a special group, the visually impaired, have been neglected, and traditional sports commentary and expression can only serve the general audience and cannot benefit the visually impaired. This paper will be based on the audio language expression and creation of accessible sports commentary as a research object, based on sports commentary, accessible film commentary of the second degree of creation and other related theories, to study the content of the audio language expression and creation of accessible sports commentary, with a view to realizing a new breakthrough in sports commentary, and to bring a new sports life for the visually impaired people.

KEYWORDS

Accessible narration; Sports narration; Audible language expression and composition; Visually impaired people

1 Introduction

Based on the background of accelerating the construction of a strong sports country in China in recent years, the degree of attention paid to sports events has been increasing, and the audience of sports events and sports programs has been expanding, and there exists a special group of visually impaired people. During the broadcast of the CCTV Spring Festival Gala in 2025, accessibility to the channel was realized for the first time, but no attention has yet been paid to sports. The most important feature of radio sports commentary is the invisibility of the screen, which corresponds to the situation of the visually impaired, relying on the voice and words of the commentator to restore the game. Therefore, this paper will analyze how to express and create audible language based on the integration of accessible narration and sports narration.

2 The artistic basis of accessible sports interpretation

Barrier-free movie narration, as one of the more successful cases of barrier-free narration, uses sound to build a bridge between the visually impaired and culture, helping the visually impaired to form their self-identity and social identity. The most important feature of radio sports commentary is the invisibility of the screen, which corresponds to the situation of the visually impaired, relying on the voice and words of the commentator to restore the game. Accessible movie narration gives insights into the creation of accessible sports narration, while broadcast sports narration gives experience in linguistic expression.

2.1 Insights into the creative approach to accessible sports narration

Accessible film narration currently adopts the method of image description, which operates on the basis of explaining and describing the visual components of a film or television work without increasing or decreasing the length of the original film or interfering with the original dialogues and sounds. Generally speaking, the visual components that need to be interpreted and described include: time and space transitions, scene changes, character movements and body language, character relationships, and key details that will have an impact on the plot ^[1]. A sports event is actually like a movie that is being broadcasted live, consisting of an opening, middle process, and ending, with rich character actions, character emotions, and scene details, so accessible movie narration can provide a multifaceted form of assistance for accessible sports narration.

2.1.1 Text construction: balancing artistry and practicality

Due to the physiological defects of visually impaired people, their comprehension is lower than that of ordinary people, so the creation of texts for accessible interpretation is an important part of the process. The transformation from video images to texts is not simply a general description of the content of the images, but should take into account the artistic aesthetics, without neglecting the practicality of the text. For example, the opening of *The Climbers*, a barrier-free

film presented by Bright Cinema, says: "The film we bring you today is set against the backdrop of the Chinese mountaineering team's two summits of Mt. Everest in 1960 and 1975, and it tells the story of the Chinese climbers who, with the purest of dreams, shoulder the mission of their time on the summit of the world." After the visually impaired audience has understood the background of the time and the main narrative line of the story, they have an overall grasp of the story of the movie. The appearances of important characters in the movie and the way they dress are often closely related to the occupation, identity and character of the characters, and it is the "first impression" of the visually impaired audience on the characters to have a brief introduction of their personal information in the opening scene. The brief introduction of their personal information in the opening scene is the "first impression" of the visually impaired audience on the characters, which has a direct impact on the subsequent viewing experience ^[2].

Sports events have special characteristics, the introduction of the project, the two sides of the game, the rules of the field, the game to see, as well as the transformation of some professional terms need to be resolved at the stage of writing the text of the commentary. The creation of the text of the accessible sports commentary should pay more attention to the practicality of the text, and improve the comprehension of the visually impaired people through the elements of the time, the station, the score, synchronicity, and so on.

2.1.2 Technological assistance: meeting the audience's senses

In recent years, accessible movie narration has been introduced into major theaters, and visually impaired groups can watch movies in the same theaters as normal audiences. In addition to professional headset equipment, some theaters have prepared customized seats for visually impaired people, through modern technology, simulating smoke and other effects to meet the needs of the other senses, to play the role of their sense of touch, smell, perception, so that the audience as if they were in the scene, and actually feel the role of the gatekeepers of the information transfer, so that visually impaired people have a sense of respect, nobility, security, comfort, pleasure ^[3].

Accessible sports interpretation must likewise fulfill the senses. One of the major charms of sports competitions is the passionate atmosphere of the audience and the influence of the natural environment (climate, wind speed, weather) on the mood of the competition site. Therefore, accessible sports commentary can be made more complete with the help of sensors and other technological equipment, so that visually impaired people can listen to the commentary while cooperating with the "sense of scene" created by the equipment, so as to make the accessible sports commentary. Therefore, accessible sports commentary can be improved by using sensors and other technological devices to allow visually impaired people to listen to the commentary while cooperating with the "sense of scene" created by the devices, so as to make accessible sports commentary more complete and achieve the goal of immersive.

2.1.3 Expanding meaning: generating aesthetic and psychological pleasure

As an aesthetic activity combining audio and visual, viewing movie and television works is an aesthetic experience activity in which the aesthetic subject integrates his or her life experience, social experience, aesthetic accumulation and other factors. In this process, the aesthetic subject will bring himself in to grasp the aesthetic object in the way of intuitive feeling ^[4]. The aesthetic process of barrier-free movies is different from general movie and television aesthetic activities, and the aesthetic pleasure obtained by visually impaired groups when enjoying barrier-free movies mainly consists of two parts: one is the pleasure of watching movies brought about by the use of text and audible language by the barrier-free movie commentary to stimulate the senses of the audience in terms of hearing, which generates such mentalities as joy, nervousness, and fear, and enables them to consciously immerse themselves in the movie; the other is that as an audience, they can still obtain equal viewing rights with ordinary audiences under the premise of lack of visual experience, and can satisfy their aesthetic needs equally, which contributes to the generation of aesthetic pleasure in their mind. The other one is that the audience, under the premise of the lack of visual experience, can still obtain the right to watch movies on an equal footing with the general audience, satisfy the aesthetic demand equally, and prompt the psychology to produce aesthetic pleasure.

One of the main characteristics of sports events is that they are inspiring, involving the ups and downs of the emotions of countless viewers. Therefore, accessible sports commentary exists more space to produce aesthetic pleasure, sports commentary is no longer a service experience that only ordinary audiences can enjoy, accessible sports commentary will lead the audience to "step into" the game scene, give full play to the psychological mechanism of imaginative associations, based on the audible language, to draw a fuller game scene in their minds, so that the power of sports penetrates deep into the heart to achieve aesthetic pleasure. The power of sports penetrates deep into the heart and achieves aesthetic pleasure.

2.2 Accumulation of audiovisual language in accessible sports commentary

In the process of radio commentary, the scene of the live game will not be presented in front of the audience, and it is necessary to convert the game into sound signals through the commentator's explanation in order to accomplish the task of communication. In this process, although the commentator is not the main character of the communication content, but he plays the role of "replacing the main character". It is precisely by relying on the language description of the commentator that the audience can grasp and understand the situation of the live match ^[5]. Therefore, we say that the narrator is in a leading position in the process of broadcasting, and without the narrator, broadcasting cannot be carried out. The conditions faced by the creation and expression of the audio language of accessible sports narration are basically the same as those of broadcasting sports narration, so the accumulation of the language of accessible sports narration can be inspired by broadcasting sports narration. The creation and expression of audio language in broadcast sports narration has the following characteristics:

2.2.1 10,000-word level discourse capacity

Broadcasting sports events rely entirely on the voice of the commentator, take a soccer match as an example, a 90-minute match, plus injury time, the commentator has to speak for nearly 100 minutes in a match, and due to the special requirements of broadcast media, the pause of the commentator basically will not be more than 2 seconds ^[5]. If a commentator's speech speed is 300 words per minute, then a game down to the implementation of the text, he probably said nearly 30,000 words. ^[56]In addition, as the game progresses, and as different situations occur on the field, it is important for the commentator to convey the changes to the listener through the spoken word. In addition, narration is important to keep the listener entertained and updated on the live game, and narration can be made interesting by recounting relevant stories related to the live sports scenario ^[7], as can be imagined with the sheer volume of text in radio sports narration.

2.2.2 An audiovisual space created by pure sound

For radio sports commentary, the vital role is to allow listeners to listen to understand what is happening on the "invisible" field, the listener does not have the collection of picture information, but only by virtue of the language of the commentator to understand the game, receive information. This has higher requirements for the commentator's language, speech pattern and tone.

The first requirement is accuracy, which requires the commentator to be able to accurately state all aspects of the game, such as the participating teams, players, nationalities, etc. If there are errors in the basic information during the commentator's narration, the listener will receive incorrect information and be misinformed about the game when he/she cannot see the screen. And foundational information errors can cause listeners to question the professionalism of the narrator, creating a negative impression of unprofessionalism and lack of seriousness.

The second requirement is vividness, which requires the commentator's language to be colorful and to convey pictures with his voice so that the audience can have a sense of picture. The language of the commentator is the icing on the cake of the game, and vivid language is a very good aid to the description of the scene. The language of the commentator is the icing on the cake of the game, and vivid language is a very good aid to describing the scene. A good narrator can render the atmosphere, so that the listener can feel the tension or relaxation of the game from the language, and feel the game better, which is like listening to Mr. Ai Baoliang's audiobook series "Ghost Blown Out of the Darkness", just by listening to it, the listener can feel as if he were in the picture, and his mood ebbs and flows along with the advancement of the drama, which relies on the vividness of the voice ^[8]!

2.2.3 The rhythm of the language

Compared with TV sports commentary, due to the lack of images, the only source of information for radio sports commentary is the commentator's voice state and words, because the rhythm of the language in radio sports commentary is more varied, the volume of the volume, the speed of speech, and the ups and downs of the flow of speech will be more pronounced, which is similar to listening to a book program, which shapes a three-dimensional picture through the sound, so that the listener can realize the picture of the game in his/her mind in real time. This is similar to listening to a book program, in that it creates a three-dimensional picture through sound, allowing the listener to visualize the game in real time.

3 The creative expression of audible language in accessible sports narration

In the field of accessible interpretation, the two main arts of accessible film and television interpretation and accessible reading are more mature, but the field of research on the art of accessible sports interpretation is relatively blank for the time being. This paper will start from the perspective of audible language creation and expression, and according to the theoretical development and practical path of accessible movie narration and broadcasting sports narration, put forward the idea of audible language expression and creation of accessible sports narration, and gradually explore the specific methods of audible language creation and expression of accessible sports narration, and put forward targeted solution paths according to the requirements.

3.1 Describing the field of play in graphic, audible language

One of the main charms of sports competitions lies in the ever-changing on-site conditions. The tension of the confrontation between the two sides, the joy of one side's scoring, and the close call at the critical moment all require the commentator to express and create with different sorts of audible language, to create the "field of play" by the volume of the volume, the tempo of the rhythm of the fast and slow, and the pitch of the tone of the tone of voice. In addition, different sports require commentators to speak in different language styles. For example, figure skating is more inclined to quiet appreciation. CCTV commentator Ms. Ying Chen once described figure skater Yuzuru Hanyu's movements with ancient Chinese poems in a soft context, leaving the audience in awe. In the face of such a project, the visually impaired people can not directly watch the movements of the athletes, for the terminology may not be able to understand in place, the need for commentators to sound into the picture, with a softer and lighter tone for the visually impaired people to create an imaginative "field of play".

3.2 Create a companionable narration with a friendly tone of voice

Competitive sports broadcasts delight listeners in three ways, one of which is the "incarnation of the self" ^[9]. When audiences watch or listen to a sporting event, they put themselves in the shoes of one of the two competing sides, expressing their support and generating self-efficacy through the act of watching or listening. This high level of self-efficacy will be at its peak when the outcome of the race is in sight ^[10]. Accessible sports commentary is primarily for the visually impaired, and a key aim is to enable visually impaired people to experience sports on an equal footing with the rest of the audience as "ordinary people".

Therefore, accessible sports commentaries also need to create a companionable atmosphere in which the visually impaired can develop a sense of self-efficacy. In addition to the professional commentary, we should change the discourse style, to intimate daily discourse style, extend the game to the individual, so that each listener can bring "self" into the game, share the instant mood and thoughts, as the famous sports announcer Song Shixiong said: "The sports announcer plays the role should be an excellent guide or companion". Accompanying commentary serves the emotions and aesthetics of the listener, enabling the visually impaired to become more involved in the game, to put their personal feelings into the game, and to break down the physical limitations of the commentary to create an atmosphere equal to that of ordinary people.

3.3 Giving the audience more time to react and visualize with white space

Hales, a media culture scholar, once put forward the concept of "Super Attention", which is put in the context of accessible sports commentary, that is, through the rapid change of the focus of the commentator's commentary, and at the same time, with the information multiplicity, stimulation, and interesting content of the commentary, to reduce the boredom of the visually impaired people for the commentary, and to prevent the information overload caused by the decline in attention and diversion of attention. This can reduce the boredom of the visually impaired people and prevent the information overload from decreasing and diverting their attention. And just the right amount of white space can alleviate the crisis caused by attention problems. Due to the lack of graphic support, verbose and descriptive sports commentaries are no longer popular among the general public. For visually impaired people, especially in fast-speed sports competitions such as short-track speed skating and track races, the end result is hearing fatigue, shifting of attention or even disappearance of attention, which will make the sports competitions lose their own significance, and the communication activities can not be carried out properly. Therefore, in accessible sports narration, the narrator must give enough time for white space, seize the key information, highlight it by using accents, pauses, white space, etc., and leave time for silence and the audience's imagination at the right moment.

3.4 Constructing an audience favorite narrator with a distinctive language style

The new era of sports commentators, whether they are CCTV commentators or individual commentators on new media platforms, are known for their distinctive personal characteristics and styles, and have received warm welcome and popularity. For example, CCTV commentator Ms. Ying Chen, at the PyeongChang Winter Olympics, used the phrase "Hakuna Yashin is like jade, his body is like a pine, he is like a stunning dragon, and he is as graceful as a swimming dragon." depicting Hanyu Yuzuru's movements, combining the beauty of ancient Chinese poetry with sports, reflecting the delicacy unique to female commentators and the linguistic skills of Chinese commentators. And Wang Meng stood out in the Beijing Winter Olympics with the phrase "my eyes are the ruler", accompanied by her grounded northeastern accent. Wang Meng has both the keen observation and anticipation of a professional athlete, as well as the most down-to-earth and grounded language and accent of an ordinary person, and has been widely recognized as a favorite! It can be seen that accessible sports commentators, like radio and television commentators and so on, need to have their own unique style and their own unique shining point in language. In terms of audible language, the requirements for accessible sports commentators will be higher. Accessible sports commentators need to present the game for the audience with audible language, and they need to keep the audience with their unique style of audible language expression. In the era of new media, accessible sports commentators also need to explore the Internet buzzwords and hotspots, combine with the trend of the new era, break the traditional style of commentary, and provide a brand-new style of commentary for the characteristics of different programs.

4 Conclusions

With the gradual resumption of sports events, people are paying more and more attention to sports. As a new sports audience in the new era, visually impaired people will have an increasing demand for accessible sports interpretation. At present, there is a huge market and demand for accessible sports interpretation, but there is a gap in related research and practice. If the research content of this paper can attract wide attention from all walks of life, it will become a new force for sports public welfare.

Sports events, as an important part of cultural life, convey aesthetics and pleasure to the audience, while visually impaired people, as a special group, also need a rich cultural life and strong spiritual power. It is hoped that accessible sports commentary will open up a new world for the visually impaired in the future, and that we can learn from the essence and experience of accessible movie narration and broadcast sports narration to promote the development of this new field.

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