**DOKUZ EYLÜL UNIVERSITY**
**GRADUATE SCHOOL OF SOCIAL SCIENCES**
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**
**TRANSLATION STUDIES PROGRAM**

**DOCTORAL THESIS**

**Doctor of Philosophy (PhD)**

# A FUNCTIONAL ANALYSIS OF AUDIO DESCRIPTION ASSOCIATIONS IN TURKEY

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**İZMİR- 2021**

**THESIS APPROVAL PAGE**

## DECLARATION

I hereby declare that this doctoral thesis titled as "**A Functional Analysis of Audio Description Associations in Turkey**" has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honour.

07/04/2021

Duygu DALASLAN

# ABSTRACT

**Doctoral Thesis**

**Doctor of Philosophy (PhD)**

**A Functional Analysis of Audio Description Associations in Turkey**

**Duygu DALASLAN**

**Dokuz Eylül University**

**Graduate School of Social Sciences**

**Department of Translation and Interpretation**

**Translation Studies Program**

**Audio description, a type of audio-visual translation, enables blind and partially sighted people to access many materials, especially TV series and movies. The aim of this thesis is to examine from a functional perspective how audio description of audiovisual products is practiced in Turkey, and compare it with the practices in the world. In the first place, audio description associations, including their commissioners, translators and target audiences, will be studied. After the selection of audiodescriptive content and its analysis, how translation decisions affect cultural change in the target audience is explored. In the literature review, the activities of Sesli Betimleme Derneği that has introduced the concept of audio description to our country are explained. Moroğlu is another actor that makes audio descriptions. This thesis is based on the Skopos Theory and the concept of patronage. Semi-structured interviews were conducted to study the audio description institutions. Described TV series and films are analyzed using the Schema Theory, Cognitive Development Theory and paratextual elements. According to the research, Sesli Betimleme Derneği is an actor and power holder that aims to implement the principle of equality with a variety of audiovisual materials. Moroğlu, on the other hand, considers audio description a social responsibility. Differences in practices stem from legal gaps and lack of specialized knowledge. Within this framework, the research suggests a number of description strategies and steps for designing an audio description course.**



**Keywords: Media Accessibility, the Blind and Partially sighted people, Audio Description, TV series, Films.**

# ÖZET

**Doktora Tezi**

**Türkiye'deki Sesli Betimleme Derneklerinin İşlevsel Bir İncelemesi**

**Duygu DALASLAN**

**Dokuz Eylül Üniversitesi**

**Sosyal Bilimler Enstitüsü**

**Mütercim-Tercümanlık Anabilim Dalı**

**Çeviribilim Doktora Programı**

**Görsel-işitsel çevirinin bir türü olan sesli betimleme, görme engelli bireylerin başta diziler ve filmler olmak üzere birçok materyale erişebilmelerini sağlar. Bu tezin amacı, görsel-işitsel ürünlerin Türkiye'de nasıl sesli betimlendiğini işlevsel bakış açısıyla incelemek ve dünyadaki örnekleriyle karşılaştırmaktır. Bu tezde ilk olarak işverenleri, çevirmenleri ve hedef kitleleriyle birlikte sesli betimleme dernekleri incelenmiştir. Literatür taramasında ülkemize sesli betimleme kavramını getiren Sesli Betimleme Derneği'nin faaliyetleri açıklanmıştır. Moroğlu sesli betimleme yapan bir diğer aktördür. Tezin kuramsal çerçevesini Skopos Kuramı ve André Lefevere'in "hamilik" kavramı oluşturmaktadır. Kurum incelemelerinde yarı yapılandırılmış görüşmelerden faydalanılmıştır. Betimlemeli dizi ve filmlerin analizi, Şema Kuramı, Bilişsel Gelişim Teorisi ve Gérard Genette'in "yanmetin" kavramı dikkate alınarak yapılmıştır. Araştırmaya göre, Sesli Betimleme Derneği çeşitli görsel – işitsel materyallerle eşitlik ilkesini hayata geçirmeyi hedefleyen bir aktör ve hamidir. Öte yandan, Moroğlu sesli betimlemeyi sosyal sorumluluk olarak hesaba katmaktadır. Uygulamadaki farklılıklar hukuki boşluklardan ve alan bilgisinin eksikliğinden kaynaklanmaktadır. Bu doğrultuda dünyadaki uygulamalara bakılarak birtakım çeviri stratejileri ve sesli betimleme dersinin aşamalarının neler olabileceği önerilmiştir.**



**Anahtar Kelimeler: Erişilebilir Medya, Görme Engelli Bireyler, Sesli Betimleme, Diziler, Filmler.**

**A FUNCTIONAL ANALYSIS OF AUDIO DESCRIPTION ASSOCIATIONS IN TURKEY**

## TABLE OF CONTENTS


THESIS APPROVAL PAGE ii
DECLARATION iii
ABSTRACT iv
ÖZET v
TABLE OF CONTENTS vi
ABBREVIATIONS xiii
APPENDICES xiv

INTRODUCTION 1

**CHAPTER ONE**
**AUDIOVISUAL TRANSLATION AND DISABILITY**

1.1.THE TAXONOMY OF AUDIOVISUAL TRANSLATION 6
1.1.1.Subtitling 6
1.1.2.Dubbing 11
1.1.3.Voice-over 14
1.2.AUDIOVISUAL TRANSLATION AND ACCESSIBILITY 16
1.2.1.The D/deaf and Hard-of-hearing Community 19
1.2.1.1.Subtitling for the d/Deaf and Hard-of-hearing 20
1.2.1.1.1.Intralingual Subtitling 20
1.2.1.1.2.Interlingual Subtitling 22
1.2.2.The Blind and Partially Sighted People in Turkey 24
1.2.2.1.Audio Description 25
1.2.2.1.1.Audio Description in Francophone Countries 26
1.2.2.1.1.1. France 26
1.2.2.1.1.2. Belgium 27

1.2.2.1.1.3. Canada 29
1.2.2.1.2.Audio Description in Australia 30
1.2.2.1.3.Audio Description in China 31
1.3. CONCLUSIONS 33

## CHAPTER TWO
## AUDIO DESCRIPTION: LITERATURE REVIEW, THEORETICAL, AND METHODOLOGICAL FRAMEWORK

2.1. INTRODUCTION TO AUDIO DESCRIPTION 35
2.2. DIFFERENT FORMS OF AUDIO DESCRIPTION 40
2.2.1. Screen-based Audio Description 40
2.2.1.1. Foreign Films 42
2.2.1.2. Audio Introductions in Films 46
2.2.2. Live Audio Description 48
2.2.2.1. Opera 48
2.2.2.2. Theatre 51
2.3. AUDIO DESCRIPTION FOR CHILDREN 53
2.4. ACTORS IN AUDIO DESCRIPTION 54
2.5. AUDIO DESCRIPTION RESEARCH IN TURKEY 55
2.6. THEORETICAL FRAMEWORK 59
2.6.1. Functional Translation Studies 59
2.6.1.1. Skopos Theory 61
2.6.1.2. Theory of Translatorial Action 65
2.6.2. The Power in Translation 66
2.7. METHODOLOGICAL FRAMEWORK 68
2.7.1. Data Collection 68
2.7.2. Tools and Data Analysis 70
2.7.2.1. Schema Theory 72
2.7.2.2. Theory of Cognitive Development 73
2.7.2.3. Paratexts 75
2.7.2.3.1. The Opening Credits 76

2.7.2.3.2. Recap Sequences 77
2.8. CONCLUSIONS 78

**CHAPTER THREE**

**AUDIO DESCRIPTION PRACTICES IN TURKEY: LAWS AND ACTORS**

3.1.THE LEGAL FRAMEWORK 81
3.1.1. The Legal Framework around the World 81
3.1.2. The Legal Framework in Turkey 82
3.2.ACTORS 85
3.2.1.SEBEDER 85
3.2.1.1.The Commissioners 86
3.2.1.1.1.Television Channels 86
3.2.1.1.1.1.Kanal D 86
3.2.1.1.1.2.TRT 87
3.2.1.1.2.Digital TV Channels 88
3.2.1.1.3.Communication Enterprises 89
3.2.1.2.Actors of Translation 90
3.2.1.2.1.Describers 91
3.2.1.2.1.1.Backgrounds 91
3.2.1.2.1.2.Training 92
3.2.1.2.1.2.1.The Description Pool 93
3.2.1.2.1.2.1.1.The Description of "Geçen Günkü Dua" 93
3.2.1.2.1.2.1.2.The Description of "Zirvediler Daima Yalnızdır" 96
3.2.1.2.1.2.1.3.The Description of "Deterjan mı?" 97
3.2.1.2.1.3.Describers' Self-Perceptions 99
3.2.1.2.1.4.Target Audience 100
3.2.1.2.1.5.Describers' Experiences 101
3.2.1.2.2.The Voice Talents 102

3.2.1.2.2.1.Backgrounds 102
3.2.1.2.2.2.Voice Talents' Self-Perceptions 103
3.2.1.2.2.3.Target Audience 103
3.2.1.2.2.4.Voice Talents' Experiences 104
3.2.1.2.3.The Blind Proofreaders 104
3.2.1.3.The Process of Audio Description 105
3.2.1.3.1.Pre-description Step 105
3.2.1.3.2.While-description Step 106
3.2.1.3.3.Post-Description Step 107
3.2.1.3.3.1.The Process of Voice Recording 107
3.2.1.3.3.2.The Process of Proofreading 108
3.2.1.3.3.3. The Correspondences of BPS Target Audience 108
3.2.1.3.3.3.1.Correspondences of 2015 109
3.2.1.3.3.3.2.Correspondences of 2016 111
3.2.1.3.3.3.3.Correspondences of 2017 112
3.2.1.3.3.3.4.Correspondences of 2018 112
3.2.2.Moroğlu 114
3.2.2.1.Cinema without Barriers 115
3.2.2.2.Commissioners 117
3.2.2.3.Actors 118
3.2.2.3.1.The Describer 118
3.2.2.3.1.1.Background 118
3.2.2.3.1.2.Training 118
3.2.2.3.1.3.Describer's Self-Perception 119
3.2.2.3.1.4.Target Audience 119
3.2.2.3.1.5.Describer's Experience 120
3.3.CONCLUSIONS 120

## CHAPTER FOUR

## ANALYSIS OF AUDIO DESCRIBED MOVIES AND TV SERIALS


4.1. A COMPARATIVE ANALYSIS OF THE MOVIE, *REIS BEY* 124

4.1.1. Before the Death Penalty 125

4.1.1.1. The Suspect and the Murder 125

4.1.1.2. The Trial 125

4.1.1.3. Characters and Emotional States 127

4.1.1.3.1. Reis Bey 127

4.1.1.3.2. Secondary Characters 128

4.1.2. The Execution 128

4.1.3. After the Execution 129

4.2. ANALYSIS OF THE AUDIO DESCRIPTIONS OF MOROĞLU 130

4.2.1. Turkey in 1960s: *Sevda Kuşun Kanadında* 130

4.2.1.1. Characters 131

4.2.1.1.1. Turkish Characters 131

4.2.1.1.2. Foreign Characters 133

4.2.1.2. Clothes 134

4.2.1.3. Actions 134

4.2.1.Fatherhood and Success: *Şampiyon* 135

4.2.1.1.Characters 136

4.2.1.1.1.Identifications 136

4.2.1.1.2.Gestures and Facial Expressions 137

4.2.1.1.3.Actions 139

4.2.1.2.Settings 140

4.2.2.Live Descriptions 141

4.3.THE ANALYSIS OF AUDIO DESCRIBED MATERIALS BY SEBEDER 142

4.3.1. The Pre-Ottoman Period: *Diriliş Ertuğrul* 142

4.3.1.1. Characters 142

4.3.1.2. Settings 145

4.3.1.3. Objects 146

4.3.1.The Ottoman Period: *Rise of Empires: Ottoman* 147

4.3.1.1.Characters 147
4.3.1.2.Settings 148
4.3.1.3.Sound 149
4.3.1.4.Narrators 149
4.3.2.Audio Description for Children 150
4.3.2.1.Monsters for the Pre-Operational Stage: *Monsters University* 150
4.3.2.1.1.Characters 150
4.3.2.1.1.1.Actions 152
4.3.2.1.1.2.Gestures and Facial Expressions 154
4.3.2.1.2.Settings 156
4.3.2.2. The Brave Woman Character for the Concrete Operational Stage: *Moana* 156
4.3.2.2.1.Characters 156
4.3.2.2.1.1.Actions 158
4.3.2.2.1.2.Gestures and Facial Expressions 160
4.3.2.2.2.Settings 162
4.3.2.3. The Irish Mythology for the Formal Operational Level: *The Song of the Sea* 164
4.3.3.Live Descriptions 165
4.3.3.1.Ceremony 165
4.3.3.2.Theatre 165
4.3.3.3.Ballet 166
4.4. THE PARATEXTS IN THE AUDIO DESCRIPTIONS 167
4.4.1.Moroğlu 167
4.4.1.1.The Opening Credits 167
4.4.1.1.1.Sevda Kuşun Kanadında 167
4.4.1.1.2.Şampiyon 167
4.4.1.2.The Recap Sequences 168
4.4.1.2.1.Sevda Kuşun Kanadında 168
4.4.1.2.2.Şampiyon 170
4.4.2.SEBEDER 172
4.4.2.1.The Opening Credits 172

4.4.2.1.1.Diriliş Ertuğrul 172
4.4.2.1.2.Rise of Empires: Ottoman 172
4.4.2.1.3.Monsters University 173
4.4.2.1.4.Moana 174
4.4.2.1.5.The Song of the Sea 174
4.4.2.2.The Recap Sequences 175
4.4.2.2.1.Diriliş Ertuğrul 175
4.5. CONCLUSIONS 176

CONCLUSION 179
REFERENCES 192
APPENDICES

## ABBREVIATIONS

| | |
|---|---|
| **BPS** | Blind and Partially Sighted |
| **SEBEDER** | Sesli Betimleme Derneği |
| **TRT** | Türkiye Radyo Televizyon Kurumu |
| **RTÜK** | Radyo ve Televizyon Üst Kurulu |

**APPENDICES**

**APPENDIX 1:** Interview with a Member from Board of Directors of SEBEDER p.1
**APPENDIX 2:** Interview with the Founder and the General Secretary of the Association of Moroğlu Accessible Cinema Culture and Arts p.14
**APPENDIX 3:** Interview with the Lawyer of SEBEDER p.21
**APPENDIX 4:** Interview with the Describer A of SEBEDER p.32
**APPENDIX 5:** Interview with the Describer B of SEBEDER p.36
**APPENDIX 6:** Interview with the Describer C of SEBEDER p.40
**APPENDIX 7:** Interview with the Describer D of SEBEDER p.44
**APPENDIX 8:** Interview with the Describer E of SEBEDER p.47
**APPENDIX 9:** Interview with the Describer F of SEBEDER p.51
**APPENDIX 10:** Interview with the Describer G of SEBEDER p.57
**APPENDIX 11:** Interview with the Voice Talent A of SEBEDER p.61
**APPENDIX 12:** Interview with the Voice Talent B of SEBEDER p.65
**APPENDIX 13:** Interview with the Voice Talent C of SEBEDER p.70
**APPENDIX 14:** Interview with the Blind Proofreader A of SEBEDER p.74
**APPENDIX 15:** Interview with the Blind Proofreader B of SEBEDER p.76

## INTRODUCTION

Communication is the process in which a sender sends his/her message through a channel to a receiver who encodes or decodes it. One of the aims of our study is to show a different dimension of communication. Television and cinema are the media where people communicate and send their messages by means of codes and signs of a certain society that stem from their cultural conventions. One should note that a society is multidimensional, consisting also of disabled people who need accessible information in order to be a part of communicative acts. Although the blind or partially sighted (BPS) people share the same community, they might lag behind sighted people in cultural and communicative aspects due to lack of accessibility to information. Audio description enables communication by means of intersemiotic, intralingual, and interlingual translation. The importance of this research lies beneath this situation as the first dissertation on audio description in Turkey. The aim of this study is to provide fundamental data for further studies. The following chapters include the different strategies used by the audio description associations of Turkey, in order to make the audiovisual products accessible for the blind and partially sighted viewers.

### Research Questions

The main research question of our study is: how can audio description practices be interpreted within the framework of functional translation studies, compared to the practices around the world? The answers to the following sub-questions will provide the answer of the main research question of our study. The sub-questions are as follows:

1. Which institutions are engaged in audio description?

1.2. Who are the commissioners?

1.3. Who are the translators?

1.4. Who are the target addresses?

1.5. Why are actors above in the audio description process? What roles do they play?

2. Which contents are selected for audio description?

2.2. Who delegates the duties among audio describers? Do the demands and preferences of the target addresses have any parts in that distribution?

2.3. Who selects the contents?

2.4. What are the criteria?

2.5. How is the content provided from the commissioners? Does the existence of copyrighted source materials affect the provision step?

3. How are those contents audio described?

3.2. Are the source materials manipulated?

3.3. How dense are the translatums regarding the target addressees who are both adults and children?

3.4. Do describers as translators make use of any audiovisual paratexts?

4. How do all of those preferences affect the cultural change in target audience as those institutions act on behalf of the blind and partially sighted people?

In Chapter 1, our study will attempt to indicate the place of audio description within audiovisual translation. Thus, the definition of audiovisual translation and its classical taxonomy will be given place. Next, we will try to show how disability and audiovisual translation merge, which will take the readers to the meeting of disability and accessibility under audiovisual translation. After explaining the situation of blind or partially sighted people in Turkey, our study will delve into audio description practices around the world.

In Chapter 2, in the literature review, the different forms of both screen-based and live audio description practices around the world will be studied with academic studies. In order to study the situation in Turkey from a functional perspective, Hans J. Vermeer's 'Skopos Theory' and André Lefevere's concept of 'patronage' will be used. The methodology will include the analysis of both the structures of associations and the analysis of target materials. The data gauged from interviews will give the answers for the necessary information about actors. Schema Theory, Cognitive Development Theory and Gérard Genette's concept of 'paratexts' will be employed as methodology. Based on Skopos Theory, audio description will be considered a

translational action. Vermeer (2014: 3) regards translational action as a linguistic and cultural transfer, which is the basis of this dissertation. However, regarding the needs and expectations of audio description, this study asserts that translational action is also a cognitive process. Audio description, as a translational action, is a verbal intersemiotic transfer. In dealing with translational action, Vermeer handles language and culture. The linguistic and cultural differences, which he calls refractions (2014: 23) between the source and the target systems, can cause problems in the translation process. The main refraction in audio description lies in its cognitive nature. Even though it addresses the audience in the same linguistic and cultural system, the target audience might be deprived of linguistic and/or cultural references so the main task of actors as audio describers will be to understand what blindness or partially sightedness might mean in the visual world. Lack of this information might be a problem in the audio description action.

In Chapter 3, the legal framework related to audio description in Turkey and the actors in the associations will be studied based on the interviews. First, face-to-face interviews will be conducted with the founding members of the audio description associations to elicit general answers about their structures as translation offices. The second group of interviews will be carried out with describers or scriptwriters, who can be considered to be intersemiotic translators. The third group of interviews will be conducted with voice talents who are responsible for the delivery of audio description texts. By subscribing to a mail group of BPS people, their correspondences will be analyzed according to their topics in order to understand the effects of all those endeavours on the target audience. The aim of this research is to answer the questions related to the audio description process, in order to shed light on the actors in the process (commissioners, translators, recipients) by considering the time, place and reasons behind their actions.

In Chapter 4, movies and TV serials put into audio description by the associations will be analysed in order to discuss their translation strategies in terms of objectivity and density. As our preliminary data suggested that there were not enough guidances on audio descriptions for an audience of blind or partially sighted children. The Australian Guideline (2010) recommends the use of colloquial speech in the descriptions of children movies. The Irish Guideline (2007) and the UK Ofcom

Standards (2017) point to the consideration of age groups. The UK ITC Standard (2000) highlights simple language. The common point between these guidelines is the usage of simple language based on children's ages. However, these suggestions do not provide a methodology. In order to suggest a methodology of audio descriptions for children, selected movies will be analyzed by applying Jean Piaget's Cognitive Development Theory as a potential basis for future practices and studies. The other aim of the last chapter is to observe the usages of paratexts, the pieces of source materials such as opening credits and recap sequences or further explanations in written form, such as a dictionary of colors.

# CHAPTER ONE
# AUDIOVISUAL TRANSLATION AND DISABILITY

Audiovisual translation emerged in 1930s. Its development is directly related to technological advancements that include television, cinema and DVDs. In naming the area, different concepts have been used such as film translation, screen translation, multimedia translation and audiovisual translation. The terms ‘film translation’ and ‘screen translation’ refer to the material we translate, such as films and TV serials. The concepts ‘multimedia’ and ‘audiovisual’ were first used in the domain of teaching with technological tools and media such as pictures and slides. Then, they became involved in Translation Studies. Today, the term ‘audiovisual’ denotes images and sound. When one says audiovisual translation, s/he means the technological devices such as computers, software, internet, and translation and interpretation we undertake with the help of these media. Screen translation and film translation can also refer to computers and internet but audiovisual translation is a more comprehensive term consisting of multimedia texts or products and grouped under two major areas. The first area consists of transferring an audiovisual product produced in a culture to another culture, which requires interlingual translation through dubbing, interlingual subtitling, or voice-over. The second area concerns making those products accessible, which is achieved through subtitling for the d/Deaf and hard-of-hearing community and audio description for blind and the partially sighted viewers. The aim of this chapter is to shed light on the place of audio description under the audiovisual translation. The classical taxonomy of audiovisual translation comprises subtitling, dubbing and voice-over translation, which will be explained below. Recent studies point to the notion of accessibility; that is the main point of this study, which will be elaborated by comprehensive explanations of target audiences and types of translations in this chapter.

## 1.1. THE TAXONOMY OF AUDIOVISUAL TRANSLATION

### 1.1.1. Subtitling

Subtitles came into our life in form of intertitles in silent films in 1900s. They appeared as expository titles between film frames. We saw the first examples of intertitles in the movie *Uncle Tom's Cabin* in 1903. In the Australian silent movie *The Kid Stakes*, released in 1927, we could learn background information about characters, their dialogues, as well as the conditions of that time through intertitles. All of that information would be missing without intertitles. As it was a silent film, we could not hear the characters and other sounds. Thus, intertitles were tools that made audiovisual products more comprehensible for the audience; however, they were not translations. Based on our current information, one can state that intertitles have served the same purpose as intralingual subtitles that make multimedia programs accessible for the deaf and hard-of-hearing. In 1926, *Don Juan* was released as the first movie with sound effects without any dialogues. *The Jazz Singer*, produced in 1927, was the first movie with sound. With the invention of talking pictures, intertitles disappeared, and the discussions took a new dimension. A film could be produced multiple times in different languages, but it would be prohibitively expensive. Instead, they could be exported with subtitles in different languages, which was the beginning of the history of subtitling. Nowadays, due to its cost-effectiveness and quickness, the Scandinavian countries, Netherlands, Greece, the UK, Portugal, and Turkey prefer subtitling for film translations (Antonini and Chiaro, 2009: 97). As many films and television serials are subtitled around the world, there is a great number of academic studies on subtitling as a translation.

Firstly, one might need to understand the nature of translation as an action. Henrik Gottlieb (2005: 3) defines translation according to the number and type of channels the target and source texts use; an isosemiotic translation refers to the target and source languages using the same channel, while a diasemiotic translation refers to use of different sign channels. If the target text uses more channels than the source text, it can be considered a supersemiotic translation, but if the target text uses fewer channels than the source text, it is a hyposemiotic translation. For Gottlieb (2001: 220),

due to its nature of presenting the translation as written lines on screen at the same time as the source dialogues, subtitling is a diasemiotic translation. Hence, viewers take the opportunity to compare the source utterances and texts to target subtitles. This is what Jorge Diaz-Cintas and Aline Remael (2007: 55) refer to when they describe subtitling as "vulnerable translation". Luyken et al. define subtitles as:

> *...condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity* (as cited in Georgakopoulu, 2009: 21).

Luyken et al.'s definition might seem incomplete today, but it is one of the first academic studies that draws the roadmap for other studies in the field. In this definition, Luyken et al. explain subtitles in terms of their duration and position on the screen. Subtitles are the written renderings of the source audio/visual material. The translations of introductory or explanatory captions, dialogues between characters, names of places, and explanations on signboards are all subtitled for the target viewers. While trying to capture the subtitles, the viewers also must keep up with the other aural and visual elements in the frame on the screen; this superimposes a set of constraints in terms of space, time, and presentation of subtitles. Henceforth, in some sources, subtitling is also characterized as constrained translation (Titford, 1982; Delabastita, 1989; Rabadan, 1991; Díaz-Cintas, 2010). Łukasz Bogucki (2013: 35) states that "every few seconds, the eyes have to look at the bottom of the screen, from left to right in the case of Indo-European languages". The translator needs to consider the fact that readability depends also on genre. In action movies, for instance, the speed is high. The events and especially the action scenes flow rapidly. The viewers might not want to focus on subtitles for a long time. Otherwise, they might miss most parts of the source product. On the other hand, if there is a love letter in the scene, the audience might want to see and learn every detail simultaneously so they can focus on the film frame and the subtitles as well. Thus, one might suggest that the subtitles can be condensed enough to allow the viewers to keep up with the speed of the movie. Reading speeds might require condensation in translation. "ECI calculates adult reading speed at 750 characters or 180 words per minute for adults whereas children's reading speed hovers between 120-140 words per minute" (Pedersen, 2011: 20). Based

on this fact, translators might sometimes need to make adjustments. Vicky Pollard, for instance, the famous character of *Little Britain*, a BBC comedy series, speaks too fast. Her utterances were diminished by 73%, from 216 to 58 characters (Pedersen, 2010). Subtitles appear, generally, on the lower part of the screen. However, there may be instances where the subtitles are placed at the top of the screen to prevent visual confusion, perhaps because of color contrast of the background. In the opening credits, the cast is presented with white captions so in some films or television serials, yellow subtitles appear if the first scene of the film or the serial and the credits overlap. On the other hand, "in Japan, the captions are presented vertically on the right part of the screen" (Cintas and Remael, 2007: 8-9) so one can say that the presenting of subtitles depend on the writing system of languages.

The issues discussed for a long time in traditional written translation may also be valid for subtitling. A point that might pose a problem also in subtitling is the use of cultural references. Teresa Tomaszkiewicz (2001) points to the fact that the target language might be deprived of a notion that exists in the source language, or that the source and target languages might not share the same structure. She suggests omission, direct translation, explication and addition as subtitling strategies. The second challenging point might be linguistic variations. Jenny Mattsson (2006) focuses on taboo words and discourse markers in the subtitling of *Nurse Betty*, an American film. The researcher analyzes three different translations of the film and compares them according to the media where they are broadcast, namely, a public channel version, a private channel version, and a DVD release. The article points out that the quantity and the quality of both taboo words and discourse markers are different in each of the three translations. The researcher observes that three of the media have omitted many taboo words. There are as many discourse markers in the subtitles in the channels and in the DVD release as there are in the source text. Mattsson concludes that different strategies in the subtitles may be due to the different norms of translation, as well as different employment conditions of the channels. Thus, in subtitling, linguistic variations can be co-determined not only by language structures or technical constraints on the screen, but also by translation agents. Linguistic variations may often be observed in audiovisual products that might stem from an idiosyncratic property, such as a character of a film who uses a particular accent. Lili Lopes

Cavalheiro (2008) analyzes the four different Portuguese subtitled versions of *Gone with the Wind* (1939) by considering the translation of dialects and accents in the subtitles. First, the researcher suggests a set of strategies that can be applied in subtitling, namely "the 'law of growing standardization' put forth by Gideon Toury and the 'centralizing or decentralizing pragmatic strategy of the target text', put forth by Alexandra Rosa" (2008: 20). In Toury's view, the sociolinguistic properties of the source text can be standardized in the target text; conversely, in Rosa's view, there might be equivalent properties in the target text. Except for the version used by the private channel, TVI, the strategy of standardization has been used in the public channel (RTP), the video cassette release, as well as in amateur subtitled, or 'fansubbed', versions. This study also suggests that different working conditions between the public and private channels. In the latter, there might be more freedom in strategies.

Today, as leading-edge technology allows people to watch, download, and adapt audiovisual products, fansubbing has become a new focus in the area of subtitling. This new concept has entered our lives with anime, Japanese animations and their fans who subtitle them. In this respect, fansubbing can be regarded as a translation strategy in subtitling which opposes the mainstream narration style of the West that displays the non-Western cultures as 'other' and centralizes them, so fans tend to maintain culture-specific items in the target text. Kayahara reveals that, in the USA, "it is unlikely that commercial releases of translated anime films or alternative fan-oriented versions of major productions (which will have been previously translated for a mainstream audience) manage to meet the profitability threshold required by most distribution and/or licensing companies" (as cited in González, 2009: 263). Thus, fansubbed animes are distributed via internet networks. As for their regulations, fans use various sizes and different font colors; when they need to explain a certain culture-specific element, they add notes in various parts of the screen. In line with their general strategy, they do not follow classical technical constraints on screen in terms of positioning of the lines (González, 2009). Bianca Bold (2011) reminds the readers of prosumers who produce services or goods for their own good, and asserts that fansubbers are actually a kind of prosumer. Brazilian communities fansub favourite television shows around the world. The products are fansubbed and distributed through

various internet-based networks, mainly in Legendas.tv and InSUBs team. "Text condensation, omission, and minimum reading time" (2011: 13) are the main differences of subtitling strategies of fansubbers, compared to subtitling standards. The Italian situation has shown that fansubbing does not only consist of anime films, but also mainstream American television shows such as *Lost*, one of the most popular TV shows. In Serenella Massidda's research (2015), it is shown that there are two main Italian fansubbing communities, Subsfactory and ItaSA, which have been actively fansubbing since 2005. As for their translation policies, the translation convention of Subsfactory is more source language-oriented than ItaSA (2015: 40). In the Chinese context, domestication is one of the main strategies in fansubbing with reference to American television shows where equivalent culture-specific items are visible in the subtitles; moreover, the translators add explanatory notes on the screen, although Dingkun Wang (2017: 185) asserts that this practice may prevent the viewers from following the shows while also reading notes on screen.

One of the key terms in fansubbing may be copyright, as fans translate and distribute films or shows in various networks, most often without the permission of the producers. Hye-Kyung Lee (2010) elaborates on copyright as a concept within the area of fansubbing. The researcher states: "the understanding of consumption as 'recreation' of cultural text and 'co-creation' of value fundamentally questions copyright laws' static perception of creation, i.e., making and fixing original ideas in the form of text, recording or film" (2010: 240). Recreation and co-creation are key terms in marketing. According to Adrian F. Payne, Kaj Storbacka and Pennie Frow, "the value co-creation process involves the supplier creating superior value propositions, with customers determining value when a good or service is consumed" (2008: 84). A fact is recreated by a producer or a researcher, and after the product is presented to viewers or readers who reason out that fact and become involved in the process, the fact is co-created. A movie is a recreation of certain facts or values, and it is co-created with its followers or fans. Fansubbing is a kind of co-creation process. Thus, the source texts do not stand as "separate" (2010: 240) after being marketed. However, the ethical aspects of copyright with respect to intellectual property should be respected.. In Liu's (2003) and Lee's (2010) evaluations, the copyright laws of the UK or the US do not support the side of the consumers. "The consumer in these laws

appears to be primarily either researchers, who are using existing copyright works to create their own, or passive consumers, who use copyrighted works in a rather inactive and simple way" (Lee, 2010: 239). Nonetheless, fansubbers might be considered active consumers and co-creators. The speed of growth of the number of fansubs might not be controllable in the lack of ethical barriers. Lee mentions that "fansubbing and its distribution should stop when the anime is licensed in the United States (or North America)" (2010: 245). Anime News Network, an online source of anime, has formed *A New Ethical Code for Digital Fansubbing* (2003) to create their own code of ethics, including six articles that mention the purpose of fansubs. According to the paragraph C of the article 3:

> *Fansubs are not meant to compete with a professional product, therefore the audio/video quality of a fansub should not attempt to match or better the quality of a professional DVD. In fact, a large filesize is a hindrance to the spread of a fansub and thus goes against the purpose of increasing awareness of a title. 175MB per 25-minute episode should be considered a maximum and 140MB a better choice* [(1)].

One can state that the article protects both the rights of the original source and of the fansubs, as it stresses that fansubs cannot be substitutes of the original works, and only a piece of the source material can be fansubbed. The following translation type in the taxonomy of audiovisual translation is dubbing.

### 1.1.2. Dubbing

Dubbing is the replacement of the dialogues in an audiovisual product by dialogues in the target language. A kind of illusion is created, as if the actors are speaking the language of the country where the audiovisual product is displayed. Turkish audiences know Dr. Nowzaradan of the famous television program entitled *My 600-Lb.* on the TLC channel with famous actor Dündar Müftüoğlu's rich voice. We could canvass various comments on social media concerning the pleasure the actor's voice work has brought in this television program. However, the dubbing process is a complex process that is not limited to finding a suitable tone of voice for the character to be dubbed. Patrick Zabalbaescoa (1997: 335) explains this process.

[1] A New Ethical Code for Digital Fansubbing. (n.d.). https://www.animenewsnetwork.com/feature/2003-06-08/2, (16.02.2021).

First of all, the product to be dubbed is chosen. One can note that not every product is suitable for dubbing. Secondly, the process includes translators, dubbing actors, and studios. The translator (in some cases, there might be multiple translators) might be or might not be provided with the script. The translation changes must take into account the lip movements of the characters on screen. Finally, the text is dubbed onto the audiovisual product in a studio. This process suggests that dubbing is a team product, rather than a mere written translation. Delia Chiaro (2009) states that in the first step of dubbing, a translator produces a literal translation; in the next step, the dubbing translator changes that translation so as to create a text which best suits the natural flow of the visual content of the product, such as facial expressions and lip movements in order to ensure synchronization. However, it will not be the final text. The dubbing actors might adapt the text during recording. Moreover, the dubbing director who chooses these actors might demand some changes on the text.

The aforementioned explanations highlight that synchronization might be of the utmost importance to the dubbing context. Lourdes Lorenzo, Ana Pereira and María Xoubanova (2003: 271) draw attention to the types of synchronism, being "content synchronism, visual synchronism, and character synchronism". Frederic Chaume's classification is "phonetic – lip synchrony, kinetic or body movement synchrony, isochrony or synchrony between utterances and pauses" (2005: 43). If we could form a general definition based on these classifications, synchronization/synchronism/synchrony might refer to equivalent utterances between the source and the target audiovisual product regarding lip and body movements in the available timeframes. The type of synchronization can depend on the genre of the audiovisual product. In soap operas, phonetic, kinetic synchrony and isochrony might be important; conversely in animations for children, kinetic synchrony may be emphasized.

Dubbing is generally preferred also in Spain, Italy, Poland and Germany. The practices are similar in these countries. In Turkey, foreign films are often subtitled when one goes to cinema, but animations for children are generally dubbed. Yet, both subtitled and dubbed versions are always available as in France and in Scandinavia. As for the research into dubbing in Italy, Rosa Maria Bollettieri Bosinelli (1994) searches the translations of humor and analyzes the transitions of wordplay,

geographical, and social varieties of language and cultural references by presenting different strategies of translators. She concludes that synchronisation is not considered as important in Italy as in other countries – dubbing is a free area, presenting multiple series of strategies to translators. John Denton and Debora Ciampi (2012) make a perception and quality study with Italian end users. It aims to quantify their perception of the Italian dubbed version of the film *The History Boys* (2006). The film contains several culture-specific items, which can pose a problem in translation. They conclude that, while the half of the viewers could understand these items, the other half could not due to the lack of the translator's interventions and mistranslations. As for the research into dubbing in Turkey, Ceyda Özmen (2019) investigates the poetics of the period between 1939 and 1950. She finds that "dubbing, as a resaying, was considered a tool to adapt the films to the ideological and political tendencies in those years in the country" (2019: 316). Bilge Metin Tekin (2019) conducted descriptive research which compared the subtitled and dubbed versions of the animation movie *Frozen* (2013), and determined that "exact translation and addition were used as translation strategies. The other result of the research was that simple sentence structures could enable meaning equivalence in dubbing" (2019: 342).

Today, fandubbing has kindled the interest of the translation studies academy. Fandubbing shares the same intentions as fandubbing, at least as regards fans and their creative practices. In the case of Persian films, fans can use colloquial language and dialects (Nord, Khoshsaligheh and Ameri, 2015) in their adhoc dubbing of cultural content. One of the most famous examples of fandubbing the case of *Peppa a Pocca*, the Italian version of the British animated series *Peppa Pig*. After the cartoon was re-dubbed by its fans with the dialect of southern Italy, YouTube deleted these videos due to infringement of copyright (Spina Ali, 2015). In the USA, there is a critical distinction in copyright law between 'fair use' and 'transformative use'. Section 107 of the Copyright Act stipulates that:

> *the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright.* (2)

[2] Office, U. C. (n.d.). *Chapter 11: Subject Matter and Scope of Copyright*. https://www.copyright.gov/title17/92chap1.html#107, (16.02.2021).

If something new is added on the original work, it can be considered transformative use. Be it for a fair use or not, any parts of any copyrighted works cannot be used without permission. Fandubbing can be handled as parody within this legal framework. "Judges understand that, by its nature, parody demands some taking from the original work being parodied. Unlike other forms of fair use, a fairly extensive use of the original work is permitted in a parody in order to 'conjure up' the original." [3] This explanation from Stanford University points to the fact that a parody cannot be a substitute for the original work. Thus, one can state for fandubbing that a piece of an audiovisual work can be re-dubbed by its fans, but it cannot be presented and distributed to the target audience as an original work, because it will violate copyright law.

### 1.1.3. Voice-over

In voice-over, the translation is dubbed over the original material. The original audio is lowered in the background so the listeners can hear both the source and the target languages. In the taxonomy of audiovisual translation, voice-over is classified as a form of dubbing. Pilar Orero states that it is "certainly a different mode, subject to different translation and production processes" (2009: 131). Dubbing is a long process that brings along free intervention of all actors for synchronization. According to Henrik Gottlieb (2005), compared to subtitling and dubbing, voice-over is cost-effective and the closest to the source text. In voice-over, lip synchronization and isochrony are not necessary, which means that the translator need not consider time limitations. On the other hand, there might be instances where the translation can be shorter than the source speech in the background, so that the audience may hear the original soundtrack.

Lukasz Bogucki describes voice-over as the "orphan child of audiovisual translation" (2013: 20). He quotes Agnieszka Szarkowska, who states that other countries treat voice-over with "a slight sneer of disdain" (2009: 185). This pejorative evaluation might stem from the general preference of those countries for subtitling or

[3] Stim, R., & Law, R. S. (11 April 2017). *What Is Fair Use?* Retrieved from https://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/, (16.02.2021).

dubbing for screen translation. On the other hand, in Poland, voice-over has been the preferred mode of translation, especially for films since the late 1980s. Marek Gajewski, the famous voice of Poland, defends the credibility of voice-over as "certainly…a science. To do it well, you must not interfere with the program. You musn't become like an actor on the screen; you must do your job as unobtrusively as possible: read in Polish so the viewers will understand" [(4)]. Subtitling is the second mode of film translations in Poland. However, voicing over the films is not unique to Poland. Many former Soviet countries also use the practice. Today, in addition to Poland, Estonia, Latvia, Lithuania and Russia voice over films. There might be different reasons for preferring voice-over. Reda Baranauskienė and Rasa Blaževičienė (2008) state that Lithuania voices over films because it is not a costly technique.

Yet, the usage area of voice-over is not limited to fictional programs. In Spain and in Turkey, factual television programs are voiced-over. "The programmes range from news and sports to gossip, and even reality shows, and are broadcast on all Spanish TV stations, local as well as national, in Spanish or in any of the other three official languages (Basque, Catalan and Galician)" (Orero, 2009: 134). The American President's speech is broadcast through voice-over translation, as in the example of Turkey. The other best-known examples of voiced-over programs in Turkey are documentaries broadcast by various channels, such as National Geographic or Discovery Channel. In these texts, objectivity is highly important in translations, as the original material presents a reality (Franco, 2000).

The search of voiced-over materials within the scope of translation studies is limited. Eliana Franco, Anna Matamala and Pilar Orero (2010) group voice-over practices under two headings. The voice-over for postproduction covers all programs already edited. The voiceover for production covers programs that are not edited yet. Translators are provided with scripts before voicing over postproductions, but they need to take into consideration "literal synchrony that means fitting in the time and selecting the most suitable sentences for translation while eliminating the others; kinetic synchrony that means considering body movements of the actors or characters,

[4] Glaser, G. (24 February 1991). *Why Marilyn Monroe Is a Polish Baritone*. https://www.nytimes.com/1991/02/24/movies/film-why-marilyn-monroe-is-a-polish-baritone.html, (16.02.2021).

and action synchrony that means being aware of the visual content on screen" (2010: 80-82). As for voice-over in production, they analyze the translations of interviews. In that process, the script is translated and then read aloud by voice actors. The researchers concluded that translators make use of their creative skills and sometimes adapt the texts. In Turkey, there remain no academic studies related to voice-over translation within translation studies.

The aforementioned taxonomy of audiovisual translation shows that subtitling is more widespread than other modes of translation. This is due to the American monopoly on the audiovisual market. As English is a *lingua franca* around the globe, there are more people who speak or understand English. People want to experience tauthenticity when they watch a film. This is one of the reasons that subtitling is the preferred technique. Another reason might be to improve English skills. There is a considerable number of studies related to subtitling and its benefits for foreign language learning. It does not matter which technique is used but they go through almost the same process. The practices are not only carried out by their professionals but also by their fans. Thus, the academic and professional domains of audiovisual translation will discuss amateurism in this field in the future.

## 1.2. AUDIOVISUAL TRANSLATION AND ACCESSIBILITY

Accessibility and disability are concepts intrinsically related to one another. Thus, before explaining the place of accessibility within audiovisual translation, one must also define what disability means. Today, over one billion people are considered to be disabled. This number seems to increase exponentially due to ageing populations, as well as medical conditions such as cardiovascular diseases, cancer, and diabetes around the world. According to the World Health Organization (WHO), rates of disability are higher in low-income and middle-income countries, which is a significant fact as disabled people with low or middle income have more difficulty in reaching accessible technologies and necessary health services. The aim of this study is to elaborate on disability in a social context. Thus, the concept will be extended from the perspective of sociology.

The United Nations General Assembly adopted the Universal Declaration of Human Rights in 1948. The first article of that Declaration reiterates that "all human beings are born free and equal in dignity and rights" (2015: 4), which endows all humans across the globe with the idea of equality in rights, regardless of their nation, sex, religion or disability. The Universal Declaration of Human Rights uses a comprehensive definition for human beings, but the individual has been under scrutiny in various respects, ranging from medical and physical perspectives to the social perspective, especially as regards disability. In the medical or physical respective, disability in a human being is considered a medical condition that requires treatment. Bill Hughes states that "the medicalization or corporealization of disability suggests, therefore, that the life of a disabled person must be understood in terms of incapacity and confinement" (as cited in Barnes et al., 2002: 58-59). According to that approach that has maintained its continuity until at least the1970s in the Western world, namely the individual model of disability, a disabled person is in need of other people without disability because their personal condition constrains them. Personal tragedy, incapacity, and abnormality are widely-used terms for describing for disability in the individual model (Barnes, Mercer and Shakespeare, 2010: 161).

Since the 1970s, arrows of criticism against the individual model have been fired, which led to the emergence of social model of disability. Following the call of Paul Hunt in his article in *The Guardian* in 1971 for the forming of a group of disabled people, the Union of Physically Impaired Against Segregation (UPIAS) was founded. The idea of the social model was born out of the political arguments in the union. "The aim of UPIAS was to replace segregated facilities with opportunities for people with impairments to participate fully in society, to live independently, to undertake productive work, and to have full control over their own lives" (Shakespeare, 2017: 196). They drew up their aims, where disabled people were considered 'oppressed groups'. Vic Finkelstein, who has collaborated with Hunt, states that "it is society that disables us and disabled people are an oppressed social group" (as cited in Thomas, 2004: 571). The social model, a structuralist approach suggested by Mike Oliver in 1983 and originated in the aims of UPIAS, differs from other medical approach, which considers disability a personal issue. On the contrary, the social model asserts that disabled people face various barriers in their daily lives. Those barriers are built by

society itself, not by an individual's physical condition. "The social model mandates barrier removal, anti-discrimination legislation, independent living, and other responses to social oppression" (Shakespeare, 2017: 197-198). Michael Oliver (1996) summarizes the basic tenets of the two main disability models and lists the main concepts of the social model as "social oppression theory, social problem, social action, self-help, individual and collective responsibility, experience, affirmation, collective identity, discrimination, behavior, rights, choice, politics, social change" (34). Each has a wide scope that needs academic attention. However, one can state that those concepts clearly indicate that the stance on disability has transformed from the illness-based point of view to rights-based perspective. As each society has distinctive structures consisting of different rules of law or institutions, disability is a cultural phenomenon that should be studied differently for each society.

The world is currently in a huge chemical and biological struggle because of COVID-19 pandemic. Disabled people are among the most affected in that process. According to *The Guardian*, some disabled people report that they cannot procure even the most basic health supplies. For example, a woman with a neuro-immune disease paid earlier for delivery pass, yet she could not buy her needed medications due to stockpiling out of terror. Another woman with a disability states that she could not find non-latex gloves, saying, "My carers wear them when they suction my trachea. The catheter goes into my airway, so they have to wear them. I usually get them at my pharmacy, but they were out and couldn't get any ordered." [(5)] It shows that disability is actually a broad concept, not only consisting of the deaf, the blind, and those using wheelchairs, but also different medical conditions that keep people away from their daily activities. Each category has different needs and help, so every type of disability should be handled according to details; the society should be structured so as to respond to those needs. Creating a society that answers all needs of all disabled people is not only about filling pharmacy shelves, but also about providing accessible services. In these days, many videos concerning public health and demonstrating how to effectively wash hands have been broadcast. On 13 March 2020, the European Disability Forum (EDF) published an open letter to member states by requiring them

[5] Disabled people cut off from vital supplies due to panic buying. (18 March 2020). *The Guardian.* Retrieved from https://www.theguardian.com/world/2020/mar/18/disabled-people-cut-off-from-vital-supplies-due-to-panic-buying-coronavirus, (16.02.2021).

to communicate all necessary information and the measures related to the pandemic to disabled people; to make all kinds of products of hygiene available by pointing to their locations; to set up hotlines to enable disabled people to communicate with responsible charities and inform them of their concerns; to make financial plans for their income as the duration of home staying of some disabled people might be longer due to underlying medical conditions [6]. A blind man in Turkey states that:

> *I work at a hospital. The risk of getting infected is higher here than anywhere else. We need to move by asking for help from other people in places where we are not familiar with, but they don't help any more. They are afraid, which is not surprising. We touch many places in public transport and in the elevators, which is a great risk* [7].

The blind man's statement shows that disabled people are in danger in the COVID-19 era, which is an indicator of the importance of accessibility services. As concerns the Turkish situation, the first study that has put forward the facts and figures related to disability in Turkey is the Turkey Disability Survey of 2002, conducted by the Turkish Statistical Institute. According to these data, the proportion of the population of disabled people in Turkey is 12.3%. 11.1% of men and 13.5% of women are disabled. 2.6 % of disabled people have mental, orthopedic, hearing, sight impediments. 4.2 % of disabled children are at between the ages of 0 and 9. This rate increases by the age and 44% of disabled people are 70 or more years old [8]. It is noteworthy that statistical data about disabilities are not collected on a regular basis, which may point to the fact that disabled people are considered a priority in the agendas of official bodies in Turkey.

### 1.2.1. The D/deaf and Hard-of-hearing Community

As the title suggests, deaf and Deaf with an uppercase 'D' are different concepts related to people with hearing loss. Deaf people consist of a cultural community who prefer using sign language for communication. They are generally

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[6] Homepage. (15 February 2021). *European Disability Forum.* Retrieved from http://edf-feph.org/newsroom/news/open-letter-leaders-eu-and-eu-countries-covid-19-disability-inclusive-response, (16.02.2021).

[7] Görme engelliler büyük risk altında. (23 June 2020). *Milliyet.* Retrieved from https://www.milliyet.com.tr/ gundem/gorme-engelliler-buyuk-risk-altinda-6241842, (16.02.2021).

[8] TÜİK. (2002). *Engelli İstatistikleri*. Retrieved from https://tuikweb.tuik.gov.tr /PreTablo.do?alt_id=1017, (16.02.2021).

born Deaf. The deaf (lowercase ‘d’) are people who lose their hearing later in life and communicate using oral language. They may also use sign language. Hard-of-hearing is a general referent for people who have hearing problems that are not severe.

#### 1.2.1.1. Subtitling for the d/Deaf and Hard-of-hearing

Josélia Neves (2008: 173) states that the primary target group of subtitling for the deaf and hard-of-hearing is Deaf people, and that translators need to consider that oral language is their second language, while sign language is their native language. According to Ayşe Şirin Okyayuz, "the reading skills and willingness to social integration of d/Deaf people and reading speed and the desire for social belonging of hard-of-hearing people” are factors related to the perception of subtitling (2019: 16). Intralingual and interlingual subtitling are the two modes for the d/Deaf and Hard-of-hearing community enhancing their access to the audiovisual materials, which will be explained below.

##### 1.2.1.1.1. Intralingual Subtitling

BBC Ceefax, established in 1973, is the first teletext service to target deaf and hard-of-hearing people. That facility of provision of television services to deaf and hard-of-hearing individuals has led to the development of subtitling for the deaf and hard-of-hearing people (SDH) (Remael, 2007; Robson 2004). In addition to broadcasting news with open subtitles on a weekly basis, BBC launched a new campaign and began providing subtitles for live programmes. Dr. Roger Wicks, the currently responsible person of the organization *Action on Hearing Loss*, states, “our Subtitle It! campaign has been working towards increasing online broadcasters’ use of subtitles on online content and we’re delighted that the BBC is leading the way by trialling this new feature” [(9)]. Nine channels in the United Kingdom, including BBC in Northern Ireland, Scotland and Wales, provide subtitles for the deaf community. The striking point is that videos are accessible also to the blind and partially sighted viewers

[9] Media Centre. (n.d.). Retrieved from https://www.bbc.co.uk/mediacentre/latestnews/2016/BBC-launches-subtitles-for-live-channels-on-BBC-iPlayer-in-world-first, (16.02.2021).

using audio description. SDH has been available in Europe since the 1980s in Belgium, Germany, Italy and the Netherlands, and since the 1990s in Portugal and Spain, while TV serials on the Fox channel have been subtitled since 2018 in Turkey.

SDH is quite different compared to traditional subtitling. In this respect, the sound is substituted by text. According to Neves (2007), adequate SDH contains a number of linguistic and technical aspects. Linguistically, the translators need to consider the syntactic and semantic structure by breaking lines in appropriate parts and by using necessary visual cues. According to the technical specifications of Netflix, "42 characters should be fitted in each line, with white font color in Arial style, bearing in mind that adults can read up to 20 characters and children up to 17 characters per second" [(10)]. Further dimensions of SDH are audio elements of the audiovisual materials, namely music and songs. The general practice of subtitling music or lyrics is to show them with sharp sign [#]. In order to find out how to subtitle music or sounds, the translator must first understand what purpose it serves in the audiovisual product. David Sonnenschein indicates four functions of music as an "emotional signifier revealing emotions in the audience; continuity between shots; narrative cueing meaning schematizing the plot and narrative unity that serves to support the narrative in its unity" (as cited in Neves, 2010: 129). In a romantic scene between two characters, the music stemming from the heavy violin sound in the background can be subtitled as '[emotional music]'. Moreover, the composition of films consists of sounds effects including diegetic and non-diegetic sounds. Suppose that we hear a dog barking that is not visible in the scene, i.e., a non-diegetic sound. It can be subtitled as 'barking' or as 'woof', or by using an icon that is the symbolic equivalence of the sound. We need more academic studies to prove the efficiency of using transcriptions, descriptions or icons for sound effects in SDH (Tsaousi, 2014). The French Guideline of Subtitling for the Deaf and Hard-of-hearing, *Charte relative à la qualité du sous-titrage à destination des personnes sourdes ou malentendantes*, specifies the use of colors for sounds as well as for other narrative elements. According to the guidelines, white indicates everything on-screen; yellow is used for everything off-screen; the sounds are subtitled in red; music and lyrics are shown in magenta; commentaries in

[10] English Timed Text Style Guide. (n.d.). Retrieved from https://partnerhelp.netflixstudios.com/hc/en-us/articles/217350977-English-Timed-Text-Style-Guide, (16.02.2021).

non-fiction and ideas of characters in fiction programmes are demonstrated in cyan; and foreign language is displayed in green (2011: 2).

Another aspect of SDH is the practices for the deaf and hard-of-hearing children. The BBC Subtitling Guidelines advocate omissions, rather than reductions or simplifications, for children under 11 years old [(11)]. Ana Tamayo and Frederic Chaume (2017) delved into the subtitles for the deaf and hard-of-hearing children in three Spanish channels in the quest to analyze the vocabulary and syntax structures, as well as making certain recommendations based on the needs and expectations of the target audience by eliciting answers from a group of 75 children aged between 8 and 13. They concluded that verbatim subtitling, as suggested in guidelines, was not efficient in comprehension, and that all strategies including omissions, reductions or simplifications needed to be considered regarding the "relevance and adequacy or function of the linguistic code in the audiovisual text" (2017: 10). Thus, SHD does not mean writing down what you hear from the screen. The usage of simpler vocabulary and typographical syntax are helpful for the target audience as a conclusion of this study. Another useful strategy could be the usage of visual resources (Tamayo, 2017). Translating for children is a creative area that requires further research driven by a cooperation of market practices and academic studies. Recent studies have shown that interlingual SDH is also possible for the deaf and hard-of-hearing audience.

#### 1.2.1.1.2. Interlingual Subtitling

Interlingual SDH is a different concept than traditional subtitling. In some studies, it is regarded as transadaptation or translation and adaptation (Neves, 2009; Gambier, 2003), because it requires an adaptation process for its target addressees. In movies, when characters speak, they may use dialects, their speech can overlap, or the volume of background music or sound effects may be louder in order to highlight the message in the dialogue. Subtitles are the only means to access to that information for the target audience. Josélia Neves states that "subtitlers need to be familiar with filmic codes so that they may capture the different effects in order to transfer sensations and

[11] BBC Subtitle Guidelines. (n.d.). Retrieved from https://bbc.github.io/subtitle-guidelines/#Children-s-subtitling, (16.02.2021).

emotions into words" (2009: 157). Thus, it is up to the subtitler to decide what to transfer into text on the screen, provided it is a relevant translation. When a person without any disabilities does not understand what s/he sees in a frame, s/he can make up for the missing parts by listening or vice versa; however, subtitles mean everything for a d/Deaf or hard-of-hearing audience for comprehension. If the sentences are too long, crowded, fast or full of foreign cultural utterances, failure to grasp the message will be inevitable. As Neves highlighted, hard-of-hearing and deaf viewers are two different groups and have different expectations and needs, so the translations should be made accordingly.

The traditional subtitling modes, intralingual SDH and interlingual SDH, share common grounds such as temporal and spatial constraints, as explained above. Agnieszka Szarkowska (2013) established the distinguishing characters of interlingual SDH compared to the other modalities of subtitling. Different from Western culture, Turkish people lift their eyebrows while saying 'no'. Some viewers may know the meaning of the gesture, while the others may understand the transcription of 'no' well by way of interlingual subtitling – in both these cases, translation of the meaning is preserved. The researcher's suggestion is to keep subtitles longer on the screen, as in fansubbing. However, such a strategy should not necessitate the transcribing of every speech and sound. Verbatim transcription will not meet the needs and expectations of the d/Deaf and hard-of-hearing target addressees because "the average subtitling reading speeds, varying from 150-180 words per minute, are too fast for many deaf viewers to follow" (2013: 73). Thus, it may require some editing, such as omitting question tags or hesitations in the dialogues.

Agnieszka Szarkowska, Jagoda Żbikowska and Izabela Krejtz (2013) tackle the question of multilingualism in SDH. The researchers offered a set of strategies and asked the opinion of 135 deaf and hard-of-hearing participants. Among participants, "33 had a moderate hearing loss, 33 had severe hearing loss and 69 had profound hearing loss" (2013: 296). The target addressee can understand the use of multilingualism when it is written, for instance [IN GERMAN] in subtitles. The researchers suggested five strategies (2013: 295) for multilingualism in films. In vehicular matching, translator signals the use of foreign languages for the target viewers and writes 'Merhaba' in subtitles; as the second strategy, translator can

translate the utterance and make use of an explicit attribution so the subtitle will appear as [IN TURKISH] Hello; as the third strategy, the foreign utterance can be translated with a certain color, so the translation will be presented as Hello. Adding a color is also referred to as color-coding. Another strategy is to only make use of an explicit attribution, such as [IN TURKISH]. Lastly, the translator may choose not to signal multilingualism to addressees and simply translate the phrase. According to the researchers, it is up to the film-maker to decide whether multilingualism will be made explicit to the target audience or not. The results of the study indicated that especially the deaf viewers opted for multilingualism and preferred vehicular matching as a translation strategy.

### 1.2.2. The Blind and Partially Sighted People in Turkey

As disability rates increase by age in Turkey, the proportion of congenital blindness has reached 20.4 % in total – a drop in a bucket, compared to adventitious blindness that is 76.3 % in total. The majority of disabled people live in the Black Sea region, while the lowest rate belongs to the Marmara Region. Unemployment rate of disabled people in general is 15.5 %, the rate of labor force is 21.7%, and the rate of disabled people not counted in labor force is 78.3%. 54.1% are married. The most striking fact for our purposes is the literacy rate among disabled people. 63.7% are literate, while 36.3% are illiterate. Those facts belong to the data of 2002 and 2010 and the figures of 2011 demonstrate that the number of disabled people in Turkey is 4,882,841, of which 57.2% are women while 42.8% are men [(12)]. 0.6 % of disabled people are blind or partially sighted. 0.7% of BPS people live in rural areas. The majority live in the Black Sea region and in the southeast region. There are more BPS men than BPS women. 0.3% of BPS children are between at 0 and 9 ages. 3% of BPS people are 70 or more years old. 28.3% of the BPS people have a 20% - 39% of vision loss. 28.1% of the BPS people have a 40% - 69% of vision loss. 43.6% of the BPS people have a 70% and more of vision loss. Only 37.2% of BPS people benefit from social aids. As for the education status of BPS people more than 6 years old, 32.1% of

[12] All those data of 2002, 2010 and 2011 were provided from the website of Turkish Statistical Institute (TÜİK). TÜİK. (2002). *Engelli İstatistikleri*. https://tuikweb.tuik.gov.tr/PreTablo.do?alt_id=1017, (16.02.2021).

the BPS people are illiterate; 11.8% are literate without any formal education; 29% are primary school graduate; 12.5% are primary or secondary or equivalent school graduate; 14.6% are at least high school graduates. The figures indicate that there is a considerable number of disabled people in Turkey, but they may not have an active life in terms of education, culture and labor. This is an important point for questions of translation, because those facts suggest a variety of factors affecting people in Turkey living with a disability, from their relatively-low purchasing power to their perceptions of target texts. In order for their products to arrive at their destinations and to function in the way intended by commissioners and/or translators, actors in the whole audio description process will need to resort to various strategies, which will be explained in the following chapters.

The psychological factors that contribute to the social barriers against blind people stem from the fact that, for cultural reasons, they may be considered weak individuals who are in need of sighted people's support. I searched Twitter for the expression 'görme engelli kardeşlerimiz' (our partially sighted siblings) used in tweets between 2013 and 2021. I found that this expression was preferred also by official bodies in their announcements of various projects, such as audio books. On the other hand, the accounts created by blind people themselves such as *Engelsiz Erişim* (Accessibility without Barriers) do not use any such expressions that imply that blind people are in need of such support.

#### 1.2.2.1. Audio Description

Although there is a debate on the definition of audio description as a translation, as its target group is the blind and partially sighted viewers, it is mainly an intersemiotic translation based on Roman Jacobson's tripartite division (1959). Louis Fryer states that it is an "intersemiotic, intermodal or cross-modal translation or mediation… 'Modal' in this context refers to modes of meaning. These include spoken and written word, music and sound effects" (2016: 3). Its intersemiotic and intralingual nature enables access to audiovisual information for the blind and the partially sighted viewers. An opera, an exhibition, a film, or a museum exhibit can be audio described. Audio description translation methods depend on the modality of the source materials.

A film, a television serial, or a performance is a dynamic or multimodal text, while a picture in an exhibition or a sculpture in a museum is a static or monomodal text. Audio described texts are also multimodal and audiovisual texts. According to Sabine Braun's definition, which mainly concerns film descriptions, audio description is "the translation of moving images and sounds which are ambiguous or incomprehensible without visual cues into verbal description" (2011: 646). There are different practices across the world. These practices will be explained below. The academic research related to those practices will be elaborated in the literature review.

#### 1.2.2.1.1. Audio Description in Francophone Countries

##### 1.2.2.1.1.1. France

In France, audio description emerged after the project developed by the Association of Valentin Haüy in 1989. Following the display of the first audio described movie *Tucker* (1988), Gregory Frazier from the USA, a pioneer of the audio description practice, organized a training program in 1988 where France became acquainted with audio description for the first time. One of the trainers was Auguste Coppola, who initiated an audio description project. In the following year, in 1989, the audience enjoyed seeing an accessible version of the movie *Bunker Palace Hotel* at the Cannes Film Festival. In the same year, the first audio described film by the Association of Valentin Haüy, *Indiana Jones and the Last Crusade* (1989), was screened. The first accessible theatre performance was *A Midsummer Night's Dream* in 1990. Since 2000, it has been possible to watch accessible films on television, with the first televised film being *Marius and Jeanette*. On television, the channels Arte and TF1 provide their audience with accessible programs. In theatre as well as in cinema, the blind and partially sighted audience access audio descriptions of performances through their headsets. In theatre, there might be live or pre-recorded audio descriptions.

Laure Morisset and Frédéric Gonant prepared the French guideline in 2008. They liken audio description to whispering in somebody's ear. Although they note that audio description may include films, television films and documentaries as well, they

do not specify the features of audio description for each type of material. It suggests describing settings, characters, actions, and body language. In addition, sound effects that might not be comprehensible, texts on screen including the opening and the end credits could also be described. The French guideline elaborates on audio description as if it is a literary work of art. According to the guideline, an audio describer is not only responsible for conveying missing visual elements, but also for creating emotional impact for the audience. The guideline defines objectivity in audio description as containing the descriptions of characters, actions, time, and places without further interpretation. It requires a descriptive style that regards the target audience's expectations and needs, so the description should not sound either slow or tiring. The French guideline contradicts the idea of putting cinematographic terminology as in the US guideline. As for density of description, it notes that the ears should take a rest (Gonant and Morisset, 2008). The distinctive characteristic of France, relative to other countries, lies in its specification of colors with qualifiers. In other guidelines, only colors in descriptions are highlighted. The necessity of group work is important in order to provide a quality audio description. As for voice talents, the guideline encourages the usage of one male and one female voice when the place or the time changes. This also includes subtitled films. Today, the Association of Valentin Haüy is the primary agent in France that provides French blind or partially sighted people with audio described materials. The majority of programs on television and films on DVD are audio described by the association. France TV, TF1, M6, Canal plus, NRJ TV are examples of TV channels with audio described programs.

#### 1.2.2.1.1.2. Belgium

As a federal country, Belgium is a multilingual and multicultural country. French, German and Dutch are the official languages of the three main regional divisions. Gert Vercauteren (2016: 26) points out that due to that linguistic diversity, there is no uniform audio description practice across the country. In Flanders, the Flemish Radio and Television Network Organisation (VRT) provides accessible broadcasting services for the Flemish community. They display some fiction series with audio description annually that can be accessed on another channel,

simultaneously with the original version. The works are also available on the website, VRT.be. In Wallonia, broadcasters are entitled to broadcast films with audio description every year, which could be in more than one language if technically possible in distribution. However, Vercauteren points out that the community can already access French channels for audio described programs, such as ARTE and France 2.

As for screenings, in Cinematek, Brussels, audio described movies are displayed for free for blind and partially sighted viewers. The association of Les Amis des Aveugles has offered audio described films since 1999, the first agent of audio description in the country. They display their films in their cinema club as well as in international film festivals. In Belgium, there is a French-language charter that makes clear the qualities of audio description, entitled *Charte de Qualité relative à L'audiodescription* (2019). They base their accessibility works on Article 9 of the Convention on the Rights of Persons with Disabilities (2007) that elaborates on the equality in rights for disabled people. In the Belgian charter of audio description, a framework of ethics aims to respect the soul of the work as well as its audio quality for the needs of the target audience. In dramaturgy, a work has its own style, produced under a certain genre, using some language, reflecting a culture with a rhythm to achieve some targets. In audio description, according to the charter, those elements should be respected by considering the filmmaker's purpose (2019: 5). As for the target audience, the density of the description should be arranged so that it will be neither too tiring or too short in the beginning, as the audience may think that there is a technical problem with the audio. Finally, the charter offers a methodology. In the audio description process, actors include blind supervisors and linguistic experts as well as describers, voice actors, directors of arts, technicians, and partners in the media. The text highlights the collaboration of describers and the importance of feedback from the target audience. Another important issue is the coherence between the descriptions of opening credits, characterizations, and props (2019: 6). The translation process begins by only listening to the audio of the source text. Then, describers watch the film and analyze it by noting down gaps to fill. Two describers collaborate and check each other's work. Following the feedback from a blind person and a client, the sound is recorded and after the mixing, the final work is exported.

#### 1.2.2.1.1.3. Canada

In Canada, audio description practices began in 1991 upon signing the Canadian Broadcasting Act. As from 2001, Canadian broadcasters must provide the certain quota of audio description for their products, which equals to four hours of description per week. Moreover, "Canadian Radio-television and Telecommunications Commission has made it compulsory for an AD commitment to be made before it renews broadcasting licenses" (2016: 19). The country separates the practice into two forms. One form is audio description and the other one is described video. According to that classification, in television, audio description only includes factual live programs. Described video refers to the classical concept of 'audio described arts':

> *Audio description relies on a program host or announcer to provide a voice-over by reading aloud or describing key elements of programming, such as text and graphics that appear on the screen. It is often used for information-based programming, including newscasts, weather reports, sports scores, and financial data. Most broadcasters are required to provide audio description. Described video (DV), or video description, is a narrated description of a program's main visual elements, such as settings, costumes, and body language. The description is added during pauses in dialogue, and enables people to form a mental picture of what is happening in the program. Described video typically uses a separate audio track.* [13]

That classification is grouped under three different forms in AMI, the first television channel of Canada to provide audio described programs of any kind. The post-production described video refers to the classical definition of audio description of recorded materials. The integrated described video is "a method of producing video content for blind and partially sighted audiences from the ground up, whereby the identification of key visual elements is incorporated into the pre-production, production and post-production phases."[14] The other form is the live described video that has enabled the accessibility of even the Royal Wedding.

[13] Government of Canada, C. R. (09 June 2020). *TV Access for People who are Blind or Partially-Sighted: Described Video and Audio Description*. https://crtc.gc.ca/eng/info_sht/b322.htm, (16.02.2021).
[14] Integrated Described Video (IDV). (n.d.). https://www.ami.ca/idv, (16.02.2021).

#### 1.2.2.1.2. Audio Description in Australia

Audio description is a widespread practice across Australia. In Queensland, various art branches, namely theatre, ballet and opera, are made accessible with audio description. In Western Australia, live performances are audio described, which enables the participation of blind and partially sighted individuals to cultural events. In South Australia, the Art Gallery of South Australia provides touch tours together with audio descriptions. In New South Wales, live events such as the Vivid Light Festival that is a primarily visual exhibition, using light as a medium – hard for blind/partially sighted people to access without description are audio described. One participant expressed her feelings about an opera performance at the festival which she was able to participate in: "Without the audio description and the detail that's provided, I wouldn't be able to tell what's happening on the sails, and I wouldn't be able to enjoy the experience of Vivid as others can." (15) In Tasmania, the films at the State Cinema are available in audio description format.

There is no Australian legislation concerning audio description in television. The Disability Discrimination Act (1992, amended 2009) requires the elimination of discrimination against disabled people in many areas, from laws to provision of services. The Broadcasting Services Act (1992) refers only to captioning for the deaf and hard-of-hearing communities. Disability Standards for Education (2005) covers accessibility services in education, including enrolment and the development of curricula. The Commercial Television Industry Code of Practice (2015) sets boundaries for the licensees in terms of impartiality, hours and restrictions. However, there is no provision made for disability. The National Disability Strategy (2010 – 2020) acknowledges that "the idea that people with disability can be more disadvantaged by society's response to their disability than the disability itself is leading to a greater focus on policies that seek to remove these barriers" (2011: 16). Upon the request of the Federal Government, Australian audiences could enjoy audio described broadcasts for 2 hours every evening for three months in 2012, which was a favorable experience for the BPS audience. Media Access Australia, a non-profit

[15] New South Wales – Lights, Movement, Action. (n.d.). http://audiodescriptionau.com.au/?page_id=525, (16.02.2021).

institution, offers audio description materials to its blind and partially sighted viewers. They also published the Audio Description Background Paper in 2010. The institution introduces itself as follows:

> *MAA, which was formerly known as the Australian Caption Centre, works to improve access to audio-visual media, such as TV, cinema, DVDs and new media, by providing information about technological solutions that make audio-visual media accessible to people with disabilities. These solutions include audio description, captioning and mainstream new media technologies* (2010: 2).

As for their suggestions on audio description standards, one can note the similarities between the American description style and the Australian description style. In both practices, descriptions should not overshadow the dialogues or other important audible elements, they should be presented in the present tense, and they should be objective without any considerations of aesthetics of the source material. Moreover, there are companies such as Red Bee Media Australia and the SubStation that provide accessibility services including audio description. The SubStation Company receives materials and they add standard or extended audio descriptions.

#### 1.2.2.1.3. Audio Description in China

Compared to the West, audio description in mainland China is in its infancy at present. At the local level, only the Audio Description Centre at the China Braille Library provides city-dwellers with audio described films uploaded to their website and shown on a weekly basis (Leung: 266). After describing the general situation of audio description practices in China, Jessica Yeung (2007: 232-233) compares the latter to Japan by highlighting that Japan is the first country around the globe to feature audio described drama on NTV in 1983, in a period of economic blossoming in Japan. Her argument indicates a correlation between economy and audio description practices. On the other side, audio description practices in Hong Kong are more developed than in mainland China.

Hong Kong is both a city and a sovereign region in southern China, being one of the wealthiest and densely populated places of the world. It was handed over from Britain in 1997 under a new arrangement of *One Country*, *Two Systems*. It is located in unified China, but retains autonomous political, economical and legal regulations. Chinese and English are its official languages. Cantonese is spoken as a regional

language. In 1996, the Disability Discrimination Ordinance was signed and put into practice in Hong Kong. According to the Ordinance, all kinds of discrimination against disabled people in many aspects of life (including education, accommodation or employment) is unlawful. In the education section, it is indirectly stated that if a student is physically incapable of meeting the actions or activities required by the educational establishment, not admitting that student is not deemed to be discrimination [(16)]. Thus, the ordinance does not mention the accessibility of information. Moreover, it also does not mandate media accessibility. One can state that the ordinance did not lead to the development of audio description practices at a state level. In 2002, the Legislative Council of Hong Kong announced a public hearing on requirements in broadcasting services. One of them included airing two English channels, and the other one was the provision of English and Chinese subtitles for increasing the comprehension of both the community in general and for the deaf and hard-of-hearing audience. Although there is not a regulation related to the blind and the partially-sighted audience in that decision, one can say that it is the first step towards raising awareness of accessibility and disability. According to statistics published in 2014 by the Hong Kong Blind Union, 2.4% of the total population is blind or partially sighted, equivalent to around 174,800 people. [(17)]

Audio description emerged in Hong Kong with individual initiatives in theatre. The first example of audio described theatre was in the Arts Festival for the Disabled in 2006 (2007: 236). Augustine Mok Chiu-Yu, known for his social activism and works in theatre and film, endeavored to put audio description into practice in his country. He became the general secretary of Arts with the Disabled Association (ADA). Even though ADA could not find any funding for training of audio describers, Mok and his colleague Janet Mei-Hing Tam, trained in linguistics and experienced in interpreting, could organize training with their own endeavors (2007: 233). Media accessibility in order to meet the needs of blind and partially-sighted people began in 2009. Hong Kong provides both live and recorded audio descriptions. "The Hong Kong Society for the Blind has shown live audio described films, due to copyrights law, from thrillers to comedies two to three times per month since 2009." (Leung,

[16] Hong Kong e. (n.d.). https://www.elegislation.gov.hk/hk/cap487!en?xpid=ID_1438403263923_001, (16.02.2021).
[17] About VI. (n.d.). https://www.hkbu.org.hk/en/knowledge/statistics/index, (16.02.2021).

2016: 271) Currently, audio description is in the curriculum of the Department of Translation Studies at the Hong Kong Baptist University.

## 1.3. CONCLUSIONS

The intersection of the film industry and audiovisual translation dates back to 1900s in the form of intertitles. As translating a film instead of reproducing it has been considered cost-effective, subtitles have emerged. New discussions such as transferring cultural elements into target text and standards such as the alignment of lines on the screen have become key issues in the course of time. The constraints and vulnerability of subtitling have been long-debated. The situation today indicates the existence of an active audience, rather than a passive one, who approves what is presented in the screen. Thus, discussions revolving around textual elements have evolved into ones about target addressees, that is, the viewers and their involvement in translations that started with Japanese anime fans. Their active role in the translation process can be interpreted as a nonconformist attitude, as they were eager to remove the cover from Asian cultures that is displayed as 'the Other' in Western schemata in the audiovisual context. Domestication is one of their translation methods; not only products of Asian origin, but also American series and movies have proved very popular around the world in fansubbing. Different translation methods that have enabled the translators to be visible, such as explanatory notes, are employed. In that dynamic process, debates have now encompassed the place of laws and rights - fansubbing is considered a co-creation process where fansubbed products are distributed through various online networks. The length of the fansubbed portion was also remarkable. As there are not any direct legal regulations, fansubbing networks such as Anime Network have produced their own code of ethics. Similar debates exist concernings dubbing. Fandubbing or fundubbing is the co-creation with the fans and, as its name suggests, it is made for fun so it cannot be considered a substitute for the source material. Otherwise, it would be an infringement of copyright.

Besides amateurism in audiovisual practice and research, with disability and human rights originating from the Universal Declaration of Human Rights of 1948 and subsequent legal regulations, accessibility has been added as a new dimension of

Translation Studies. Intralingual as well as interlingual subtitling enhance the enjoyment of audiovisual products by the d/Deaf and hard-of-hearing community. Audio description enables access to digitized information for the blind or partially sighted people. Audio description, the main topic of this study, is an intersemiotic translation. Its practices are various around the world. In France, audio description, or *l'audiovision*, is practiced on TV, in theatres, and cinema. There is a guideline that is not as comprehensive as the US or UK equivalents. Descriptive works come out of hands of an association. In Belgium, there is no uniform practice, as it is a multilingual and multicultural country. An association carries out accessible cinema works. There is a charter that mentions collaboration with blind audience and film producers as well in audio descriptions. In Canada, audio description is compulsory for broadcasters. In Australia, there is a paper that put forward standards. In the Asian world, in Hong Kong, private sector is mainly responsible for accessibility works. Moreover, audio description is in the curriculum in one of the Hong Kong universities.

The aim of this study is to analyse the practice of audio description in a Turkish context. As previously mentioned in this chapter, a society is a system that consists of different strata. One can note that the research should start with the situation of people living with a disability in Turkey. Such research will shed light on the place of disability in the society, which affects many points from legal regulations to translation practices. The facts and figures of the Turkish Statistical Institute verify that blind and partially sighted people have low education levels and participation in social life. These social dimensions become highly salient for audio description research, which we will elaborate in the following chapters by reference to the categories of prosumers, active target audience, and copyright.

# CHAPTER TWO
# AUDIO DESCRIPTION: LITERATURE REVIEW, THEORETICAL, AND METHODOLOGICAL FRAMEWORK

Today, when discussing the accessible mode of audiovisual materials for the blind and partially-sighted people, we use the concept of 'audio description', which was conceived by Chet Avery in the 1960s and Dr. Margaret Pfanstiehl in the 1980s. As for European situation, within the framework of social protection policy, the European Union signed the UN Convention on the Rights of Persons with Disabilities (UNCRPD) in 2011, the European Accessibility Act, and prepared accessibility standardization. The progress report indicated that, despite economic disadvantages of disabled people, significant advances had been achieved in the accessibility of web and mobile applications (2017: 2). For audio description, two projects financed by the European Union have been developed. The Audio Description: Lifelong Access for the Blind Project (ADLAB) that was developed through the cooperation of Germany, Poland, Belgium, Portugal, Spain, and Italy aimed to standardize audio description and the training of future translators between 2011 and 2014. The importance of this project lies in the collaboration of both universities and industry. The project began with research into the needs and expectations of BPS people. That research showed that each member state had different accessibility practices and needs. Spain had enough experience in opera accessibility while Germany was ahead in audio description on TV with legal procedures (2012: 61). Portugal and Britain did not broadcast audio described programmes on TV, and, excepting Poland, Spain and the UK, member states did not televise audio described programmes on commercial television channels (2014). At the end of the project, a guideline was written for scriptwriting. The second project, namely the ADLAB PRO between 2016 and 2019 aimed to provide online training course materials for future audio describers.

## 2.1. INTRODUCTION TO AUDIO DESCRIPTION

The academic studies on audio description began following the master's thesis of Gregory Frazier in 1975 in the USA. Audio description has gone through a set of

changes since then. Frazier used the term ‘visually handicapped’ in his title. Today, this term has been replaced by the terms ‘disabled’ or ‘disability’. There are also numerous sources that use the term ‘visually impaired’. In Turkish materials, we often use ‘engelli’ (disabled) instead of the former ‘özürlü’ (handicapped). In addition to those terms used in academic studies and in official papers, we can also use ‘individuals who see through their auditory and tactile senses’ (in Turkish, ‘işitme ve dokunma duyularıyla gören bireyler’). In his thesis, Frazier made the drama entitled *The Autobiography of Miss Jane Pittman* accessible for blind and partially-sighted audiences. The accessibility of audio-visual products to blind and partially-sighted people was conducted differently than at present. Frazier mentioned a study at the Argonne National Laboratory, Illinois. The development of a Braille tape machine enabled the conversion of auditory elements of films into texts in Braille format. However, this method that addressed the tactile senses of the audience was not preferred due to low rates of Braille literacy and its prohibitive cost. As an alternative, aural production was considered more suitable by the American Association of Workers for the Blind in 1974 (1975: 3), which was the point of departure for Frazier’s thesis. Frazier qualified his study as one of ‘adaptation’, and defined that concept as “a written script consisting of the audio portion of the original television program, together with the ‘adapter’s’ inserted audio material” (1975: 7). Adaptation is considered both a practice and a focus of study in itself today, concerning various branches of the media, including movies, theatre, opera, and even paintings. In adaptation, there is always an original author (Sanders, 2006; Dryden, 1956). The target texts differ from the source texts according to the purposes in the target system, namely “the target audience, its age, social class, and possible physical disability” (Milton, 2010: 4). In Translation Studies, adaptation has been discussed in terms of theatre translation and the translator’s role (Upton, 2000), the challenges of theatre translation and perspective in film adaptations (Zatlin, 2005), and theoretical approaches to visual and cross-cultural elements in the translation of children’s literature (Lathey, 2006). Further studies might consider audio description as an adaptation, but our study will define it rather as an intersemiotic, intralingual and interlingual translation. Frazier defined the person who prepares the adaptation script as an “adapter” (1975: 7). The describers and voice actors together, or only audio

describers, make audio-visual products accessible and those products become audio described. Thus, we will use the term 'audio description', instead of Frazier's 'adaptation', and the concepts of 'describer', 'voice actor' or only 'audio describer' rather than the term of 'adapter'.

As for the adaptation process, firstly, Frazier mentioned the communication medium. He expressed that words would be more powerful than the Braille format and underlined the importance of the auditory tool. Secondly, he explained the reasons for his choice of material. *Miss Jane Pittman* was an acclaimed television drama; its duration was 109 minutes, which was long enough for the thesis, and he could easily access it on videotape. As mentioned before, by virtue of internet, computer, various software and hardware that are the heroes of the digital age today, access to audio-visual products is much easier, regardless of their length and existence of their videotapes. In the next step, the adapter prepared the chosen material before writing the adaptation script. Frazier mentioned recording the audible channel of the material and transcribing it verbatim because he used television material; he needed to stop it from time to time, and wrote his adaptation by reference to time cues. Today, all materials in video format are time-cued so describers do not need to record the product before writing the description. Frazier opted for teamwork in collaboration with two sighted people and a blind viewer for receiving their opinions on comprehension before adaptation. The researcher stated that "set, character and continuity information" (1975: 35) would be important elements so they had to be made accessible for blind and partially-sighted audiences. The third point was the selection of narrator. Frazier grouped the narrators under two categories, namely the ones playing parts in the audio-visual product and the ones external to the product. He selected six actors and actresses as narrators for his study because he found it better if someone within the story engaged in the accessibility process. Cicely Tyson, who played Jane Pittman, was one of those actresses. Today, audio describers both describe the audio-visual products and provide voices. Another case is that describers only write accessible scripts; subsequently, voice actors work on these scripts, and finally, both groups collaborate. In Frazier's study, another important issue in the accessibility process was to supply blind and partially-sighted audiences with the final product. The research suggested simulcasting the drama by transmitting the adapted form via radio

for blind and partially-sighted audiences while sighted audiences would watch the original form on television.

As audio description practices have become widespread, countries have suggested various audio description strategies. Although factual and objective descriptions related to describing what is seen on screen are rooted in common guidelines, the use of language denoting the film narrative has emerged as a new type of audio description style, namely, audio narration. Jan-Louis Kruger (2010) argued that films were actually narrations that told stories by making use of audio-visual signs. Blind and partially-sighted people lacked those visual elements, so translators would re-narrativise films for these target audiences. Thus, he emphasized the unfolding of narrative effect of the film in audio narration. His point leads to the question about why we need to watch films in general. Every individual seeks to re-portray schemata they have in their lives in different contexts, and films are one of the tools that serve their emotional needs. Jeffrey Goldstein, who searched for the underlying reasons for watching violence as a form of entertainment, stated, "Individuals differ in their need for excitement and tolerance for stimulation. Those with a greater need for sensation are apt to find portrayals of violence more enjoyable than those with a lesser need." (1998: 214) Television signifies the common living space in culture. A blind or a partially-sighted person has the same right to enjoy an accessible watching experience as sighted people. Nurhan Baş (2016) underlines that inaccessibility means exclusion of disabled people. Kruger stated:

> *The effect of filmic presentation of characters, actions, emotions, setting, as well as of focalization through devices such as mise-en-scene, framing, and camera angle or perspective, therefore has to be verbalised to supplement the auditory channels containing dialogue and sound effects that are still available to the audience in the original soundtrack.* (2010: 235)

That paragraph indicates that, by making a film accessible, describers not only consider the story on screen, but also how the story is reflected on screen. As for re-narrativisation, Kruger underlines the need to consider focalization in translation, where translators make narrative choices to allow viewers to immerse themselves in the film. Camera angles and shots have an important role in depicting the emotional states of characters. The translator might make use of deixis such as 'here' and 'there'.

Steve Finbow argued that "traditional audio description does not provide a full filmic experience for its audience." (2010: 215-216) His argument stemmed from the

audio description of *Blade Runner* (1982), a science fiction film laden with many cultural references which cannot be made accessible via dialogue alone. Finbow conducted a text analysis and criticized the audio descriptions because the translator described only the images on screen; however, in one shot, the director has established the pictorial intertextuality between the filmic element and the painting *The Arnolfini Portrait* (2010: 223). According to Finbow, subjectivity in descriptions are inevitable and moreover, they should be allowed. As in the example of intertextuality, describers should also tell the story. "The audio describer writes: There's an open door into another room with a mirror on the wall. But what we see, what Ridley Scott intends us to see, is not just a door and a mirror beyond, but a spatialization of time and a temporalization of space" (2010: 223). Thus, the describer should mark the objects, their functions in the scene, and what they simulate.

Two main studies related to audience reaction exist. Marina Ramos Caro (2016) tested the efficiency of audio narration on depicting the emotions of sadness, fear, and disgust in order to measure the emotional effect on blind and partially-sighted target audiences. "In literature, some of the most widely mentioned devices for increasing the emotional potential of texts are: the narrator's point of view, evaluation, and rhetorical figures such as metaphors." (2016: 609) Thus, the narrated version included metaphors, adjectives, and other subjective expressions. She presented to 20 sighted and 20 blind participants both the audio-described and the audio-narrated versions of 15 film scenes. The sighted participants were from the University of Murcia and the blind participants participated through the National Organization for the Blind. The scenes shorter than four minutes were picked from 15 films dubbed into Spanish. Three tools of measurement were used: a self-report questionnaire, an instrument measuring the heart rate of the participants, and a retrospective questionnaire. Her hypothesis was that the described version would elicit more reactions than the narrated version – a hypothesis which was supported with the results of the study. Her results imply that viewers show more emotional reactions to audio narrations, compared to descriptions. Agnieszka Walczak (2017) carried out a reception study of Polish blind and partially-sighted audiences in order to observe their reactions to descriptions and narrations in the scenes of the Polish naturalistic drama, *The Mighty Angel* (2014), a film about the life of an alcohol addict. There were 72

participants in total with mild, considerable and complete sight loss. The researcher supported the usage of creative and cinematic language, and her hypothesis was that audio narrations would lead to a higher level of immersion for the participants. In narrations, nouns and verbs such as "booze, bang, clobber, and expressions that indicated different camera angles" (2017: 39) were employed. The researcher observed that all viewers' reactions to creative use of language were positive.

Description and narration should not be thought of as two different principles. Every description has some narrativity, and audio narrations cannot be imagined without descriptions. Yet, they might sound different. Fryer states that description is like listening to an audio book, but in audio narrations, the audience will feel oneself in the movie (2016: 133). A describer who will need to strike balance might think of fidelity in translation, as s/he will not want to make a poor translation. In Translation Studies, fidelity used to refer to word-for-word translation, but is now expanded to include the meaning of the texts, rather than only words or sentences. In audio description, according to Kruger, mere descriptions mean fidelity to visual elements on screen, while narrations mean fidelity to the effects of those elements (2010: 234). According to Nurhan Baş (2019: 50), fidelity in description is about the integrity of the movie, rather than sole images. The point to be considered here is the nature of the source text, the purpose of both the translator and the target text, and the target audience. The description could be 'Maria walks on air', or 'Maria smiles at everyone with joy and hugs them'. Care must be taken to make sure that the target audience will comprehend what they watch in its integrity. Paratexts can be used also in audio description, just as Nuran Yavuz made use of many endnotes and footnotes in the Turkish translation of *The Life and Opinions of Tristram Shandy, Gentleman*. Audio described materials are not written or printed materials, yet the use of paratexts can convey audio-visual features, which will be explained below with academic research.

## 2.2. DIFFERENT FORMS OF AUDIO DESCRIPTION

### 2.2.1. Screen-based Audio Description

The most common productions that are made accessible are screen-based materials, such as movies and TV shows. The common point between them is that they

are recorded materials. Audio described recorded materials could be grouped under dynamic and static texts. Dynamic texts refer to audio-visual materials, namely films and/or television serials. Static texts refer to visual materials such as paintings, pictures, images, or s. Dynamic texts can be in recorded or live formats. In this type of translation, the script is prepared and recorded for the given material.

The Audiovisual Media Services Directive (2007) contains a provision for accessibility services by member states of the European Union in Article 3C: "Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability" (2007: L 332/40). Departing from that decision, member states have decided to form general audio description guidelines across Europe. As for audio describing materials, one can note that there is not only one form of translation of an audiovisual material in the global context, due to cross-linguistic and cross-cultural differences. Pilar Orero (2008) discussed how Spanish audiences received film narrations by comparing the results to a previous study conducted by Deborah Tannen (1980), who compared US and Greek audiences' reception to narrations. As in Tannen's study, Orero formed a group of 20 students. She conducted her study in Barcelona and asked the students to write down what they remembered after watching a film. Tannen's study was not related to audio description. She indicated that text-writing strategies differed, depending on both culture and socioeconomic conditions of individuals within the same culture. Tannen and Orero reviewed the film perception and description of actions. In describing the beginning of the narrative, the US and Spanish participants preferred to use the expression "the film begins by…", while Greek participants used "there was a worker" (Orero, 2008: 187). Greek and Spanish viewers narrated the action of picking a pear in a frame, while US viewers only described the action. Both Tannen's and Orero's studies indicated different verbalizations in description. Orero's idea about the descriptions and narrations produced by different audiences from various cultural and linguistic backgrounds was carried out under the Pear Tree Project. She coordinated the audio description part of the project under the Digital Television for All (DTV4All) project. The aim of the Pear Tree Project was to see the possibility of achieving consistency in audio description strategies. 20 sighted people participated in each group. They were asked to note down

what they saw in the film as if describing the film to people who could not see it. The study consisting of 12 languages and showed that it would be not possible to make generalizations even within the same language.

#### 2.2.1.1. Foreign Films

Over time, foreign films have become accessible through audio description. This practice has brought new controversies. As foreign films have been dubbed or subtitled, audio description intersects with other types of audiovisual translation. In dubbed films, audio description could be created easily, but there needed to be extra services for subtitled films because the source dialogues could be heard in the background. The solution was audio subtitling, a practice firstly put into effect in the Netherlands in 2001. Audio subtitling is the audio description of subtitled audiovisual materials. Viewers hear both the descriptions and dialogues. "This is a common access service in some European subtitling countries such as the Netherlands, Norway or Sweden, where regulation establishes that all television programmes need to be audio subtitled." (Orero et al., 2019: 248) In the Netherlands where it developed as a project, a speech-synthesis software was used to convert text into speech. The sound was synthetic, and it became a discussion in the UK. Sabine Braun and Pilar Orero (2010) dwelled on the challenges of, and the possible solutions for, the combination of audio description with audio subtitling due to the nature of the subtitling itself. In the prior chapter, it was mentioned that there are some concerns related to the nature of the subtitling process. Translators need to deal with the time and space constraints, as well as cultural elements in the written form. Considering that blind and partially-sighted viewers cannot access the text on screen, subtitles need to be presented in audio form. This means that, while taking the visual information from audio description, the viewers will rely on audio subtitles for the foreign elements and the language of the film. Audio descriptions need to be in conformity with the audio subtitles, which requires a coherent text in Braun's words in her previous study (2011), in which she analyzed the film *Girl with a Pearl Earring* (2003) within the framework of coherence between sound and image, coherence between dialogue and image, and coherence between intramodal visuality and the target text. In that study, Braun highlighted the

fact that films were produced to tell stories, so coherent texts are essential in the creation of audio description scripts. In their study, Braun and Orero argued that, compared to monolingual films, audio description of subtitled films would require adaptation, due to culture-specific visual and audio references (2010: 176). Before adaptation, technically, the sound mix needed to be arranged so as to allow the audience to identify the voice talents of both audio description and audio subtitles easily. The researchers mentioned the importance of selecting voice actors, so the viewers could easily distinguish each film character from each other and understand the flow of the film. The research constituted a corpus of films with audio subtitles and searched them according to their genre, number of speakers, pace of dialogue and other parameters. According to their findings, it was hard to make generalizations related to the corpus as various genres were audio subtitled. Moreover, there were examples of monolingual and multilingual films among them. In monolingual films, audio describers also read the subtitles, but according to the researchers, the problem arose as one character spoke more than one language in multilingual films. In that case, the foreign utterances were voiced by the audio describer while the native utterances were heard with their original voices. It raised another difficulty for blind and partially-sighted viewers, as "voice recognition and character identification go hand in hand" (2010: 180). This discussion was extended with the issue of gender distinction. In some films, such as *Volver* (2006) and *The Passion of the Christ* (2004), men read audio descriptions and women read audio subtitles. However, in multilingual films or in some scenes where more than one woman or man is present, this practice becomes confusing. The researchers observed a set of adaptations within the integration of audio descriptions into audio subtitles in the corpus they analyzed. One fact was that audio describers might intonate the captions, such as names of places on screen. The researchers also suggested saying "'a subtitle', 'a caption reads' etc." (2010: 184). Another type of adaptation in multilingual scenes was the usage of direct speech. The researchers gave a scene from the film *Hero* (2002) as an example. In the scene, the troops cried out, 'Storm!' This was rendered in the audio description as "'Storm,' cry the troops.'" (2010: 184) The researchers suggested other kinds of adaptations. For indicating the speakers, the audio describer who read the subtitles might denote the

pronouns or the name of the character, or state the next speaker in the scene so that they would not need to read the captions on screen.

Braun and Orero's research was extended via application to Dutch films by Aline Remael (2012). Remael's corpus consisted of two Dutch films. The research aimed to identify the insertion of audio subtitles and their interaction with foreign utterances, the aforementioned change in intonation, and the comparison of written and audio subtitles of the films, as subtitles were firstly written and then were read. In the first analyzed film, *Oorlogswinter* (2008), some characters both spoke English and Dutch. The Dutch audio subtitles were voiced by the actors themselves. The audio describer was the same person who also voiced minor characters in the film. As for the insertion of audio subtitles, voiceovers were applied so the original sounds could be heard.

Gonzalo Iturregui-Gallardo (2018) suggested the adaptation of a set of strategies in the audio subtitling for the accessibility of multilingual films. The researcher adopted the terms from Sternberg's analysis of multilingualism in texts: "vehicular matching, selective reproduction, verbal transposition, explicit attribution, and homogenising convention" (2018: 9-10). In vehicular matching, in transferring the source foreign elements into the target text, the foreign utterance could be read or not; it was a strategy that depended on the constraints of subtitling. In selective reproduction, the translator specifies to the target viewers that there is a foreign utterance in the source text, and we see the voice-over effect in which the original sound is heard. Gallardo also suggested giving information related to the language of the utterance. Verbal transposition refers to the creation of effects of a foreign language by means of phonetic or syntactic features in the translation. Gallardo gives example of Spanish 'gracias' for Russian 'spasibo' with an emphasis on *r* in order to imitate the Russian pronunciation. Conceptual reflection means explicitation of culture-specific forms. The researcher does not adapt that term. Explicit attribution, explaining what a character says in a specific language, can be the dubbing effect. Homogenising convention is "the complete translation of the original line by means of full dubbing." (2018: 10) Along with Gallardo's suggestions and the voiceover effect, one can say that blind and partially-sighted viewers may speak multiple languages, and may wish to hear traces of those languages (such as pronunciation) in the actual source material.

The researcher concluded, "the decision to use one strategy or another may be dictated by different factors such as the intention of the creators of the content, their artistic characteristics, the number or type of languages present, or constraints such as time or scene structure." (2018: 11)

Gonzalo Iturregui-Gallardo and Anna Matamala (2020), in their latest research, conducted a reception study consisting of 42 (13 blind and 29 partially sighted) blind and partially-sighted participants, observing their emotional reactions to audio subtitled materials both with dubbing effects and voice-over effects. In dubbing effects, the viewers could not hear the source language. In voice-over effect, viewers heard both the source language and the subtitles. Their method was quite new and they made use of electrodermal activity (EDA) and heart rate (HR). The researchers defined emotions as "the response of the organism, at the behavioral, social and neurophysiological levels, provoked by a single stimulus or a series of stimuli that can be both internal or external. The stimuli are processed by our cognitive systems, which are responsible for distributing the information that generates emotional arousal." (2020: 2) Polish clips with both dubbing and voice-over effects were shown to participants, and they were asked to answer the questions in a tactile T-SAM questionnaire with three sub-scales. "In these scales, an illustration represents different levels (from minimum to maximum) of emotional valence, arousal, and dominance. It is accompanied by a numerical 9-point scale that participants have to complete by indicating their rating on each one of these scales." (2020: 5) In this study, markers of emotional reactions were recorded. Clips with different durations, and clips designed to elicit (or not elicit) negative emotions were selected. The participants accessed three clips: one that triggered sadness with both dubbing effect and voice-over effect; another that triggered fear with both dubbing effect and voice-over effect, and a control clip (neutral emotions) with both dubbing effect and voice-over effect. Due to dubbing traditions in Spain, the hypothesis of the researchers was that the participants would show more emotional reaction to the dubbing effect. However, the results indicated that there were no significant differences between the two effects.

Research to date suggests that audio description are not only an intralingual and intracultural practice. Szarkowkska (2015) touched upon the difficulties of this issue. As the researcher included Polish films in the study, the research question

concerned the audio description of voiced-over films. A viewer who watches a voiced-over film encounters a potentially-new language and culture. Conveying the translations of dialogues along with audio descriptions is a most important point. The points that this study handled were to be able to distinguish the voice talents of dialogues from the ones of descriptions, as well as cultural elements and intertextuality. In the research, the researcher firstly wrote audio description scripts, recorded them in a studio, showed her scripts to blind participants, and received feedback from them. Their feedback indicatd that if the sound of original dialogues, voice-overs, other sound effects, and music in the films was not synchronized with descriptions or narrations, audio description could overlap the source dialogue but not the target voice-overs (2015: 246). The researcher's solution was to say the names of the speakers, but some participants felt that such a method hindered them from becoming immersed in the film. The researcher suggested to use Jan Pedersen's strategies in audio description that were "explicitation, retention, specification, [and] generalization" (2005: 4), which were recommended for interlingual translations. In addition, the researcher highlighted paratexts in audio descriptions. The paratexts that could be used in audio descriptions were audio introductions (AI). Szarkowkska suggested that audio introductions might be a kind of pre-production, or paratexts, inserted at the beginning of a film. In AI, there can be descriptions of characters and/or intertextual elements that cannot be narrated during the film. However, the researcher pointed to the gap that needed to be filled with further studies, such as the length, content, and style of an optimum audio introduction (2015: 263).

#### 2.2.1.2. Audio Introductions in Films

Pablo Romero-Fresco and Louise Fryer (2013) conducted a perception study consisting of twelve blind and eight partially-sighted participants at the University of Roehampton, related to audio introduction by using the films *Slumdog Millionaire* (year) and *Man on Wire* (year) as materials. In the audio introductions, the storyline of each film was summarized; there were detailed descriptions of characters and settings; the information related to cast and production were also included. They were prepared in consultation with a partially-sighted person. The researchers argued that the

American, British, German, Spanish, and Greek guidelines underrated the style of the film, so the visual styles of the films were also included in the audio introductions. The visual style was the camera technique of a film. The researchers, contradicting the idea of not mentioning the cinematic language in the descriptions, added the language of camera angles into their audio introductions, though to a limited extent due to time constraints. The researchers prepared a four-section questionnaire. In the first two sections, there were questions related to "the thoroughness, length, structure, and technicality of the information provided in the AI" (2013: 290). The questions in the third section were open-ended and measured what participants remembered about the film. The questions in the last section were on user-response that measured how participants experienced the audio introductions. The results of user-responses to both films showed that "the amount of information about visual style, plot, characters and locations was right" (2013: 291) and that the participants, who did not find the cinematic language too technical, were content with the experience. The researchers concluded that audio introductions, as effective tools of films, could be provided on a website or DVDs.

Nina Reviers (2014) offered a methodology for how to utilize audio introductions in the target text according to the UK ADLAB guides. According to her guidance, we learnt that audio introduction could be pre-recorded and presented before the beginning of a performance, or made available simultaneously as the performance went by. Reviers listed four functions of audio introductions. The informative function refers to their giving information about the performance in terms of schedules, names of crewmembers, or other online information such as reviews; the foreshadowing function refers to their giving information on details that could not be added due to gaps in the source material, such as details about clothes or locations; the expressive-aesthetic function aimed to acquaint the audience with the visual style of the product; and the instructive function aims to make the filmic elements clear in target users' minds when, for instance, a character has many names (2014: 59-60). She refers to the programmatic example of the audio introduction for the film *Inglourious Basterds* (year). Some excerpts from the material is as follows:

> *Welcome to this audio introduction to Inglourious Basterds, a film written and directed by Quentin Tarantino and released by Universal Studios in 2009. […] Inglourious Basterds – the words misspelt I.n.g.l.o.u.r.i.o.u.s. B.a.s.t.e.r.d.s – is set during the Second World War. But while the locations are realistic and*

> *characters such as Goebbels, Hitler and Winston Churchill resemble their real-life selves, one of the lead actors, Christoph Waltz, has described the film as "a piece of art' […] In contrast to Tarantino's other films, like* Pulp Fiction and Kill Bill*, much of this movie is shot in unobtrusive, classic Hollywood style, and as close as he could get to glorious technicolour. This makes the moments where the camerawork deliberately draws attention to itself all the more remarkable. […] The main characters are: Shoshanna Dreyfus, played by Melanie Laurent. Marcel, who helps Shoshanna at the cinema, is played by Jacky Ido*. (2014: 75 - 77)

The material begins with a welcoming expression as if politely whispering to the viewer. It gives details on the cast, actors, settings, and other epitexts, such as actors' interpretations of the film. In addition, the visual style of the movie is introduced through establishing parallelisms with other Hollywood styles.

Elena Di Giovanni (2014: 2) stated that "AIs are […] contextualizing narratives, whose benefit clearly goes beyond the needs of blind patrons". She asserted that audio introduction functioned for the audio described text, not instead of it. Thus, audio introductions need to contain introductory information, as its name suggests; that is, information about the audio described audiovisual product. Giovanni conducted an experiment at the University of Macerata, focusing on the experience of the audio introduction of the Italian version of the film *Slumdog Millionaire* (year). Accordingly, audio introductions contained information about "overall film presentation, genre and structure, synopsis, information about the visual style, characters, locations, and, last but not least, cast and production details" (2014: 2). Within the framework of that study, the audio description as well as the audio introduction of the film were translated into Italian. 20 blind individuals were asked to fill in three different questionnaires: one demographic, one following the audio introduction, and the one after the movie display. The results of the experiment indicated that the end users appreciated usage of audio introduction in films.

### 2.2.2. Live Audio Description

#### 2.2.2.1. Opera

Orero and Matamala (2008) discussed and summarized some basic techniques that enabled blind and partially-sighted viewers to access to opera. The first technique

was about addition of audio introductions. Opera houses in the UK and Spain favored this system. The viewers could download the text and experience the live audio description during performance. Operas at the Gran Teatre del Liceu, an opera house open since 1847, have been audio described between 2004 and 2007 by two blind Spanish and Catalan associations. "Whilst the Catalan Association for the Blind aimed to deliver a complete AD of everything, even if it meant treading on an aria or relevant music, the Spanish association tried to avoid overlapping on the lyrics" (2008: 270). As of 2007, a team from the Universitat Autònoma de Barcelona has been assigned to make the operas accessible. *Andrea Chénier* was the first audio described opera. The audio introductions were presented live before the performance started, and they contained a summary of the plot. Audio descriptions were constrained so as not to obscure the lyrics. However, at the end of the talks with the associations following the performance, it was decided to produce more detailed descriptions, even if they might obscure the lyrics, and to record the audio introductions and make them available as a digital download. Orero and Matamala noted that casual situations that could affect the description, and stating that "even though the describer can view the performance several times, with the ability to take notes and work from a videotape copy or DVD in order to produce a pre-prepared script, changes and improvisations can occur" (2008: 271). The other technique of opera accessibility was the use of subtitles and surtitles in translations of original songs. *Roberto Devereux*, composed by Gaetano Donizetti, was the first audio described opera with voice-over effect. The researchers measured user-responses for more accessible opera practices. Normally, "the Scottish Opera, San Diego Opera or the Grand Opera House in Belfast" (2008: 273) offered touch tours before the performances so the blind and the partially-sighted audience could haptically access to the actors' clothes and stage props. The researchers asserted that when combining audio subtitling with audio description, touch tours would also be sufficiently effective.

Laura Puigdomènech, Anna Matamala and Pilar Orero (2008) attempted to make a protocol for accessibility of opera as a part of research project in Catalonia. They opted for opera accessibility because Spain started accessibility services with operas, and they were already a part of research for observing the accessibility of opera services in 2004 and 2005. The researchers observed that there might be some

problems when audio describing operas, due to their musical nature. They noted that the audience definitely needed to hear the music. The second challenge was the acting. For instance, as researchers suggested, French operas also staged ballet performances which also needed to be audio described. The artists' costumes, stage, and stage props were other challenges in audio description. The researchers also remarked that operas could be performed live and they could be in recorded format as well. In any case, opera was a live performance but in recorded format; it could then accompanied by audio introduction and broadcast on television. Audio introductions in the United Kingdom came into prominence with the practices of the enterprise Talking Notes, which provided a brief summary of the plot and visual elements on the stage. The blind and the partially sighted listeners could access the audio introductions upon request and they could listen to them before the performance. On the other side, live performances were always open to surprises. The researchers referred of the case of tenor Roberto Alagna, who left the stage after having being booed; the performance continued with his understudy. In that case, as a blind or partially-sighted audience would not know what was going on on-stage, a live audio description would be required. In their protocol, the researchers recommended that audio descriptions of opera include of everything in the opera. The characters would be introduced with their names and stage names in the audio introductions, and each time before they appeared on the stage. The use of language, from tenses to specific terminology, the quantity or the density of the descriptions, and the suitability of a certain opera for being audio described, were issues the researchers suggested for further study in order to complete the protocol.

Orero et al. (2019) delved into accessibility practices at Liceu, having been equipped with the benefits of Figaro technology, which provides the viewers with a small screen behind each seat in the theatre. This enables blind and partially-sighted audience members to follow using subtitles. Surtitles were displayed from a bigger screen above the proscenium. Live audio description services had been provided since 2005 and 2006. The TransMedia research group from the Universitat Autònoma de Barcelona decided to test the live audio description service, and the first step was the testing of audio subtitles in the tragic opera *Roberto Devereux,* composed by Gaetano Donizetti. The audio describer also read the audio subtitles, which meant that the target

viewers heard both the music and the audio describer's voice at the same time. According to the researchers, the audience was satisfied with the service of audio description with audio subtitling. Audio description with audio subtitling service had been provided for six operas until that time. As for the problems, the researchers highlighted an imbalanced "relationship between cost and exploitation" (2019: 249). The target users could not choose their performance because there was only one option each night. Not every seat was equipped with the screen that allowed them to follow the subtitles. As for the audio description, smartphones provided this service. "Nowadays, most European countries have developed their own app, such as Watson in the Netherlands (http://watsonapp.nl), Gretaund Starks in Germany (Gretaundstarks.de), or Cybercom in Sweden (http://cybercom.com)" (2019: 250). It meant that different countries made use of different apps. The researchers especially highlighted the issue of synchronization in mobile audio description services. Their research on end-users' responses pointed to the fact that there needed to be some improvements in the Spanish app, as the volume was found to be too low, and it would be better to add clearer instructions as some viewers had difficulty about when to start the app. Those requirements were communicated to the app developers, who made the relevant changes. Live audio description and synchronization depend greatly on Wi-Fi. Currently, a new system, funded by Vodafone, provides all of audio subtitles and audio descriptions (2019: 253). As operas are live performances, the singers might forget or repeat their lines. The researchers point to the fact that there might be overlaps in these cases.

#### 2.2.2.2. Theatre

Another domain of live audio description is accessible theatre. Margot Whitfield and Deborah I. Fels (2013) in Canada discussed theatre accessibility by including the cast in the process. The researchers stated that "The Descriptive Video Production and Presentations Best Practices Guide for Digital Environments (Version 1), suggests that description is a 'creative process regardless of style, implementation or quality'" (2013: 222), and they concluded from the statement that diverse approaches could be used in audio descriptions. The hybrid approach, as the

researchers suggested, was implemented in the Clay & Paper Theatre, a small organization in Canada that "undertook an initiative to develop sensory tours and integrated descriptive dialogue in an open form of AD" (2013: 223). In the plays, an actor would often play more than one character. This differentiation was reflected in make-up, costuming and other stage features. Blind and partially-sighted viewers could access these features with touch tours. "The approach that they took for the AD during the play was to integrate it into all levels of the production, including the script, character development, and music" (2013: 224). They consulted blind and partially-sighted people in their team. Inclusive Media and Design Centre from Ryerson University conducted reception research with both audience and actors in order to develop a comprehensive methodology. The research questions were related to the contributions of the directors and actors to the audio description process, and also to user responses to the audio descriptions with touch tours. The viewers were asked to fill in pre- and post-performance questionnaires. Actors also filled in pre- and post-questionnaires on their own part. The results showed that the audience was content with the touch tours. The questions for actors firstly measured their knowledge about accessibility, audio description services, and touch tours. Also there were questions about their training in audio description, roles in the process, and selection of content. According to the results, the more experienced the actors were, the more detailed answers they gave. Less experienced actors only stated that sensory tours were about touching, but more experienced actors' answers included reference to the blind and partially-sighted viewers. "As one actor mentioned, it is not only about 're-creating a visual experience', but it is also about creating something 'personal' and 'personalized'" (2013: 230). Thus, the researchers suggested that touch tours would enable viewers to have a more complete sensory experience of the plays. The actors did not have any training beforehand. As for content-selection, their answers ranged from "going on, visual information, blocking, movement, [and] subtext" (2013: 231). The researchers concluded that actors learnt from their experiences and developed new perspectives, and that actors could be directly included into the process.

Ricarda Franzen (2019) imparted a dramaturgical perspective in live audio description, and used the performance *Blind Cinema* of Britt Hatzius as an example. In that performance, a blindfolded audience sat in the cinema. As the movie started, a

child behind each viewer whispered what s/he saw on the screen. As different children interpreted the movie differently, the resulting descriptions were diverse. Franzen considered audio described performance a part of dramaturgy, and used the concept of the 'translated ear': "if, in the case of audio description, the ear becomes the central receiver of the performance, it is a 'translated ear', having undergone and performatively undergoing stages of understanding, and alternatives to that understanding, including knowledge about, and sense for, listening in theatre" (2019: 50). She designed a workshop with 18 sighted MA students of Dramaturgy in the Netherlands to discuss the strategies in live performances. The students were asked listen to a theatrical performance from the 1970s and to answer questions about the genre of the performance, number of actors and actresses, stage props, and audience reactions (2019: 53). With a warm-up exercise, the researcher aimed to shed light on the fact that every individual would hear different details. Then, she divided students into two groups who would write audio description scripts for video excerpts in different rooms. As one group closed their eyes, the other group read their own scripts. One of the excerpts was of a mime artist's comedy performance, and the other was about three performers' synchronic movements with mechanical sounds. They represented a machine with sounds and movements. The researcher observed diversity in approaches, and most students thought that performance was almost impossible to audio describe. The researcher explained that "the describer in this case became an additional actor. Tone of voice mattered more. Relying on the performativity of words rather than on the content, was perceived as the most appropriate performative translation of the stage action in this particular case" (2019: 59-60). In addition, Franzen accentuated the need of focusing on the entirety of a performance in audio description as well as untranslatable elements.

### 2.3. AUDIO DESCRIPTION FOR CHILDREN

The UK ITC Guideline highlights language economy in audio descriptions for children. According to the Guideline, music should not be overshadowed unless the information is crucial. Moreover, the lexis should be developed according to the age group of the children, although how this can be done this is not explained further.

There are no requirements for children in the French Guideline. Orero (2011) observed some examples of audio description that might not be suitable for description for children in terms of language use and speed. She analyzed the character descriptions in the animated movie *Monsters Inc* (2001) and noted her observations. The six main characters' appearance, colors, and patterns during the opening credits were described. The researcher suggested that utilizing the opening credits could be an effective strategy for describing for children. Further user response studies with eye-tracking would shed light on the effective ways of audio description for children.

## 2.4. ACTORS IN AUDIO DESCRIPTION

In the UK ITC Guideline (2000: 9), one of the steps of audio description script writing is the revision of the text, though there is no specific method or requirement for any actors to revise the scripts. Irene Tor-Carroggio and Helena Casas-Tost (2020) searched the profiles of audio describers in mainland China, Shanghai, Guangzhou, and Beijing, the Chinese centers of audio description (2020: 82). One could state that there was not only one place where audio description was practiced in China, and audio describers were not affiliated with only one institution. The researchers sent their survey to 53 audio describers. The demographic data showed that most of the audio describers were based in Shanghai (2020: 91); all except two had bachelor's degree in various fields. "Almost all the informants (94.3%) had previous working experience, many of them being presenters (42.0%), teachers (18.0%), journalists (14.0%), radio/TV commentators (4.0%), actors (4.0%), TV producers (4.0%), writers (2.0%) and others (38.0%)" (2020: 96) but none of them were translators. Almost 71.7% of audio describers were volunteers who did not receive any money, and 64.2% did not have any professional training (2020: 92). According to their experience, only 37.7% of translators had described more than 50 hours. The study also revealed that Chinese audio describers did collaborate with blind or partially-sighted people in their work. The researchers stated that "this is a very positive fact because it shows that audio describers are aware of the importance of working with end users, even if they have never done so before" (2020: 96). The describers had enough time to complete their work. The researchers ascribed this to the fact that audio describers volunteered for the

job (2020: 97), and concluded that audio description in China could be enhanced through legal regulations in media accessibility, developments in copyright, incorporating audio description courses, considering the audio description sector as a new market, and channels providing audio described services.

## 2.5. AUDIO DESCRIPTION RESEARCH IN TURKEY

Nilgin Tanış Polat (2009) carried out a linguistic analysis of *Çarpışma* (*Crash*), the first movie put into audio description by the Film Centre of Mithat Alam at Bosphorus University. The group of audio describers are now the founders of SEBEDER. This short film was displayed in many cities. Following their first experience with the audio description of *Çarpışma*, SEBEDER members undertook new film and TV serial projects, which will be explained in the following chapter of our study. The researcher mainly focused on how the length of the silences in the movie affects translation decisions. In shorter silences, the descriptions were short, with the describers generally opting for dense narrations. All technical details as well as information on gestures, facial expressions, and clothes were made to fit a two-minute gap (2009: 5-6). When there was not enough time to put many details, the describers made use of indirect objects and elliptical clauses. The use of repetitions was the other strategy. The researcher also drew attention to the opening credits in audio description. The contributions of the Ministry of Culture and the production company were conveyed to the target recipients. Polat concluded that audio description is a new field of study in Turkey which could follow the example of European industries for guidance.

Nurhan Baş (2016) compared the Turkish and German audio descriptions of the film *Goodbye, Lenin!* (2003), specifically concerning the opening credits, characters, technical language, sounds, and culture-specific elements. The German version was audio described by Deutsche Hörfilm gGmgH. The Turkish version was then audio described by the Bosphorous University Mithat Alam Film Centre in 2008. In the German opening credits, the audience learn the names of the characters, and some political and cultural details of that time, i.e. the significance of details on a little boy's t-shirt. Those elements did not exist in the Turkish description. The differences

in character descriptions stemmed from different forms of address in descriptions. In the German description, Alex's mother was mentioned by name, but in the Turkish description, she was referred to by surname to signify kinship between the characters (2016: 197). In both of the descriptions, the technical and cinematic language was included. At the end of the comparison, Baş concluded that, in general, the German description was more detailed. Tense preferences were different in each description. The Turkish descriptions did not overlap any other aural elements, contrary to the German descriptions. Despite interpretations in both, the number of cultural elements described was higher in German description than in the Turkish description. This might be due to the fact that the film takes place during the fall of the Berlin Wall, an event which had direct effects on German culture, and so German audio describers may have felt that these cultural details were highly salient and needed to be described for German viewers. According to Baş, "audio description is a type of re-creation that should be a part of film and it shouldn't get ahead of the film narration" (2016: 225). One might state that the researcher puts an emphasis on the visibility of the source material.

Ayşe Şirin Okyayuz and Mümtaz Kaya (2016) touched on many aspects of accessibility and audio description around the world such as international laws, the audiovisual translation, and practices in media. The researchers who elaborated on the subject from the perspective of Translation Studies stated that "audio description should not have a purpose to transfer the story of the audiovisual product. The producer of the source material can tell a story but the translator who writes the audio description script should be as invisible as the other translators being a natural part of the material" (2016: 19). The researchers commented on the subject of invisibility from the perspective of being a part of the material. Although there was no further explanation, their statement shared the same ground with the aforementioned Baş, who regarded audio description as an item that ought not outshine the source material. Okyayuz and Kaya underlined that accessibility services, including audio description and research about the topic, were scarce in Turkey.

Okyayuz (2017) highlighted the addition of audio description in the curricula of translation departments and suggested a model. The first step consisted of product selection. The researcher offered a monolingual and monocultural product, such as a

Turkish film for a Turkish target audience, that would not be hard to describe. Students were be required to describe only a 15-minute part of the product. The second step was about the selection of a guideline, for which Okyayuz recommended the US Guideline (2017: 564). Students who watched the film also read this guideline, and at the end of the study, discussed their findings. Baş (2019) applied a similar model in her classroom of sighted students in order to observe possible challenges for describers. The other side of the study was that the researcher contextualized audio description within the framework of gender studies. The researcher chose the film *Değirmen* ('translated title'; 1986), a screen adaptation of the book with the same title. The film, a comedy, was about an Ottoman district governor and the chaos he caused one night and all the subsequent events in the following days. Baş required her students to listen to a 20-minute audio described segment of the film and to transcribe what they heard. In the second step, the students were required to transcribe the 20-minute sequence without any descriptions after watching it. The researcher asserted that such method would enable sighted people to better understand what was missing in the blind or partially-sighted viewers' minds while watching a film (2019: 41). At the end of the study, the participants reiterated the relevance of objectivity and gender-free expressions in descriptions, as well as the benefits of collaboration of describers.

Mine Güven (2019) explained the development of media accessibility within the framework of audio description, sign language, and subtitling for the deaf and hard-of-hearing with regards to legal developments in Turkey. Her research revealed that media accessibility in television dates back to the 1990s, when the Americans with Disabilities Act (1990) was signed, raising awareness of disability in the USA as well as in Europe. By 2005, there were many examples of accessibility in television, such as accessible news programs. In Turkey, the first examples of interlingual audiovisual translation on screen were seen in TRT, a state channel, in the 1970s. "The songs in Hollywood musicals were subtitled" (2019: 162) in those years. The researcher suggested five steps for accessibility on screen, especially raising awareness about disability and rights and adopting leading technology and various applications used in other countries that enabled accessibility. As for audio description, the researcher recommended that BPS people could listen to the radio in order to hear the audio descriptions of the programs while sighted people were watching television, as each

channel had a radio those days (2019: 169). The third suggestion of the researcher was the accessibility of past programs, especially animations. The fourth point was about accessibility of education. Finally, the researcher highlighted the importance of legal regulations.

Şulha (2019) audio described the old movie from the era of Yeşilçam, *Bizim Aile* ('Our Family', 1975), the animation, *Finding Nemo* (2003), and a television serial, *Bir Zamanlar Çukurova* ('Once Upon a Time in Çukurova', 2018). The researcher revealed her own style of narration. It was observed from her strategies that she often opted for simple present tense and vivid narrations, rather than mere descriptions. One of her choices was to make use of cinematic terms, such as screen (2019: 122) or camera (2019: 128), in order to narrate the frozen screen method in the opening credits of *Bizim Aile*. This use of technical language is widespread also in other countries. In the UK, Louise Fryer and Jonathan Freeman (2012) wrote an audio description script for the film *Brief Encounter* (year) including cinematic terms. They divided 54 participants into three groups. One group consisted of 18 blind participants; the second group consisted of 18 partially-sighted participants; the other group consisted of 18 sighted participants. The film was shown with different versions, including the standard audio description, the cinematic audio description, and the film without any descriptions. According to the study, blind and partially-sighted participants preferred watching the film with audio description, while the sighted audience's preference was the one without audio description. 11 out of 18 blind and 13 out of 18 partially-sighted participants preferred cinematic audio description. The ITC Guidance on Standards for Audio Description stated, "expressions like 'in close-up', 'pan across', 'mid-shot', 'crane-shot' etc, may not mean anything, but it is important to try to understand why a director has chosen to film a sequence in a particular way and to describe it in terms which will be understood by the majority" (2000: 6). Thus, the guidance discouraged the usage of technical terminology of cinema as it may be a hindrance for the viewer's comprehension. This was a surprising finding, because the perception study showed the exact opposite of the guidance.

Şulha also used names of characters before they were heard in the dialogue, but also suggested the use of adjectives for characters in case their names were not mentioned before the audience heard them. According to the British Ofcom Guideline

(2017), naming the characters depends on the situation. If the story reveals the names towards the end, the describer should keep them until the end, but s/he also should refrain from using lengthy identifications. Moreover, if multiple characters participate in dialogues, the usage of names is helpful in order to avoid confusion. The French Guideline (2008) discourages the insertion of names before they are heard in the movie.

Another strategy in Şulha's study was to give place to causalities. For instance, she narrated a scene as follows: "Üç oğlu onun yıkadıklarının üstüne kirli giysilerini atınca sinirlenir" (2019: 123), which could be translated into English as 'he gets angry when his three sons throw their filthy clothes on top of the ones he has already washed'. The researcher also opted for spatio-temporal elements in her narrations. An example is from a scene where siblings meet halfway on the stairs as they are carrying beds. The narration is: "Merdivende karşılaşınca hiçbiri yerinden kıpırdamaz/Yaşar Usta onları uyarınca birbirlerine yol verirler" (2019: 133), which could be translated as 'when they meet on the stairs, neither of them move/when Yaşar Usta cautions them, they give way to each other'. The researcher also referred to the significance of audio description of the trailer. In the trailer of the movie, slow motion is used. According to the researcher, "the translator could mention those techniques before the scenes appear on the screen" (2019: 138). In the description of the animation *Finding Nemo*, the researcher suggested an instructive method for the narration. For instance, she employed the expressions 'windflower' and 'doublesash butterflyfish' instead of merely naming marine animals. In addition, Şulha opted for the usage of colors in the animation too. In the description of the television serial, *Bir Zamanlar Çukurova*, Şulha highlighted the translation of the opening credits.

## 2.6. THEORETICAL FRAMEWORK

### 2.6.1. Functional Translation Studies

The difference of the functional approach from previous translation theories is its emphasis on the function and purpose in the target system, meaning that a text can be translated in many forms considering the target context. According to Anthony

Pym, the roots of the functional approach dates back to Werner Koller's equivalence based theory in his book entitled *Einführung in die Übersetzungswissenschaft* (1979). Pym states that "Koller had formulated a complex concept of equivalence based on different kinds of meaning. That amounted to saying that the way you translate (the kinds of equivalence you seek) depends on the function of the text or fragment you are translating" (2014: 46). Before Koller, Katharina Reiss (1971) put forward a text typology. Reiss' text-typology, together with with Koller's equivalence approach, laid the foundations for considering the functions of each text within the target context.

The Skopos Theory, a German form of functionalist theory, has developed through several stages. The first stage consists of Katharina Reiss' objective translation criticism model (1971). In that model, Reiss asserts that text type was the basic factor in determining translation method. Remarking that there was not one single translation theory which can be applied to every text, Reiss grouped text types under three categories. Content-focused texts, such as user manuals, have a primarily informative function; form-focused texts, such as poetry, have an expressive function; and appeal-focused texts, such as advertisements, have an operative function. Reiss added audiomedial texts as the fourth type in this schema. "Such texts are written to be spoken (or sung) and hence are not read by their audience but heard, often with the aid of some extra-linguistic medium, which itself plays a part in the mediation of the complex literary blend" (Reiss, 2000: 27). It should be noted that Reiss' approach still includes the source text. However, Reiss added a functional category to her criticism model and stated that "the translation may be addressed to a different readership than the original" (2000: 89). Audio description as a type of translation that addresses the blind or partially-sighted audience can be traced back to Reiss' approach. Each text requires different translation methods. As for audiomedial texts, Reiss stated that "a translation method appropriate for audio-medial texts must preserve the same effect on the hearer that the original has in the source language" (2000: 46). Audiovisual materials, such as movies and television serials, are included among audiomedial texts. An audio describer needs to consider the effects of the source audiomedial text when s/he writes the scripts and records his/her voice. Tone of delivery and pace are also among the elemnts that affect the audience, especially in thrillers.

#### 2.6.1.1. Skopos Theory

Skopos theory was put forward by Hans J. Vermeer in 1970s. Skopos, a Greek term, means aim, target, intention, or purpose, which are the key terms for the theory. The basis of the theory lies in the fact that previous approaches to translation were linguistic-based, and did not consider cultural elements, translator's role, decisions, and strategies that could differ according to the target system and addressees. In his discussion about the definition of translation, Vermeer states that "it starts from – or is imagined to start from - a real or imaginative source. All translations have this relation to a source (source text) in common. They are not absolutely new creations; their creativeness is relative" (as cited in Snell-Hornby, Pöchhacker and Kaindl, 1994: 5). Thus, there is a clear relationship between the source text and the target text, but this relationship does not signify a mere transfer of linguistic elements into a new system. Instead, Vermeer considers translation a culture-specific process. Christiane Nord mentions the difference between Reiss' and Vermeer's theories thusly: "while Reiss declares that the source text is the measure of all things in translation, Vermeer regards it as an 'offer of information' that is partly or wholly turned into an 'offer of information' for the target audience" (1997: 12). In audio description, the source material might be the measure, or it might be an offer of information. The purpose of the describer or the commissioner as well as the needs of the target audience will determine which it is to be.

The purpose of the skopos theory is to produce a translatum that is functionally adequate. Vermeer outlines his theory as "a functional theoretical general theory covering process, product and, as the name says, function both of production and reception" (1996: 26). Skopos theory points to the fact that translation is a purposeful human action, and that the priority in a translation process is the function of the target text. Moreover, there is not one single translation, but multiple possible translations due to various skopoi. In a cinema hall where a thriller is screened, audio description will be provided in a way to enable blind and partially-sighted viewers to feel the same excitement as other viewers. It means that audio describers will give attention to recreating the emotional effects of excitement and suspense of the source movie.

Vermeer outlines his theory by stating that "skopos is in the one case seen from the point of view of the commissioner and/or translator and applied to translating and in another case to the recipient's point of view applied to a translation" (Vermeer, 1996: 5). Translation is a social interaction among various actors. The commissioner needs and orders a translation for a particular purpose. "What will be considered the best possible translation is determined by the circumstances actually prevailing at the moment of translating" (Vermeer, 1996: 6). Texts are created in order to achieve a certain purpose. Translators, as "bi-cultural experts and target text producers" (1996: 7), know how to attain that purpose for target recipients. Vermeer regards translators not only as experts, but also as recipients of texts so their interpretation of source text marks the beginning of the translation process. Translator designates his/her strategies accordingly.

Vermeer views translation from interlingual and intercultural standpoints, but audio description is mainly an intersemiotic translation. The actors that act as translators in this process need to have expertise in many aspects, from writing an audiomedial text to knowing the target audience well. As practices from different countries in Chapter 1 and literature review revealed, various types of materials, from dance to movies, can be put into audio description. The translators can be in-house practitioners or people from outside. Hence, one needs to consider who the commissioners are, and whether there is agreement or not between the commissioners and translators in the audio description context. In Skopos Theory, function refers to the purpose attributed by recipients who infer it from "certain features of a text and/or its socio-situational embedding" (Vermeer, 1996: 7-8). Skopos Theory determines the skopos rule, the coherence rule and the fidelity rule.

Basically, there are five rules in the theory. Hierarchically, the skopos rule, according to which translational action is determined by its skopos, precedes the other rules. Vermeer also adds another sub-rule, the sociological rule, being that skopos depends on the recipients. A translator needs to know the skopos and the function of the target text because the strategy of translation is more important than the action. It means that how the transfer is achieved is more important than the content of the transfer, and the approach is determined according to the situational context of recipients.

Secondly, “a translatum is an offer of information in a target culture and language about an offer of information in a source culture and language” (source?). Vermeer highlights that information offer is a methodological approach that does not disregard any requests for equivalence between source and target texts, even though skopos is paramount. Thirdly, “a translatum is a unique, irreversible mapping of a source-culture offer of information”. In Jeremy Munday’s words (2016: 127), the second rule implies intercultural communication, and the translator’s role is vital in this step. The third rule refers to the fact that the source and target functions might be different. In their discussion of adequacy, Reiss and Vermeer (2014: 126) added that, in case of a different audience, such as adaptations for young readers or children, the target and source texts should have the same function.

The fourth and fifth rules concern coherence, first in the text itself, then with the source text. The coherence rule implies a translatum (target text) that makes sense for the target recipients. Vermeer mentions intratextual and intertextual coherence. A meaningful text in itself that receivers can interpret easily regarding their own situation can be said to have achieved intratextual coherence. On the other hand, if the target text has some links with its offered information, it achieves intertextual coherence, which also refers to fidelity in translation. Coherence is also used for audio description, especially for TV serials in terms of preserving the same terminology across the whole series. Braun (2007; 2011) applies Teun Adrianus van Dijk’s (1977) concepts of linear (or sequential) and global coherence to audio description, and renames them as local and global coherence. Van Dijk defines linear or sequential coherence as “relations holding between propositions expressed by composite sentences and sequences of sentences” (1977: 95). Global coherence refers to “semantic structures of a more global nature, not to be directly characterized by (relations between) individual propositions, but in terms of sets of propositions, whole sequences and certain operations on sets and sequences of propositions of a discourse” (1977: 95). Braun (2011) highlights the distinction between substitution and translation, and asserts that audio describing is not a substitution of images of the source hypertext with mere words, but is in fact a translation. Audio description texts are hypertexts, and coherence should be achieved. In Braun’s definition, local coherence is created when “the audio describer takes up a point made by the [character] in the original film dialogue, using

similar means of expression" (2007: 366); global coherence is achieved when the audio describer uses similar vocabulary for more than one scene which is interconnected; "in this way he supports the process of creating global coherence across the two scenes" (2007: 366). For global coherence, Louise Fryer warns that "the longer the duration of the AVT product, the potentially more difficult global coherence becomes" (2016: 112).

In audio description research, some key terms of Translation Studies have become a point of debate, but there is a lack of discussion about terms such as equivalence. Reiss and Vermeer do not define equivalence within the limits of linguistics, but they do in terms of culture. Since skopos is the decisive factor in the case of not being able to achieve equivalence, the researchers assert that "selecting the appropriate linguistic signs for achieving the purpose" (2014: 123). Jeroen Vandaele (2012) highlights the narrative equivalence and spatial equivalence between the source film and the audio described film. According to Vandaele, correct discourse elements will create narrativity in the ears of the BPS audience, but their selection is the fundamental issue because an audio describer who is to write a narrative audio description does not complete his/her task by only describing completed actions. "Narrativity depends not just on the realized chain of events but also on the potential of events inferable from what is communicated or suggested to the audience or reader at a certain time in the telling" (2012: 99). Sometimes, little details in the background may be important for narrativity. Kruger, who emphasizes the selection of elements that will create the same narrative effect as in the source material, puts forth the concepts of visual saliency and narrative saliency, and states that "What is important to keep in mind here is that the key factor is not whether or not an element is visually salient, but rather whether or not it has narrative saliency" (2012: 82). Vandaele's examples are from films such as *Jane Eyre* (2011), which exhibit rich narrativity. The researcher explains his opinion on narrativity as, "narrative involves observables, intentional interpretation, and narrative states" (2012: 92). His description of *The Pear Film* (1975) includes actions on screen and personal interpretations about characters. Moreover, Vandaele treats audio description as a cognitive action. In parallel with reader-response theorists, Vandaele asserts that films are constructed in viewers' minds. If translators use descriptive parameters of locations, including camera

perspectives, spatial equivalence can be achieved. The researcher supports the idea of achieving narrative equivalence instead of opting for only spatial equivalence.

#### 2.6.1.2. Theory of Translatorial Action

Justa Holz-Mänttäri elaborates on translation, but names it as 'translatorial action' because she does not consider it to lie within the limits of the traditional relationship between a source text and a target text (in Schäffner, 2011: 158). The main target of translatorial action is to overcome linguistic and cultural barriers. It is a process completed through collaboration between different agents, namely initiator, client, translator, and other experts. The initiator determines the function of the target text, and provides the translator with extra materials in addition to the source text. The translator might change the form and content of the source text according to the function. In multimodal texts, they can even select the appropriate visual elements for the target text. Mänttäri gives the translator the task of expert decision-making. "The actions of translators thus also include negotiating co-operatively with the client(s) whether, when and how a commission can be carried out effectively and what kind of optimal translatorial action can be guaranteed, in view of the specific circumstances, the ultimate purpose of the target text, and/or of the deadline set" (as cited in Schäffner, 2011: 159). However, it does not give the translator limitless freedom, but instead constrains their actions within the ethics of translation. This means that the translator cannot disregard the clients' professional needs and expectations. Ethics of translation has been regarded as an action about linguistics in terms of fidelity to source text. Today, although fidelity is highlighted in the Translator's Charter of the International Federation of Translators, Article 5 of the General Obligations of Translators stipulates that "a faithful translation, however, should not be confused with a literal translation, the fidelity of a translation not excluding an adaptation to make the form, the atmosphere and deeper meaning of the work felt in another language and country." (18) It reminds the readers of the argument originally posed by Friedrich Schleiermacher (2002: 29), who put forward two basic approaches to translation, being that of "the reader to researcher" or "the researcher to reader". Ben van Wyke discusses that:

[18] Translator's Charter. (n.d.). Retrieved from https://www.fit-ift.org/translators-charter/, (16.02.2021).

> *Regardless of which side on the opposition translators position themselves, generally speaking, they justify their position in terms of an ethics of fidelity and invisibility […] However, the fact that translators must decide to orient themselves […] already implies a certain degree of visibility on their part* (2010: 112).

The discussions of ethics have moved from textual choices of translators into a more social context. As in Theo Hermans' words, "making choices presupposes first the possibility of choice, and then agency, values and accountability" (2009: 93). Hermans' opinion can be considered in the context of professional ethics. Before having books translated, publishers make an agreement with researchers who own the intellectual rights to their own material. Similarly, audiovisual materials are copyrighted and within the framework of professional ethics, audio describers need to agree with the creators of source materials due to their copyrights.

### 2.6.2. The Power in Translation

In Translation Studies, the term 'system' along with the systems theories emerged as a reaction to the former normative and prescriptive approaches. In the 1970s, it was the Polysystem Theory, developed by Israeli scholar Itamar Even-Zohar, which saw translation as a practice operating in the target social system. The meaning of 'system' in this nomenclature has continued to be discussed. Andre Lefevere regarded society as a whole system consisting of smaller systems such as law, literature etc.(source?) His definition differed from Even-Zohar's "in his greater emphasis on interaction between system and environment, on the system's internal organization and on control mechanisms" (Hermans, 1999: 125). Lefevere developed his ideas by reframing 'translation' as 'rewriting' which cannot be thought independent of ideology. Lefevere does not regard rewriting and ideology as negative concepts. A literary system is contained within the larger system of society. The actors in the system can oppose it or adapt to it. Those who oppose the system may act "in such a manner that they tend not to fit in with the dominant poetics or ideology of his or her time and place, but with an alternative ideology, an alternative poetics" (1985: 225). The literary system, like the other systems, is controlled by double control factor. One element functions "within the parameters set by the second element" (1985: 226)

inside the literary system. “It is represented by interpreters, critics, reviewers, teachers of literature, translators” (1985: 226). If they consider that a literary work is against the poetics – that is, what literature should be – or against the ideology of their age, they will repress it. Translation is also another system within society. Audio description is not included within the literary system, but Lefevere’s concepts can be used also for the audio description system. As audio description is intersemiotic, intralingual and interlingual translation, it might be thought that it exists within a separate system, being translation. The second control factor functions outside the literary system, which is called ‘patronage’, i.e., “the powers (persons, institutions) which help or hinder the writing, reading and rewriting of literature” (1985: 227). Patronage consists of three components:

> *There is an ideological component, which acts as a constraint on the choice and development of both form and subject-matter. There is also an economic component: the patron sees to it that writers and re-writers are able to make a living, by giving them a pension, appointing them to some office. There is, finally, also an element of status involved: "acceptance of patronage signaled integration into an elite and acceptance of the style of life associated with that elite"* (1985: 227).

Patronage is more concerned in ‘exerting power’ or ideology than poetics. The two components of poetics influence the selection of literary devices, genres, motifs, symbols, prototypical characters and situations, and the role of literature in society. Audio describers engage in actions which make media contents accessible. In Turkey, there exists a powerful control mechanism in the media. The Supreme Board of Radio and Television (RTÜK) monitors, regulates, and sanctions radio and television broadcasts. Its biggest power is censorship. RTÜK has censored and blacklisted many broadcasts due to their ‘inconvenient content’. Audio description cannot be extricated from that system of power. On the other hand, audio description associations themselves can be considered power holders because they act on behalf of their target addressees and directly affect them. In addition to patronage and poetics, Lefevere adds further constraints. “One is what linguists often call 'universe of discourse' these days, i.e., the knowledge, the learning, but also the objects and the customs of a certain time, to which writers are free to allude in their work” (1985: 232-233). The others are the natural language and the original work itself. Audio describers should consider the universe of discourse of their target viewers and use compatible expressions.

Lefevere's concepts can be described in terms of cultural change. Within the framework of audio description, one can state that audio describers act on behalf of blind and partially-sighted people, which means that they represent the collective voice of blind culture in a given society. This might enable them to create significant changes in that culture through translation. Maria Tymoczko (2000) analyzed the efficiency of translation in geopolitical and political contexts, based on the role of the early translations of Irish literature into English for building an Irish state through adaptations of national tales. Tymoczko stated that "the American Revolution is a prime example of a political movement that used textual means for achieving its ends, and it served as a model for many other revolutions, including the Irish rebellion against Britain" (2000: 40). Lin Kenan (2002: 161) mentioned five major periods in the translation history of China where translations catalyzed social change - namely, translation of Buddhist texts, texts related to science and technology in the Ming dynasty and texts of social sciences in the Qing dynasty, translation of Russian texts, and current trends in the local translation movement. Tymoczko and Kenan's studies showed in-text translation strategies. Lawrence Venuti (1995) argued that the process of creating a translation that resists current power structures begins with selection of source texts and continues by certain discourse. In the audio description context, the initiator may choose a movie that s/he finds analogous to his/her own ideology, or s/he may choose different audiovisual material and manipulate it in line with his/her ideology, even though may does not contain any subjective elements of a certain philosophy.

## 2.7. METHODOLOGICAL FRAMEWORK

### 2.7.1. Data Collection

This study consists of mainly two parts. In the first part, all agents that deal with the audio description practices in the media sector will be listed. My research began in 2017 with a search on Google for Turkish providers of audio descriptions for BPS individuals. I could only locate a single producer, SEBEDER. As I could not locate further information, I arranged a face-to-face interview with a member of the

management board of SEBEDER, from which I obtained further information about their practices and their working relationships with both commissioners and clients. This interview led me to a second media association,m Moroğlu, which has audio described a film and a TV serial. I contacted one of their founders in İstanbul and obtained information related to their structures and methods in a face-to-face interview.

These associations are mainly non-governmental organizations, and must network with many stakeholders in order to achieve their aims. In the interviews, I learnt that SEBEDER collaborated with describers, voice talents and BPS people. Moroğlu has a more limited capacity, with a single person describing the source materials. In order to better understand the organizational structure of each association and more effectively map audio description practices in Turkey, I decided to conduct structured interviews with all agents of SEBEDER. They have provided me with a list of contact addresses of describers and voice talents. I sent my interview questions to them via e-mail. In this study, I will observe BPS people who are the main target addressees as agents of SEBEDER because, after having conducted my first face-to-face interview, they included me in a mail group where they are in constant communication with their BPS followers. Thus, I sometimes benefited from their correspondences as a primary source. In these correspondences, BPS people have communicated their negative or positive feedback about audio described works, or requested new accessible materials.

In the second part of our study, we will attempt to analyze audio described audiovisual materials of each association, using the frameworks of Frederick Bartlett's concept of schema and Jean Piaget's theory of cognitive development in order to observe the intersemiotic translation strategies of each organization. Television serials can be accessed online but for the movies, I requested films as well as their audio description scripts from SEBEDER. I also became one of the agents of SEBEDER by describing a few comics for BPS people. This experience will be helpful for providing me with further answers about being a part-time intersemiotic translator and translation strategies.

### 2.7.2. Tools and Data Analysis

Sedat Kökat (2018), who pointed to the deficiency in the literature of blind and partially-sighted people's experiences of enjoying movies, mentioned the importance of audio description in terms of enabling blind and partially-sighted viewers deprived of cultural events and public places. Duygu Dalaslan and Pelin Şulha (2019) conducted a field study of the Accessible Film Festival, organized by Puruli Culture and Art in Ankara in 2018. Puruli has organized film festivals in Ankara since 2013. Blind and partially-sighted, deaf and hard-of-hearing, and autistic viewers, as well as people without any disabilities, have been able to participate in the accessible film festivals and enjoy various accessible movies and events in Ankara, İstanbul and Eskişehir since 2017. The aim of this study was to observe the accessibility of the festival for the blind and partially-sighted viewers in terms of announcement of the festival, accessible materials about the festival, such as festival programs, and the repercussions in the media as well as audience opinions of audio descriptions. At the end of the study, it was observed that the festival had been announced via e-mails, websites of the organization committee and of SEBEDER, and posters in various streets of the city. The printed materials were made accessible in Braille format and were also added to the website of the organization committee in both PDF and Word formats. The festival appeared in the press with the title of *Turkey's Changemakers!* The most important part of the study was the opinions of blind and partially-sighted viewers on audio descriptions of the films at the festival. The researchers conducted a survey to 21 participants, of whom 16 people were secondary-school students and 5 participants were adults. The participants in total were composed of 11 women and 10 men. In the survey, the questions were grouped into six categories, namely, "sounds and music, settings, objects, characters, colors, and language use" (2019: 78). The participants were asked to pick the most fitting answer. The results were evaluated on a five-point Likert scale including 'I totally disagree – I don't agree – I neither agree nor disagree – I agree – I totally agree'. The audio description guidelines around the world point to those issues, as they are elements of film narrative. At the end of the survey, it was concluded that blind and partially-sighted viewers found the audio descriptions of the films satisfactorily comprehensible, except for audio descriptions of gestures and

facial expressions, and colors. The researchers speculated that the results might have stemmed from the fact that the majority of the participants were congenitally blind (2019: 85). They suggested using more concrete descriptions and reiterated the importance of engaging in a rich universe of discourse of blind and he partially-sighted viewers. That analysis laid the foundation of this dissertation in terms of text analysis. Based on that experience, audio descriptions of various audio-visual products from each association will be analyzed according to their audio descriptions of characters, settings, colors, as well as the opening credits of the dynamic materials. However, the analyses will be carried out by also considering their genres.

Zeeshan Rasheed and Mubarak Shah (2002) classified movies into two main genres according to the audiovisual narratives in previews. Non-action movies include comedy, horror and drama, while action movies include elements such as fire or explosions. "Movies with more action contents exhibit smaller average shot length. On the other hand, comedy/drama movies have low action content and larger shot length" (2002: 4). In an action movie, ten actions can flow in a five-minute frame, but in a drama, that number will decrease, with longer shots of gestures or facial expressions. Thus, while actions and fitting sound effects are prioritized in an action movie, characterization is more likely to be foregrounded in non-action movies. It might mean that there will be more suitable gaps in non-action movies than action movies to enable more detailed descriptions. By kindling the interest of readers in the different possible description styles of these two genres, Fryer (2016: 104) argued that "description for action movies is best kept short and punchy… For romantic films, descriptive utterances will feature longer sentences, with a more lyrical turn of phrase". In this dissertation, in text analysis, audio described materials of each association will be included. Moroğlu has described a Turkish classical movie, *Reis Bey* (year) and two Turkish TV serials, a history drama *Sevda Kuşun Kanadında* and an action serial *Şampiyon*. Those materials will be evaluated in the text analysis. Based on these genres, the audio description of *Reis Bey* will be analyzed comparatively. The history drama audio described by SEBEDER, *Diriliş Ertuğrul* (year), will be included. These are movies and television genres for adults. In addition, children's programmes and movies audio described by SEBEDER will be taken into consideration. It means that materials will not only be elaborated according to their genre, but also to their target

viewers. Taking both genre and target viewers into consideration stems from our hypothesis that each product will be audio described in a different manner. Characterization of a Turkish drama and of an animated movie is likely to be different. In Turkish dramas, gestures and facial expressions will be the most occupying narrative elements, whereas colors and shapes of the characters in animated movies for children will be the cornerstone.

#### 2.7.2.1. Schema Theory

Every visual piece of art, whether it is static or dynamic, has a form and content. At the most basic level, the content is the subject and the form is the expression of the subject. The blending of form and content creates the visual material that finds meaning in context. The artist establishes a certain relationship with his/her material and wishes to arouse a feeling or opinion in the target readers. The reader, viewer or listener interprets the material presented to his/her sense organs through his/her ways of perceptions and knowledge. In other words, the target audiences (or end users) make use of their schemas in the interpretation of the audio-visual product. The end users may meet new or extant information according to these schemas in their mind. If the presented information already exists in the user's background, the schema is confirmed. If the user meets new knowledge, the schema is challenged. Elena Semino describes the confirmation of schema as "schema reinforcement" and the challenging of schemata as "schema refreshment" (1995: 1). The roots of schema theory dates back to the seminal work of the psychologist Frederick C. Bartlett entitled 'Remembering' (1932). His approach was not engaged in studies until the 1970s, when artificial intelligence began to be developed (Semino, 1995: 3). The theory mainly propounds that the situations are meaningful for us as long as we can relate them to our past experiences. Blind and partially-sighted individuals need to make use of their auditory and tactile perceptions in order to reinterpret their environment. Thus, they will need to make use of their own perceptions in order to relate the objects they hear (for instance, while watching a movie) to their past experiences. There are basically two kinds of blindness. Congenital blindness begins at birth. Adventitious blindness happens later in life. Although there is not enough time to produce audio descriptions

for each type, it is in the responsibility of the describers and voice talents to consider the probable effect of their strategies.

#### 2.7.2.2. Theory of Cognitive Development

Jean Piaget (2003) argues that cognition in children develops stage by stage, and he groups these stages under four categories of age. The sensorimotor stage is the beginning of cognitive development, covering the period from birth until age 2. Piaget explains this stage as, "deal[ing] only with real entities, and each of its actions thus involves only very short distances between subject and objects" (2003: 133). One can state that there are no permanent schemata at this stage, but there are actions including the acquisition of language, after the age 2. Young children learn language and symbols around them through imitations in play.

As they start to establish connections between actions and signs in their environment, children step into the preoperational level. The preoperational level consists between the ages of 2 and 7. In this stage, conceptual thinking begins to develop. Piaget defines that stage as one of "intuitive reasoning" (2003: 142). In an experiment that he conducted with A. Szeminska, he put two glasses of the same size and shape in front of children who were asked to put beads into those glasses. The children hypothesised that the number of beads was equal in both of the glasses. When one of the glasses was substituted with another glass, the children suggested that the quantity of beads changed, although they had observed the same beads being transferred from glass to glass. Even though the child puts the beads in the glass his/herself, the physical dimensions of the glass affected her/his perception. Piaget argues that "It is this pre-logical schematization, which is still closely modelled on perceptual data though it recentres them in its own fashion, that may be called intuitive thought" (2003: 143). Piaget uses the concepts of centralization and decentralization at this level. As the child centralizes the tallness of the glass, s/he decentralizes the width of the glass, and decides that there are more beads in the new glass, which is an example of the aforementioned intuitive reasoning that is not yet operational. The child accepts what s/he sees in front of her/him as reality, but does not search deep relations between the actions or the objects, so one cannot expect abstract reasoning at this stage.

As of ages 7 or 8, which marks the concrete operational stage between the ages 7 and 11, the child begins constructing groupings and asymmetrical relations between concrete objects. Piaget underlines the appearance of "logico-arithmetical and spatio-temporal operations" (2003: 153) at this level. The child counts numbers, classifies objects according to their different features, and identifies previous and subsequent events with their durations. "The spatial order of succession and the joining together of intervals or distances; conservation of lengths, areas, etc.; formation of a system of co-ordinates; perspectives and sections" (2003: 160) also appear at this level. One should note that all operations are concrete at this stage. The fourth development stage is the formal operational stage that begins around the age of 11. The individual reaches adolescence at this level. The difference between a child and an adolescent is in their reasoning. The latter can think beyond what s/he sees and knows, and produce new concepts. Abstract reasoning can thus be said to develop at this stage.

A blind child goes through all of those stages by hearing, listening, smelling and touching objects. According to Alberto Rosa, Esperanza Ochaita, Enrique Moreno, Emilio Fernandez, Mario Carretero and Juan I. Pozo (1984: 76), blind children's cognitive development is slower than sighted children, as haptic and auditory perceptions are at the center in their world. Alec Webster and João Roe explain how partially-sighted children develop schema: "for example, asked to give directions on how to get from the playground to the school office, a child with a visual impairment may break the route up into a progression of locations… 'then there's a doorway …then a ramp…then the boys cloakroom'" (1998: 69). This example might show that partially-sighted children do not sense things around them as a single entity but in pieces, and when they remember something, they need to combine all of those pieces. This does not mean that blind or partially-sighted children will always lag behind sighted children. Beth Stephens and Carl Grube (1982) compared 75 sighted children to 75 blind children to observe the relationship between blindness and cognitive development. The study indicated that delays in cognitive development do not prevent blind children from reasoning as their sighted peers do. Thus, one might say that Piagetian stages can adequately describe the cognitive development of blind and partially-sighted children. In our study, the films audio described for children were categorised according to relevant cognitive stages of development. *Monsters*

*University* was analyzed for the preoperational stage, for observing the framing of monsters for the age group between the ages from 2 to 7. Secondly, *Moana* (year) was analyzed for the concrete operational stage, for observing the framing of the brave woman character for the age group between the ages from 7 to 11. Thirdly, *The Song of the Sea* was analyzed for the formal operational stage, for observing the framing of Irish mythology for the age group of 11 and more.

#### 2.7.2.3. Paratexts

In this study, I will search for the translators' voices through audio-visual paratexts that are made accessible for blind and partially-sighted viewers. Works of arts do not exist only as printed texts, images, or recorded sounds. They are constructed for a certain purpose by their creators. They have a source that makes them public for a certain addressee. The so-called work of art exists alongside all those elements. In the example of a book, we first encounter its cover, bearing the author's name as well as the translator's or editor's name in some cases. After we turn the pages, we see the name of the publishing company. Before accessing the text, we may read a foreword or a preface. We sometimes extend our immersion in the text through footnotes and endnotes. According to Gérard Genette, "Although we do not always know whether these productions are to be regarded as belonging to text, in any case they surround it and extend it, precisely in order to present it" (1997: 1). Genette refers to all of those elements as paratext. *Para*, a Greek preposition of place, denotes something to the side of an object, so it follows that a paratext is an accompanying product for the original text. Genette defined paratexts according to their locations. A peritext, such as a foreword, is placed within the work, while an epitext, such as a diary, exists outside of the work.

Genette put forward all of those definitions for books. In this study, I will recontextualize them within the domain of audio description. When we go to a cinema, we may peruse the posters to help us decide which film to see. We observe the name of the movie and the leading actors. We can also infer elements of the storyline from the cherry-picked lines of the characters. Their gestures, facial expressions, and clothes give us some clues about the characters. A film poster can be regarded as a preface.

While waiting in the ticket office, we may want to see the trailer by connecting to internet through our mobile phones. A trailer can be thought of as equivalent to the summary of the book on the back cover. Moreover, when we open a book cover, we find the copyright page which gives information about the publication year, place, and publishing house. One could consider the opening credits of a movie or series as equivalent to the copyright page of a book, as it reveals all the crew that have contributed their efforts for the production. In my opinion, posters, trailers and the opening credits function as peritexts of films by presenting this information. As fans of television or digital media series, we wait for the next episodes with a great excitement. Trailers displayed before each episode may help sate this excitement. If we miss the latest episode, we can watch recap sequences to refresh our memories. One can also say that trailer and recap sequences are peritexts for TV series.

#### 2.7.2.3.1. The Opening Credits

Academic research (Hayward, 2000), as well as the European and US Guidelines, establish the necessity of audio description of credits. In audio describing opening credits, the translators need to deal with text on screen, special effects, imagery, and music in the background. They might appear synchronically. The Irish Guideline (2017) does not mandate a certain methodology. The Australian Guideline (2010) does not refer to the visual components of the credits, but emphasizes that the credits should be read. According to the UK ITC Guideline (2000: 23), it is up to the translator to consider the necessity and the function of the credits as well as the most appropriate translation strategy by regarding the genre of the material, the time and place of its broadcasting, and the target audience. Our study reveals that the opening and end credits should be audio described. As with a sighted viewer, a blind or a partially-sighted viewer might want to access to a movie that belongs to a certain producer or featuring particular actor(s)/actress(es). Moreover, there are classic logos and opening credits, such as the Parliament Cinema Club, that was famous enough in the 1990s in Turkey for its Sunday night movies. Pilar Orero and Steve Wharton (2007) discussed the creation of audio description for the movie, *Torrente 3* (2005). In the film, the images, music, and written texts on screen are synchronized. Two options

exist for the describers. They can read every detail in the credits as much as possible, or they can leave the names to the end, together with their description of the end credits. The researchers opted for "short descriptions during instrumental parts of the song in order to leave the lyrics fully available" (2007: 171).

In their analysis of the existing twenty audio described opening credits, Matamala and Orero (2011) qualified them as paratexts and multimodal texts. Logos are one of the prominent elements of credits. The Metro Goldwyn Mayer logo, featuring a roaring lion in a circle, has become easily identifiable to many viewers through its use in many films. Multiple logos can also appear in sequence, so audio descriptions will be different. In addition to logos, typefaces are another featuring elements of credits. An example is of the movie *The History Boys* (2006), in which "letters jump out of a couple of lines of scrolling text set against a black background and assemble themselves as the title at the bottom of the screen" (2011: 51). As for the crew members, the researchers suggest three strategies for audio describing, namely "omission, literal rendering and condensation" (2011: 52). These strategies depend on prioritization. For instance, in *Festival*, the crew members were not added to audio description, as the actions and the names overlapped (Matamala and Orero, 2011). As for literal rendering and condensation, researchers suggest audio describers voice the crew members in a synchronic or non-synchronic manner. The researchers state that there are nocurrent examples of synchronic rendering of crew members. The examples of non-synchronic literal rendering include *The House of Mirth* (1905), *The Last King of Scotland* (2006), and *The Lady Killers* (1955). The names are read a few seconds before or after they appear on screen. In non-synchronic condensed renderings, the selected names are read before or after they appear on screen. The credits can also consist of other audible elements, such as dialogue and music, and visuals, such as previous scenes. In another research, Orero (2016: 13) argues that the description strategy should depend on each product individually.

#### 2.7.2.3.2. Recap Sequences

Television serials are too long to follow from week-to-week, so some viewers may watch only the recaps to be reminded of previous episodes before watching a new

episode. Thus, recap sequences are important for viewers. Before describing the events, the describer should say, 'the recap sequence of the first episode' (*1. Bölüm özet*). Otherwise, the viewers might be unable to identify when the new episode begins. Orero explained the functions of recaps as, "offer[ing] key information regarding running themes and giv[ing] context to the overall plot. It also serves as a reminder of the characters and their relationships" (2016: 14). He offered the strategies of omission and compensation for translation in recaps, as they do not allow sufficient time for fuller audio description. Aline Remael (2016) suggested two other strategies for audio describing recaps. One is to make use of the existent audio description from the previous episode, and the other is to write new descriptions for each recap "ensuring that the interlocutors are always identified and that the core action or emotion expressed in the clip is either clear through the dialogue and/or named explicitly by the AD" (2016: 257).

In either case, losses are inevitable in audio description due to time constraints, so the translator might resort to further paratexts in order to avoid incomplete understandings. For instance, s/he might explain the details of a facial expression in another audio-visual text. If these informative audio-visual texts belong to a certain film or a serial, it can be considered a peritext, but if the translator aims to make further explanations by considering the addresses, those texts can be considered epitexts. This study will bring to the light which paratexts are used in and for audio descriptions.

## 2.8. CONCLUSIONS

In this chapter, our literature review revealed that immense progress has been made in audio description since its inception in Gregory Frazier's master's thesis in 1975. In that thesis, Frazier proposed recording the audio of the films before description, a necessarily time-consuming activity. Today, technology enhances access to the audiovisual material to be described as a whole. One of Frazier's suggestions was to choose describers from among the actors. Now, there are describers or script writers who only write description texts. Audio describers both write the description and vocalize the text. One can also note that describers are intersemiotic translators. Lastly, Frazier emphasized simultaneous broadcasting of both the original

and audio described versions by making use of radio channels. Studies at the beginning of the 2000s include accessible DVD formats, but these have largely been substituted by internet-based channels of delivery. An absent point in Frazier's thesis was the question of 'how'; that is, the style of description. The discussions of subjectivity and objectivity have generated different styles that are either narrative or descriptive. Narrative style does not mean only including adjectives and adverbs in description. Using technical terms as well as deictic expressions that refer to camera angles are examples of topics of these discussions. Further studies demonstrate that audio description is not only a monolingual and monocultural activity, as foreign films have been audio described over time, highlighting the potential intersection of voice-overs and/or subtitling with audio description. Such a practice has brought new questions, such as translating subtitles and mixing discernible voices so the BPS audience can hear the original actors' voices, translator's voice in audio subtitling, and finally the audio describer's voice. In some cases, actors became the voice of foreign subtitles. Audio describing foreign films also meant dealing with cultural elements. As available gaps in the original audio did not always permit direct translation, scholars suggested using audio introductions as a kind of audiovisual paratext. Research about the style and content of audio introductions is still in progress. Those studies concern recorded audiovisual materials that are put into audio description. The other form is live description, carried out in performances such as opera, theatre and even dance. Different from recorded formats, translators and target addresses share the same room. Scholars have generally recommended the use of touch tours before the performance, so BPS audiences can access the clothes and stage props. This also enables a new degree of collaboration with actors. Unpredictable occurrences are more frequent in live descriptions than recorded descriptions. In the review, one can remark that reception studies are often preferred.

The aim of the literature review was to compare and contrast audio description practices around the world with respect to those in Turkey. As for the world, our study discovered that there are epistemological, theoretical, and methodological gaps in academic studies on audio description. Moreover, there are not enough practices and research about audio describing specifically for children. However, in the world, there exists more academic research and practices about audio description than in Turkey.

On the other hand, research by Turkish scholars revealed the concept of translator's invisibility and the usage of causality in narrations. With a functional point of view based on Skopos Theory, by making use of an explorative method in the light of Bartlett's schema theory and Piaget's cognitive development theory, this study will shed light on the current practices in Turkey, so that our study can evaluate whether Turkey lags behind or stays one step ahead of the globe in the domain of audio description. Thus, our study will delve into the actors, their audio description process and the products that might reveal the situation of the audio description practice in Turkey.

# CHAPTER THREE
# AUDIO DESCRIPTION PRACTICES IN TURKEY: LAWS AND ACTORS

The aim of this chapter is to analyze the legal framework related to audio description as well as the relevant actors in Turkey.

## 3.1. THE LEGAL FRAMEWORK

### 3.1.1. The Legal Framework around the World

The Audiovisual Media Directive 2007/65/EC of the European Parliament and Council brings a set of regulations related to the television and broadcasting activities of the member states. Article 3C acknowledges that "Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability" (2007: L 332/40). In the UK, the Equality Act (2010) substituted the Disability Discrimination Act (1995) and promotes the protection of disabled individuals against discrimination, especially in the workplace. The Communications Act (2003) stipulates the enabling of audio description by service providers, and mandates that a minimum of ten percent of programs be accessible. Moreover, Code 308 of the Act acknowledges the provision of teletext service for blind and partially-sighted viewers. In Germany, Rundfunkstaatsvertrag, the Interstate Broadcasting Agreement, underlines the responsibility of broadcasters for the provision of accessible services both technically and financially. However, only public service broadcasters have met these requirements, in contrast to the UK, which has obliged quotas such as ten percent of material being audio described on BBC channels (Johanssen and Garrisi, 2020). The Broadcasting Act (1992) in Poland stipulates the accessibility of television programs. Article 18A of the Act mandates "at least 10% of the quarterly transmission time of the programme service" (1992: 18); however, depending on the type of programme, the technical issues, and the target audience, this percentage can be lower. In Spain, Ley General Audiovisual (2010) requires ten hours of audio description for 90% of television programmes. In Belgium, Mediadecreet of the Flemish region necessitates

audio description on television for 780 minutes per year. Audio description in Belgium has been used in TV since 2012 on public channel VRT. In Canada, the Canadian Radio Television and Telecommunications Commission specifies that all service providers, including English and French broadcasters, shall provide "four hours of described video per week, and are encouraged to make described programming available online." [(19)] In the USA, the 21st Century Communications and Video Accessibility Act (2010) stipulates accessibility standards in telecommunications and video programming. Within the framework of telecommunications access, the Act requires not only the accessibility of web browsers used on mobile devices, but also allocation of funds for the development of these services. It is clearly stated in the Act that: "[The act] directs the allocation of up to $10 million per year from the Interstate TRS Fund for the distribution of specialized equipment to low-income people who are deaf-blind, to enable these individuals to access telecommunications service, Internet access service, and advanced communications" (2010: 1).

### 3.1.2. The Legal Framework in Turkey

When the research for this dissertation began in 2017, there were no legal regulations related to audio description in Turkey. I contacted a lawyer at SEBEDER and asked him a number of questions related to the place of accessibility and audio description in Turkish law. I met him face-to-face, in part to learn more about his experience as a blind lawyer in this field. From his perspective, the primary problem is still the availability of accessible information in Turkey. As a blind person, he stated that blind and partially-sighted people still cannot access sufficient information. He made reference to the principle of universal design, meaning the standardization of every product or environment so they are useable by everyone in a particular society:

> *We access information through smart phones and computers, but when web pages are not prepared by considering blind and partially-sighted people or when the files sent to you are in PDF or image formats, you cannot access the information. If we can apply universal design everywhere, there will not be any problems.*

[19] Government of Canada, C. R. (09 June 2020). *TV Access for People who are Blind or Partially-Sighted : Described Video and Audio Description*. https://crtc.gc.ca/eng/info_sht/b322.htm

> [Bizim görme engelliler açısından bakarsak bizim bilgiye erişimimizin en temel noktası akıllı telefonlar ve bilgisayarlar. Ama web sayfaları görme engellilere uygun hazırlanmadığı zaman size iletilen dosyalar pdf veya resim formatında olduğu zaman bilgiye erişemiyorsunuz. Eğer evrensel tasarımı her yere uygulayabilirsek bunda da sıkıntı kalmayacak.]

Today, the web pages of many universities, banks, hospitals, etc. Turkey cannot be considered accessible. This might stem from the fact that only a short time has passed since accessibility as a concept entered Turkey in 2004 with the addition of Article 11 to the Law on Intellectual and Artistic Works. This article states that:

> *It is permitted to reproduce or lend scientific and literary works in writing including school books that have been made public or published, without obtaining the permissions prescribed by this Law and without any commercial purposes in the form of cassettes, CDs, Braille alphabet, and similar formats by a person with disability for his/her own use or by another person acting on behalf of him in a single copy, or by educational institutions, foundations, associations, and the like providing services for the benefit of the people with disability in the quantity required, provided that no such copies have already been produced for the use of people with disability. Such copies may in no way be sold, put into commercial use and used and allowed to be used for other than their intended purpose. Furthermore, it is compulsory to show information relating to right holders and indicate the purpose of reproduction on the copies.* (2014: 2420-4) (my translation)

In addition to Article 11 of the Law on Intellectual and Artistic Works, Turkey signed the Disability Law in 2005 and the UN Convention on the Rights of Persons with Disabilities in 2007. However, these laws have not included audio description practices within the legal framework in Turkey. Audio description was first utilized in Turkey in 2006. Article 15 was amended in 2014 as follows:

> *The Ministry of National Education and the Ministry of Culture and Tourism shall carry out the necessary procedure regarding the provision of the Braille, audio, electronic books; films with subtitles, sign language and audio description in order to meet the educational, social and cultural needs of disabled people* ([20]).

In short, the Ministry of National Education and the Ministry of Culture and Tourism were commissioned to carry out audio description practices following this amendment. However, there was still a gap in the Law on Intellectual and Artistic

[20] Başkanlığı, B. İ. (n.d.). Engelliler Hakkında Kanun. Retrieved from https://www.ailevecalisma .gov.tr/eyhgm/mevzuat/ulusal-mevzuat/kanunlar/engelliler-hakkinda-kanun/, (16.02.2021).

Works, such that audio description was not a legal practice in Turkey until 2014. As the law assigns the duty of making films accessible to the Ministry of Culture, it can require the producers to make their own films accessible, as the lawyer suggests.

However, the initiatives of SEBEDER have resulted in some change to this situation. They petitioned in 2017 for the broadcasting of audio described programs on Turkish television. One year later, RTÜK supported their initiative after the workshop of amelioration of deaf, hard-of-hearing, blind and partially-sighted people's access to the audiovisual media services. One can claim that SEBEDER has taken an important step for accessibility in the media as a benefactor. Another point related to the broadcasting of the audio described materials is the issue of infrastructure of the channels. The ideal is for access to every channel simultaneously, without putting any barriers in front of anyone.

Another question was asked in order to learn if a producer or a director has objected to the audio description of their product, because audio description is actually a kind of intervention in someone else's intellectual property. It has happened once or twice, as we learnt from the lawyer's answer. On the other hand, there appears to be a paradox in the relevant legislation. The lawyer states this fact as follows:

> *There is a legal conflict. You should broadly interpret the intellectual and artistic works. As I have just said, the law does not permit it. It is what the law says. For instance, it mentions published works. You cannot exclude films, music, or other materials that will be put into audio description from published works. Otherwise, you act against the law. Thus, we act against the law, but according to the UN Convention on the Rights of Persons with Disabilities, it is the duty of the state to provide culture and arts.*
>
> [Hukuki olarak bir çatışma var: Fikir ve sanat eserlerinde geniş yorumlamamız gerekiyor. Benim biraz önce söylediğim gibi kanunun kendisi buna izin vermiyor aslında. Kanun ne diyorsa odur. Diyor ki mesela basılı eserler. Siz artık buraya filmleri, müzikleri veya sesli betimlemesini yapacağınız materyalleri basılı eserler dışına koyamazsınız. Kanuna o zaman aykırı davranmış olursunuz. O zaman biz de aslında kanuna aykırı davranmış oluyoruz. Ama BM Engelli Hakları Sözleşmesine göre, kültür ve sanatı devletin sağlaması gerekir.]

Every audiovisual product, be it a television serial or a film, is an intellectual property constrained by copyright. According to the law, one needs to pay royalties to the producer for the use of his/her audio described audiovisual material. SEBEDER has developed a different system. They send their audio described films to blind and partially-sighted people (as well as the deaf and the hard-of-hearing) upon request if

the target audience can prove their disability with a report. Then, as SEBEDER does not show the film in question in the public domain, they are not in contravention of copyright law. However, SEBEDER has also been an important actor in the Ankara Accessible Film Festival every year since 2013. This means that SEBEDER does display its audio described films to audiences in the public. In that case, they must pay royalties to the producers. Solutions are available as long as the producers are alive, but in case of old movies, i.e. a Western movie released in 1960s, you cannot contact anyone for the issue of copyright. In that case, the lawyer states, "you will show the film illegally", and adds that a producer could bring legal action against agents such as SEBEDER for doing so, though there is yet to be a precedent of this in Turkey. If a film is broadcast in audio described version in channels such as Digiturk or Tivibu, the channel makes the payment. As they already have the copyrights of their own series, copyright is not an issue in those channels.

## 3.2. ACTORS

### 3.2.1. SEBEDER

SEBEDER was conceived by a group students at the Bosphorus University in Turkey in 2006. One of the founders of the association, who is also blind, reports their history in short as:

> *In computer labs of our university, we discovered a new concept that was 'audio description', and we watched a lot of films put into audio description, such as* The Matrix *or* Titanic. *We thought that we could realize it also in Turkey. Then, we had a meeting at Mithat Alam Film Centre at the University. Tens of people participated in the meeting, and we had our first movie,* Çarpışma, *described all together* (Sesli Betimleme Derneği, 2017: 14-15) (my translation)

Audio description practices that began as laboratory works in Turkey gathered under the roof of the Sesli Betimleme Derneği (the Audio Description Association) in 2010. Another founding member of the association describes the situation in the beginning as:

> *Nothing happened in the first year. We underwent a quiet and painful period. We often contacted the Ministry of Culture. We asked them if they could support the broadcasting of films for disabled people as well, as they had many incentives.*

*They approved it as a project and paid for one of our films. We described ten more films, but they did not finance the rest, so we had to take out personal loans and pay for the costs of montage.*

[İlk bir yıl hiçbir şey olmadı. Çok sessiz sedasız ve sancılı bir dönem geçirdik. O zaman Kültür Bakanlığı'na çok gittik geldik. "Bir dolu teşvikleriniz var. Yapılan filmlerin engelliler için de basılıyor olmasını sağlamanız mümkün müdür?" diye taleplerimiz oldu. Onlar proje bazında kabul ettiler. Bir tane filmimize parasını verdiler. Biz o filmden güç alarak onun üzerine 10 film daha yaptık. Ama daha fazla para alamadık. Doğal olarak biz bireysel krediler çekerek onun montaj paralarını ödedik.]

One might say that SEBEDER has not received adequate financial support from the government, and financial aspects were challenging in their first year of operation. They took their first step into media with a project of Kanal D, their first commissioner.

#### 3.2.1.1. The Commissioners

##### 3.2.1.1.1. Television Channels

###### 3.2.1.1.1.1. Kanal D

Kanal D is a nationwide private channel launched in 1993. The owners of channel are the Doğuş Media Group and the Demirören Group. At the time when Kanal D took the initiative for audio description, channels belonging of these media groups had not yet provided accessibility services, either for the deaf and hard-of-hearing or for the blind and partially-sighted. A representative from the channel states that they became acquainted with the concept of audio description through the idea of one of their workers in 2012. The famous TV show *Öyle Bir Geçer Zaman Ki* was in the air with its 64th episode at that time. They met with SEBEDER, and audio description practices began with the 64th episode of that series (Sesli Betimleme Derneği, 2017: 26-27). Thus, one might note that Kanal D has taken the lead in bringing audio description and accessibility to the Turkish media, in partnership with SEBEDER. Today, all of the shows in Kanal D's primetime are put into audio description by SEBEDER. Another important issue is to make the practices public. In the end credits of each serial broadcast at the television, we hear the narrator say, "You can watch the accessible version of this serial at www.engelsizkanald.com.tr". The

accessibility practices can reach large audiences, from sighted audience to the relatives of the blind and partially-sighted audiences, with this strategy. The website displays all of the accessible series from past to present, and there are instructions about the buttons that help the audience to play the videos.

#### 3.2.1.1.1.2. TRT

The audio description practices that began with Kanal D continued with the initiative of the public channel, TRT, launched in 1968. An interviewee from the Board of Directors states their collaboration with TRT as:

> *Then, our works with TRT began in 2013. TRT initiated this process with its own series,* Seksenler *and* Avrupa Avrupa. *It financed it on its own. Following a few series, they included audio description in their contracts. We have described many of their series through producers who have taken the accessible versions and handed them.*
>
> [Ardından TRT çalışmalarımız geldi. Bu da 2013 yılı civarındaydı. TRT kendi bir iki dizisiyle başladı. O zamanlar *Seksenler* ve *Avrupa Avrupa* ile başladı. Kendi finansör oldu. Birkaç dizi daha yaptırdıktan sonra TRT şöyle bir yola girdi: Sözleşmeye bunu dâhil etti. O günden beri biz TRT'nin birçok dizisini yapımcı kanalıyla yaptık. Yapımcısı bizden versiyon alarak TRT'ye teslim etti.]

Accessibility works are carried out under the coordination of New Media of TRT. A representative of that channel states that "we are conscious of our responsibility as a public broadcaster. We want to expand the scope of accessibility services and carry them to new media in addition to standard platforms" (2017: 30). The other difference, compared to Kanal D, is that audio described versions of TRT series are available on YouTube, which means far more people can benefit from this service. Moreover, this strategy contributes to the expansion of public awareness because even if one is not aware of the concept of accessibility or audio description, s/he can see them while scrolling down the page. The common ground of Kanal D and TRT is that their accessibility services can be reached on the internet.

#### 3.2.1.1.2. Digital TV Channels

Digiturk stepped into accessibility practices with audio description of adventure movies in 2013. The advantage of Digiturk, unlike the aforementioned channels, is its way of providing a separate option for the viewers who wish to screen audio described versions of the films in its menu. The interviewee from the Board of Directors stated that:

> *The beautiful part of DIGITURK was that sighted and blind viewers would be able to watch TV shows and movies simultaneously. We describe movies of DIGITURK, not the TV shows. They have added the option of audio description in a separate tab under the option of subtitles. If you pick audio description instead of English or the source language, you can hear the voice of description in the TV. It is new ground for us, something our founding members have dreamt about. Now they have the option of watching a movie on TV together with their families.*
>
> [DIGITURK'ün güzel tarafı bizim için canlı birebir onunla aynı anda gören izleyiciyle aynı anda görme engellinin diziyi, filmi izleyebiliyor olmasıydı. Digitürk'te film yapıyoruz. Dizi yapmıyoruz. Altyazı seçeneğinin içine bir sekme ekleyerek sesli betimleme seçeneğini koydular. Sizler dil seçeneğinde İngilizce ya da orijinal dilini seçmek yerine sesli betimlemeyi seçtiğiniz takdirde televizyondan betimlemeli sesini duyabiliyorsunuz. Bu bizim için de bir çığır, özellikle kurucu üyelerimizin hayal ettikleri bir şey… Televizyonda eş zamanlı olarak filmi aileleriyle birlikte izleyebilme seçeneği de oluştu.]

Subscribers can watch audio described movies by selecting them on the language button of their remote controls. The lists of the films are announced on a monthly basis on the website, https://www.digiturk.com.tr/sesli-betimleme. The other commissioner is Tivibu. There is a 'Select' button on Tivibu remote controls. When subscribers press this button, they encounter a list that starts with movies. In the movies, there is another segment named *Engelsiz Tivibu* (*Accessible Tivibu*). Viewers can pick one of the accessible movies and watch them in the audio description format. Although Digiturk and Tivibu are digital channels, they are not exempted from censorship. Due to RTÜK control, some scenes such as those including the consumption of alcohol, are censored. The interviewee reports their experience as:

> *Tivibu is afraid of RTÜK sanctions so they blur everything. The scenes containing alcoholic drinks or cigarettes are presented as blurred. Our principle is that I have to say what I see without any prejudices or subjective feelings. When I said*

*'blurred drink', Tivibu reacted and told us not to describe it alike. However, I have to say it because it is blurred in the frame. If a sighted person knows that it is censored, I have to tell the blind people. We sometimes react, but in the end, the commissioner wins.*

[RTÜK cezasından çok ürktükleri için her şeyi buzlandırırlar. İçki, sigara gibi şeyler bize buzlanmış olarak geliyor. Bizim desturumuz şudur, ben hiçbir önyargıya izin vermeden kendi öz duygumu bu işin içine katmadan ne görüyorsam onu söylemek zorundayım. Doğal olarak da "üstü buzlandırılmış içki" dediğim andan itibaren bu sefer Tivibu ayağa kalktı. Bunu böyle deme, dediler. Ama bunu böyle demek zorundayım çünkü görselde üstü buzlandırılmış. Gören bir kişi onun sansüre uğradığını görebiliyorsa, görmeyene de ben söylemek zorundayım. Böyle küçük çıkışlarımız oluyor. Sonuçta tabi işveren kazanıyor.]

#### 3.2.1.1.3. Communication Enterprises

Turkcell developed a new service in cooperation with YGA (Young Guru Academy) in 2012, whereby BPS people could listen to audio books or newspapers. In 2015, audio description was added as a new service, and all of them were provided under the Hayal Ortağım Project (My Dream Companion Project). Turkcell takes movies from producers five days before they enter distribution and delivers them to SEBEDER, who then creates audio files which are uploaded on the Hayal Ortağım aplication. When a BPS viewer goes to the cinema, s/he can watch the movie through the application. One of the producing companies is the Beşiktaş Kültür Merkezi (BKM). According to the contracts signed with the company, its films are audio described and added onto the platform of Hayal Ortağım to be screened in the cinema. There are no certain criteria related to movie selections, as their aim is to make every movie accessible with audio description for a BPS audience. In 2016, a new discussion related to the movie *Bir Baba Hindu* (year) started among blind and partially-sighted audiences in the mail group of SEBEDER. Some viewers expressed their dissatisfaction with the movie, because they did not find the movie interesting. An executive from Turkcell responded that they did not have any rights to select any particular films. Turkcell was awarded the Global Mobile Awards in accessibility for this initiative in 2016.

#### 3.2.1.1.4. Foreign Media Services Providers

Netflix became one of the commissioners of SEBEDER in 2020. The commissioner manages both content selection and voice recording. Vermeer (1996: 7) states that "commissioner and translator have to agree upon the purpose and the 'strategy' for designing the translation". Different from other commissioners, Netflix already has a guidance (2020) for audio description. SEBEDER complies with the principles of this guidance that require the usage of Simple Present Tense in descriptions and the second person plural for audio descriptions for children (2020: 7). These strategies are different from the ones of SEBEDER. The other striking point in the guidance is about censorship. Netflix is opposed to censorship, and supports straightforward descriptions. However, Tivibu and Digiturk cannot act freely due to RTÜK constraints.

### 3.2.1.2. Actors of Translation

Being a newly founded translating institution, SEBEDER has made a strong impression across the country. Its works are results of a division of labor among its actors. The describers, voice talents, controllers as well as post-controllers are jobsharers in the translational action. The describers and voice talents serve as translators; the blind and partially-sighted controllers function as redactors. The post-controllers are the blind and the partially-sighted viewers who send their compliments, criticisms, or recommendations for translation alternatives. The product may be altered according to this feedback. Thus, one can note that they are half-controllers and half-audiences. In this process, the top management fulfils the duty of editors. One can divide this process into three stages. The first stage involves the pre-description step, the second stage is the while-description step, and the third one includes the post-description step. The steps will be explained along with the data provided by the interviews conducted with the actors within the translation process.

#### 3.2.1.2.1. Describers

##### 3.2.1.2.1.1. Backgrounds

The describers are the first actors in the process of description. Considering the fact that accessibility practices have started with the initiatives of SEBEDER, they could be named the first intersemiotic translators working in the field of Turkish media accessibility. Describers come from different backgrounds. Describer A, who graduated from pre-school teaching, is an academician but she cannot continue to do her job. She joined SEBEDER in 2017 by means of an acquaintance for economic reasons. Describer B, who graduated from economics, is now a describer. She joined SEBEDER in 2014 by means of an acquaintance, as she considers her job a type of a social responsibility project. Her willingness to help BPS people and her own interest in literature are other motivators in this process. Describer C, who graduated from the Turkish Language and Literature, is currently a teacher, so she is not a describer for SEBEDER anymore. She joined SEBEDER in 2015 by means of an acquaintance for economic reasons, her personal interest in literature, and her belief in the reality of an accessible world as for Describer B. Describer D, who graduated in the field of Turkish Language and Literature, is both a teacher and a describer. He joined SEBEDER in 2013 by means of an acquaintance, as he believes that it is a meaningful job. Describer E, who graduated in public administration, is both an administrator at another institution and a describer. She joined SEBEDER in 2016 after her experience at GETEM as a reader of audio books. The barriers against disabled people and the ways in which they have faced with them are the main reasons for her participation to SEBEDER. Describer F, who graduated in business management, is one of the founders of the association, and she has an experience with different non-governmental organizations and disabled people. She used to be a trainer and international referee in gymnastics, an educator of people with intellectual disability, and a counselor in the Sports Federations of Mentally Disabled and of the d/Deaf People. When the group of blind and partially-sighted people decided to found a non-governmental organization under the name of ‘SEBEDER’, she volunteered to utilise her prior experience, especially with disabled people. Describer G, who graduated in history, is also one of

the founders of the association. She was among the students' group at Bosphorus University who were discussing their audio description plans in Turkey.

#### 3.2.1.2.1.2. Training

All describers mentioned the process of becoming a describer in the interviews. For instance, Describer B wrote description scripts for three films as a trial and received feedback. Describers undergo a detailed process of training before being a scriptwriter. It is provided by the founders of the organization, who are also among the scriptwriters and voice talents aside from roles titles in the association. According to the data provided by the interview with one of the members of the Board of Directors, the founding members invited Joel Snyder to Turkey and received training on audio description from him. In the training, they learnt new things, such as the description of a sound effect before it is heard. If music is composed especially for a film, describers allow the audience hear it. Language economy is another point they have learnt in the training. Although descriptions are still detailed today, they used to have a lexiphanic style. Language economy lies beneath the discussions of descriptions of action movies. According to one interviewee, it is up to the describer to decide whether to describe the movements in a fight scene or to let the audience listen to the effects and conclude for themselves that the characters are in a fight. As for the training of describers in SEBEDER, the person in charge of that training process in the organization explains it as follows:

> *My first rule is to internalize the description process, not to learn it. The majority of applicants have probably not met any blind or partially-sighted people. I want them to be willing to learn the perspective of a blind person and to get used to it. Which part should be translated? Which part can be skipped? I want them to understand it first. For instance, a translator describes as, "s/he rang the bell" but we can hear the bell. Why translate it then? We correct it and say "you do not translate for the hard-of-hearing but for the blind". […] We recommend that they watch audio described movies, so we send them samples. The students read them, listen to them, watch them and finally, we expect them to apprehend completely how to describe something to a blind person. Then, we give them 20-minute movies of various genres* [(21)]. (my translation)

[21] Altun, G. (2019). *Bildiklerimiz Ve Bilmediklerimizle Emine Kolivar İle Sesli Betimleme Üzerine Sohbet*.https://eeeh.engelsizerisim.com/yazi/77/bildiklerimiz_ve_bilmediklerimizle_emine_kolivar_ile_sesli_betimleme_uzerine_sohbet_, (16.02.2021).

Hence, one might conclude that the chief aim of the training is to give an insight into the way of perceiving and thinking of the target BPS audience. One way to achieve this is to know who the target audience is. The interviewee from the Board of Directors states that not only young people, but also older people follow audio descriptions and they do not demand detailed narrations with a literary style.

In addition to the training given in the Istanbul office or online, with the project of Betimleme Kumbarası (Description Pool Project), new describers are constantly added with the descriptions of static texts, be they comics or pictures. Before describing, the candidates can select the category they want to describe. The project manager sends a guidance of principles for description. According to these principles, describers should firstly consider the difference between describing for a sighted person and for a blind person. The main difference is the details in the description. Describing for a blind person means helping the audience visualize the image. One might state that as blind or partially-sighted people explore the world around them by listening and touching, descriptions should include as many different expressions addressing their tactile and auditory senses as possible. Secondly, the describers should clearly indicate the genre of the image, such as a picture or a comic. Thirdly, the describer should indicate the subject of the image. According to their principles, the subject may depend on the image. In some images, the clothes might be at the forefront, while in another image, a flower can be more important. Another point in describing for the blind is the usage of similes. The describers need to note that new concepts in the similes should not generate further questions in the recipients' minds. Despite background knowledge, audio description might be a practice that can be improved by "learning by doing approach" (Chmiel, Mazur and Vercauteren, 2019: 337). In order to shed light on the expectations of SEBEDER from their translators, I have described a few comics, which will be analyzed below.

#### 3.2.1.2.1.2.1. The Description Pool

##### 3.2.1.2.1.2.1.1. The Description of "Geçen Günkü Dua"

In the first comic that I have described, a man asks the hodja (an Islamic schoolmaster) whether his prayer the other day might have come true. The hodja asks

the reason for this question. The man says that he meant to pray for his uncle Fuat, but instead prayed for his uncle Suavi. The hodja says that it is fine.

| **My Description** | **My Description in English** |
|---|---|
| Camide iki adam var. İmam, caminin içinde, üstünde Kuran'ı Kerim olan rahlenin önünde diz çökmüş. Arkasına bakıyor. Caminin dışında olan adam arkadan perdeyi aralıyor ve hocaya sesleniyor. Gözlerini merakla ve tedirginlikle kocaman açarak hocaya seslenen adamın konuşma balonu: "İyi günler… Ben geçen gün dua etmiştim de… Kabul olmuş muydur?" Soruyla pek ilgilenmiyormuş gibi bir ifadeyle durarak sol omzunun üstünden cevap veren hocanın konuşma balonu: "Ne bileyim noldu ki?" Bıyıklı adam: "Yav, Allahım annemi, babamı, Suavi dayımı korusun demiştim… Fuat dayımı olucaktı… Evde fark ettim…"<br><br>Hoca: "Bişey olmaz…" | There are two men in the mosque. An imam kneels in the mosque in front of the lectern with the Quran on it. He looks back. The man outside the mosque opens the curtain from behind and calls out to the hodja. Speech bubble of the man, who opens his eyes wide with curiosity and anxiety and called to the hodja: "Good day ... I prayed the other day ... Is it accepted?" The speech bubble of the hodja, who answers over his left shoulder, standing with an expression as if he was not very interested in the question: "I don't know. Why?" The man with the moustache: "I said, God bless my mother, father, Uncle Suavi ... It should have been Uncle Fuat ... I realised at home ..."<br><br>Hodja: "It's fine…" |

I have titled this comic, *Geçen Günkü Dua* (The Other Day's Prayer). The manager of the Project redacted my description. Describing only the actions of characters is not sufficient, according to the principles of SEBEDER. The describer should also include who is affected by that action, so the description should be: 'The hodja is looking back at the man'. Comics static texts, so their descriptions should be different from the descriptions of dynamic texts, such as films and/or television serials. The main difference is that we cannot witness the actions when they are happening, so we cannot say 'the man opens the curtain'. We only see that the man has already opened the curtain and reached out his head. From that redaction, I have edited my text to: 'The man opened the curtain and tipped his head towards right'. According to the principles of SEBEDER, describing the hodja as having 'an expression which indicates that he is not actually interested' might be a spoiler. Instead, the description should include the gestures and facial expressions of the character, so the reader can infer the feelings of the character. In addition to gestures and facial expressions, the descriptions also include the shapes of sense organs that are comicd with exaggeration. All characters

should be described, and there should be adjectives for each of them. Instead of the man, it should be, 'the man with a moustache'. Considering the redactions according to the principles of SEBEDER, I have revised my description as follows:

| **My Description** | **My Description in English** |
|---|---|
| Camide iki adam var. Biri sakallı cami hocası, diğeri sadece başı görünen bıyıklı bir adam… Hoca, caminin içinde, üstünde Kuran'ı Kerim olan rahlenin önünde diz çökmüş. Arkasındaki bıyıklı adama bakıyor. Bıyıklı adam, caminin dışında, aralık perdeyi tutmuş. Tedirginlikle ve merakla kocaman açtığı gözlerini hocaya dikmiş olan bıyıklı adamın konuşma balonu: "İyi günler… Ben geçen gün dua etmiştim de… Kabul olmuş mudur?"<br><br>Gözlerini devirmiş, hafiften bunalmış bir ifade ile sol omzunun üstünden cevap veren hocanın konuşma balonu: "Ne bileyim nooldu ki?"<br><br>Bıyıklı adam: "Yav, Allahım annemi, babamı, Suavi dayımı korusun demiştim… Fuat dayımı olucaktı… Evde fark ettim…"<br><br>Hoca: "Bişiy olmaz…"<br><br>Hoca kilolu ve beyaz sakallı… Tabanı şişkince, sanki iyice kıvrılmış gibi duran eğri bir burnu var. Üzerinde açık renk kıyafetler ve başında sarık var. Bıyıklı adamın uzun bir yüzü, büyük yuvarlak gözleri, alnının tam ortasına düşmüş bir tutam saçı, ucu tombul, patlıcana benzeyen büyük bir burnu var. | There are two men in the mosque. One of them is the bearded hodja of the mosque, the other one is a man with a moustache. We can see only his head. The hodja kneels in front of a lectern with a Quran on top of it in the mosque. He is looking back at the man with the moustache. The man with the moustache holds the half-open curtain while standing outside the mosque. The speech bubble of the man with the moustache who stares in a nervous manner at the hodja with curiosity: "Good day ... I prayed the other day ... Is it accepted?" The speech bubble of the hodja who rolls his eyes and answers over his left shoulder with an expression of boredom: "I don't know… Why?" The man with the moustache: "I said, God bless my mother, father, Uncle Suavi ... It should have been Uncle Fuat ... I realised at home ..."<br><br>Hodja: "It's fine…" The hodja is overweight and has a white beard and a crooked nose. Its lower part looks swollen and curved. He is wearing light-colored clothes and he has a turban. The man with the moustache has a long face, big round eyes, a lock of hair in the middle of his forehead, and a big chubby nose that looks like an eggplant. |

Based on prior feedback, I added descriptions of clothes as well as exaggerated narrations of characters' features in order to create the same sense of fun in the target text.

#### 3.2.1.2.1.2.1.2. The Description of "Zirvediler Daima Yalnızdır"

| My Description | My Description in English |
|---|---|
| Minare şerefesinde bir hoca… Hoca, şerefenin kenarlarına ellerini dayamış, şehre bakmakta.<br><br>Hocanın düşünme balonu: "İşte zirvedeki insanın yalnızlığı!"<br><br>Kıyafeti sarı olan hocanın beyaz bir takkesi, kepçe kulakları, uzun bir burnu, kocaman gözleri, tek tek ayrılmış gibi duran sakalları var. | A hodja in the balcony of the minaret. The hodja rests his hands on the rail of the balcony and he is looking at the city. The thought bubble of the hodja: "Here is the loneliness of the man at the top!" The hodja wears yellow clothes, has a white nightcap, jug (?) ears, a long nose, big eyes, and a beard that looks as if its hairs are separated one by one. |

I have entitled this comic as "Zirvedekiler Daima Yalnızdır" ('The Men At the Top Are Always Lonely'). According to the principles of SEBEDER, the description also includes the spatio-temporal settings and the objects in the background. As for character depictions, the feelings of the characters should be given along with the speech bubbles. The description of clothes should be detailed enough. Thus, I have edited my text as follows:

| My Description | My Description in English |
|---|---|
| Minare şerefesinde bir hoca… Hoca, şerefenin kenarlarına ellerini dayamış, şehre bakmakta. Gökyüzü gri… Caminin gerisindeki evlerin sadece silüeti belli oluyor. Ortalıkta kimse görünmüyor.<br><br>Pörtlek gözlü, asık suratlı hocanın düşünme balonu: "İşte zirvedeki insanın yalnızlığı!"<br><br>Sarı cübbeli, beyaz gömlekli hocanın beyaz bir takkesi, kepçe kulakları, uzun bir burnu, tek tek ayrılmış gibi duran sakalları var. | A hodja [stands] on the balcony of the minaret. The hodja rests his hands on the sides of the balcony, and he is looking at the city. The sky is grey. Only the silhouettes of the houses behind the mosque are visible. The thought bubble of the sulky hodja with buggy eyes: "Here is the loneliness of the man at the top!" The hodja wears yellow clothes, has a white nightcap, jug ears, a long nose, big eyes, and a beard that looks as if its hairs are separated one by one. |

The edited version of my comic includes the descriptions of the objects and the environment as well as the facial expression and the physical features of the hodja to emphasise the intention of the original text.

### 3.2.1.2.1.2.1.3. The Description of “Deterjan mı?”

| My Description | My Description in English |
|---|---|
| Şehrin kenarında bir çay bahçesi… Hava parçalı bulutlu, martılar uçuyor. Arkada gökdelenler görünüyor. Bir masada karşılıklı oturarak sohbet eden iki adam var. Adamlardan bir tanesi turuncu bir gömlek giymiş. Kalın camlı, yuvarlak çerçeveli bir gözlük takıyor. Göbeği masaya dayanmış. Sivri bir çenesi, büyük bir burnu var. Saçları yanlardan açılarak seyrelmiş… Karşısındaki adam beyaz gömlekle kahverengi bir ceket giymiş. Yuvarlak bir yüzü, eğri burnunun altından gözüken ince bıyıkları, seyrek saçları var.<br><br>Gözlüklü adamın konuşma balonu: İDEALİZM, KONFORMİZM, HATTA DETERMİNİZM TAMAM. AMA DOKTRİNLE NASIL YAŞANIR, AKLIM ALMIYOR!!!<br><br>Karşısındaki baygın bakışlı adamın konuşma balonu: YOO…<br><br>Gözlüklü adam: NASI YOO…<br><br>Baygın bakışlı adam: YOK Kİ…<br><br>Gözlüklü adam: NE YOK Kİ…<br><br>Baygın bakışlı adam: BİLGİ YOK Kİ BENDE BUNLARI ANLAMAK İÇİN…<br><br>Gözlüklü adam: HAA… SÖYLESENE…<br><br>Baygın bakışlı adam: DETERJANI ANLAYINCA DİĞERLERİNİ DE ANLARIM SANDIM…<br><br>Gözlüklü adam, sağ dirseğini arkaya dayamış, sandalyesinde kaykılıyor. Sol eliyle de masadaki ince belli çay bardağını tutuyor. Baygın bakışlı adam ise “dur” der gibi avucunun ayasını gözlüklü adama göstererek kolunu uzatmış. | A tea garden at a place in the city…It is partly cloudy and the seagulls are flying. Skyscrapers are visible in the back. There are two men sitting at a table and they are chatting. One of the men is wearing an orange shirt. He puts on thick round glasses. His belly leans against the table. He has a pointed chin and a big nose. His hair is thin and is parted at the side… The man in front of him wears a white shirt and a brown jacket. He has a round face and a thin moustache visible under his crooked nose. The speech bubble of the man with glasses: I AM FINE WITH IDEALISM, CONFORMISM, AND EVEN DETERMINISMm BUT I REALLY CAN’T UNDERSTAND HOW TO LIVE WITH DOCTRINES!<br><br>The speech bubble of the man with senseless looks: NO…<br><br>The man with the glasses: HOW?<br><br>The man with senseless looks: NONE…<br><br>The man with the glasses: NONE WHAT?<br><br>The man with senseless looks: I DON’T HAVE ANY KNOWLEDGE TO UNDERSTAND THEM.<br><br>The man with the glasses: OH, OK!<br><br>The man with senseless looks: I THOUGHT THAT I COULD UNDERSTAND THE REST WHEN I UNDERSTOOD DETERGENT…<br><br>The man with glasses rests against his seat and he leans back. He holds a tea glass with his left hand. The man with senseless looks stretches out his arm by showing his palm to the man with glasses as if saying “no”. |

According to the principles of SEBEDER, 'Tea Garden' is an example of narration, which is not preferred in comic descriptions. On the other hand, comics are colorful, and this ought to be conveyed to blind and partially-sighted readers. Another important point is the source of the comic. A web address is written on that strip. The cartoonist's name is written on some comics. These are inevitable points that should be transferred in the target text. A reader may prefer some researchers' books. People may enjoy only some painter's paintings. Blind and partially-sighted people might enjoy reading certain cartoonists' works of art, so labelling the target text is important. Based on these feedbacks, I edited my description as follows:

| **My Description** | **My Description in English** |
|---|---|
| Şehrin kenarında bir dış mekân… Hava parçalı bulutlu, martılar uçuyor. Arkada gökdelenler görünüyor. Gökyüzü açık pembe, çalılık ise turuncu resmedilmiş. Bir masada karşılıklı oturarak sohbet eden iki adam var. Adamlardan bir tanesi turuncu bir gömlek giymiş. Kalın camlı, yuvarlak çerçeveli bir gözlük takıyor. Göbeği masaya dayanmış. Sivri bir çenesi, büyük bir burnu var. Saçları yanlardan açılarak seyrelmiş… Sağ dirseğini arkaya dayamış, sandalyesinde kaykılıyor. Sol eliyle de masadaki ince belli çay bardağını tutuyor. Karşısındaki adam beyaz gömlekle kahverengi bir ceket giymiş. Yuvarlak bir yüzü, eğri burnunun altından gözüken ince bıyıkları, seyrek saçları var. Baygın bakışlı… "Dur" der gibi avucunun ayasını gözlüklü adama göstererek kolunu uzatmış.<br><br>Gözlüklü adamın konuşma balonu: "İDEALİZM, KONFORMİZM, HATTA DETERMİNİZM TAMAM. AMA DOKTRİNLE NASIL YAŞANIR, AKLIM ALMIYOR!!!"<br><br>Karşısındaki baygın bakışlının konuşma balonu: "YOO…"<br><br>Gözlüklü: "NASI YOO…"<br><br>Baygın bakışlı: "YOK Kİ…" | An outer space at the side of the city… It is partly cloudy and the seagulls are flying. The skyscrapers are visible in the back. The sky is light pink, the bushes are orange. There are two men sitting at a table and they are chatting. One of the men is wearing an orange shirt. He puts on thick round glasses. His belly leans against the table. The man in front of him wears a white shirt and a brown jacket. He has a round face and a thin moustache visible under his crooked nose. He has senseless looks. He stretches out his arm by showing his palm to the man with glasses as if saying "no". He has a pointed chin and a big nose. His hair is thin and parted at the side … The speech bubble of the man with glasses: I AM FINE WITH IDEALISM, CONFORMISM AND EVEN DETERMINISM BUT I REALLY CAN'T UNDERSTAND HOW TO LIVE WITH DOCTRINES!<br><br>The speech bubble of the man with senseless looks at his front: NO…<br><br>The man with the glasses: HOW?<br><br>The man with senseless looks: NONE…<br><br>The man with the glasses: NONE WHAT? |

| | |
|---|---|
| Gözlüklü: "NE YOK Kİ…"<br><br>Baygın bakışlı: "BİLGİ YOK Kİ BENDE BUNLARI ANLAMAK İÇİN…"<br><br>Gözlüklü: "HAA… SÖYLESENE…"<br><br>Baygın bakışlı: "DETERJANI ANLAYINCA DİĞERLERİNİ DE ANLARIM SANDIM…"<br><br>www.karikaturu.com | The man with senseless looks: I DON'T HAVE ANY KNOWLEDGE TO UNDERSTAND THEM.<br><br>The man with the glasses: OH, OK!<br><br>The man with senseless looks: I THOUGHT THAT I COULD UNDERSTAND THE REST WHEN I UNDERSTOOD DETERGENT…<br><br>The man with glasses rests against his seat and he leans back. He holds a tea glass with his left hand. |

Those are examples of comics put into description. As with films, in order for them to be put into audio description, there should be sound recordings. In my opinion, the expression 'speech bubble' can be erased in the recording. If there are multiple characters, multiple voice talents might be helpful.

#### 3.2.1.2.1.3. Describers' Self-Perceptions

In Describer A's opinion, being an eligible describer requires "reading a lot, using Turkish well, improving oneself constantly, being up to date, [and] having enough knowledge of popular terminology". Describer B's and D's answers are directly related to their translation strategies. Describer B argues that "describers should perceive what they see well. Comments should be avoided. The limited time must be used for the most important details. They should transfer the related images to the target viewers correctly. They must be researchers." Describer D states, "Most importantly, do not miss the details that will allow the director to achieve what s/he wants to say, then objectivity, and thirdly a comprehensible style is inevitable". Also Describer E highlights objectivity. According to Joel Snyder (2005: 195-196), the describers should allow the BPS audience to interpret the events from their own perspective by reiterating objectivity. Describer C gives a set of professional recommendations: "they should take into account the comments of the final controllers, try to be an impartial eye (as much as possible), exercise when they are not describing to improve their linguistic skills." According to Describers F and G,

one should “internalize the process, have rich vocabulary, have intellectual awareness, and know well where to find the answers.”

#### 3.2.1.2.1.4. Target Audience

In the second part of the interview, a set of questions related to blind and partially-sighted viewers was asked, as translation cannot be possible without awareness of the target audience. There are two ways of knowing the target audience. Either one has blind and partially-sighted people in their social circles, or one is always in contact with them. Also, specifying the platforms that enable the describers to contact the audience is important. As Describer A, who does not have any blind or partially-sighted people in her social circles but contacts them through emails sent to SEBEDER, emphasizes the fact that the auditory sense of the blind and partially-sighted audience are sharpened. She also states that the audience follows various programs very carefully, especially films and series. Describer B, who says that he already has blind and partially-sighted people in his social world, also emphasized that the controllers are blind and partially-sighted, and that he communicates with them via SEBEDER. He highlights how careful the audience is when conveying their criticisms and feedback. Describer C states that she has contacted the audience only through the association, and that the blind and partially-sighted people are from every walk of life. Describer D states that he has blind and partially-sighted friends, he is in contact with blind and partially-sighted people through the association, and that the audience is curious enough. Describer E says that she has blind and partially-sighted friends. On the other side, she says that people who know her as a researcher contact her on social media. As for the target audience, she states that they form a large mass from different age groups, education levels and various areas of interest. Describer F points to her own experience with disabled people, which has taught her to be a good describer. She has met many BPS people over a period of more than ten years in the professional environment, and she also has partially-sighted relatives. She added that she is familiar with “the blind culture and lifestyle, including their preferences in their lives”. In their definitions of the target audience, Describers F and G highlighted that the only

difference between sighted and BPS people is their sense of sight, which means that they wanted to emphasize the fact that all people are equal.

#### 3.2.1.2.1.5. Describers' Experiences

Describer A, who joined SEBEDER in 2017, has described 90 audiovisual materials, the majority of which are films. Describer B, who joined SEBEDER in 2014, has described 1500 various audio-visual materials. Describer C, who joined SEBEDER in the end of 2015, has described 10 films up until 2017. Describer D, who joined SEBEDER in 2013, has described almost 200 films. Describer E, who joined SEBEDER in 2016, has described almost 120 films. Describer F and G, who are also voice talents B and C below, are among the founders of SEBEDER, and they have described more than 1000 materials of various genres. The number of described materials depend on each describer. This may be due to the fact that some describers have work roles outside of SEBEDER, while others do not. Describer B has not continued to do her job, and described 1500 various materials. Describer C has continued to do her job and described 10 films in a period of two years.

A question to learn whether they select the source materials according to their personal tastes was asked. Describer A does not select any of them, while Describer B does not prefer sci-fi and action movies like Describer C. Describer D states that movies and series filled with long gaps rich in glances are compelling. Describer E prefers horror films. Describer F likes describing thrillers, but she adds that she is not picky about content selection. Describer G does not prefer horror films.

Another question was about descriptions for children. Describer A has translated six animations. For her, simple and cute language furnished with similes that are apart from metaphors underpins the difference between describing for an adult and for a child. The difficulty in these descriptions lies in the synchronized flow of dialogues with movements, which means that description might sometimes overshadow the dialogues. Describer B has audio described children's movies. The usage of shorter sentences and childlike vocabulary are the main pillars. She did not report any difficulties in describing for children. Describer C has not audio described any children's movies. Describer D emphasizes the relevance of age groups in the

descriptions for children. Describer E has described movies for children. A childlike and simple language is the primary constraint of this task. Describer G mentions that describers should consider the purpose of materials they will describe for children, as well as the age groups of their recipients.

#### 3.2.1.2.2. The Voice Talents

##### 3.2.1.2.2.1. Backgrounds

Voice talent A lives in Canada. We understood from the first part of the interview that she has a Bachelor's Degree in Disability Studies and Social Work for Immigrants and Refugees.. She graduated from Ryerson University in the Department of Disability Studies. It is an online part-time program that offers courses related to accessibility, law, technology, and disabled children. The Chang School of Continuing Education at Ryerson University offers online audio description courses within the domain of Communication and Design [(22)]. Apart from the aforementioned actors, she is directly educated in disability. She is a native speaker of Turkish and has continued to do her job as a radio host while working for SEBEDER since 2013. She has worked at Radio Perfect, having started broadcasting in 2010. Its main target audience is the Turkish community living in Canada. They have a wide spectrum of programs, from the problems of migration to talks about the various successes of local people. She states that she has joined the association upon the invitation of one of the founders of SEBEDER. From the perspective of SEBEDER, one can note that the association includes new actors based on their expertise in its network when necessary. When answering the question related to her reason for being a member of SEBEDER, she prefers the word of *engellenenler* (the ones who are prevented by society). It can be noted that she regards disability as a social problem, and as the social model of disability argues, she thinks that it is the society and the other people who cause the disability of people. The constitution in Canada also appears to utilize the social model of disability. Canada signed the Charter of Rights and Freedoms, which stipulates the

[22] CDIM 102 Audio Description. (n.d.). Retrieved from https://continuing.ryerson.ca /search/publicCourseSearchDetails.do?method=load&courseId=26248, (16.02.2021).

equality of each individual before the law, in 1982. Based on this idea, she states that she wishes to contribute to the social change, so she became a member of SEBEDER. Voice talent B is the aforementioned Describer F. As for the beginning of her voice recording experience, she states that while she was recording her voice, a blind member of the audience (the lawyer of the association at the same time) was listening to her to give feedback.

#### 3.2.1.2.2.2. Voice Talents' Self-Perceptions

Voice talent A mentions four important issues in order to make a quality sound recording. The first point is preserving the articulation of the text. The second one points to stress and intonation. The third point is about usage of good equipment and knowledge of related software and hardware. The last point is about voice health; Voice talent B states that one needs to focus on his/her own voice by making sure that s/he uses his/her own diaphragm. Voice talent C emphasizes that voice talent should evoke the spirit of the source material, but it does not mean reading the script in the style of a dramatic performance.

#### 3.2.1.2.2.3. Target Audience

As a translator, voice talent should be aware of the target audience. The same question already asked to the describers related to the definition of blind and the partially-sighted audiences, the existence of blind and partially-sighted people in their social worlds, as well as their contact with them was asked. In her answers, Voice talent A states that the audience consists of young people, that she does not know any blind or partially-sighted people in her social network, and that she contacts them through SEBEDER. Voice talent B has blind and partially-sighted people both in her social contacts and in her family. Voice talent C has blind and partially-sighted people only in her social connections.

Voice talent A finds that recording for series is easier than films, and she does not prefer horror and thriller films. On the other hand, she has dubbed animations, too. Except for paying attention to intonation and emotional transitions, she does not find

dubbing for children to be any different from dubbing for adults. On the other hand, Voice talent B mentions the need for a different style for children, emphasizing a softer, a more childish tone of voice. She describes her role in those materials as “an elder sister hosting children in tales”. The compelling issue for both voice talents in voice recording for children was to keep the same tone of voice for the whole movie. According to Voice talent C, the text already reveals the method for sound describing, especially for children. Putting a smile on the face while recording the voice for children will make the tone softer for Voice talent C.

#### 3.2.1.2.2.4. Voice Talents’ Experiences

As for the general questions related to sound recording, we understand that Voice talent A works in her own studio. Voice talent B works with the help of a professional microphone and headsets, but she used to work in the studio of SEBEDER. Currently, she does not have access to one. She highlights the importance of acoustic insulation in her interview. Voice talent A has dubbed various films and series, such that she does not remember their numbers. Voice talent B indicated that she has dubbed more than a thousand programs, including 500 to 700 TV serials episodes. The difference of Voice talent B from other translators and voice talents is that she records her own voice for her own translation, so the figures related to her experience are generally higher, which is also valid for Voice talent C. As for their personal choices to record their voices for the source material they want, three of the voice talents do not prefer horror films. Voice talent B states that, given the feedback from the target audience, her tone of voice does not suit those films, and she prefers children’s movies. As the aforementioned describers talked about their training process before joining the team as active translators, Voice talent A states that due to her experience in the field, she has been accepted after a short test period and feedback.

### 3.2.1.2.3. The Blind Proofreaders

Vermeer (2014: 12) mentions correctable feature of texts, which is a dynamic definition in his own words. He states: “translating means to produce a translatum that

is considered potentially temporary." (Reiss and Vermeer, 2014: 12. When a describer or a scriptwriter completes a text, it is a translation, but after it is checked and corrected by blind proofreaders, then it is a translatum. The necessity of proofreading translations is also supported by the UK ITC Guideline (2000: 9), but it does not mention any collaborations with a blind audience. At BR, a TV channel in Germany, descriptions are the products of a team of three, including one blind colleague (Benecke, 2004: 79). I have contacted two blind proofreaders at SEBEDER. Both of them hold bachelor's degree in open education. Both of them are officers. Proofreader A joined SEBEDER in 2011, after having proofread a film at the request of the one of the founders of SEBEDER. She has proofread many audio materials since 2014. Proofreader B joined SEBEDER in 2013, at the invitation of the Board of Management. Their reason for being in the association from a blind person's perspective is similar. Proofreader A states that she wanted other blind and partially-sighted viewers to enjoy audio described films as she did. Proofreader B reports that she really liked watching television serials and movies, and that she understood the difficulties of accessing these audiovisual products without audio description. That was her reason for joining the team. The duty of proofreaders is at the post-description step.

#### 3.2.1.3. The Process of Audio Description

##### 3.2.1.3.1. Pre-description Step

Pre-description step involves both the arrival of the material to the association and the division of labor between translators. As soon as the audiovisual material to be audio described arrives the association, the process of translation begins. The process is compelling enough, especially for the audio descriptions of television serials. The source material is delivered to the channel only a few hours before being broadcast. The audio description process begins and ends within 48 hours after the arrival of the material to the association. Describer A does not watch the material she will describe beforehand. She checks the Internet Movie Database website (IMDB.com) to obtain general information about the material. In the descriptions

where multiple describers act, Describer A says that they participate in WhatsApp message groups in order to form an interaction with other describers, in terms of important details, such as the name of a mall. Describer B watches the movies before describing them, but she watches only the first episode of the TV serials. Before describing the movies, she searches the epitexts of films, such as comments and critiques. For her, emotions, settings and other images are important details that should be in the description. Describer C watches the materials in advance, and one of her considerations is the style. Describer D generally watches the materials before description. Describer E does not watch the material before describing, but she makes use of trailers. Describer F stated that she watches the movies and the series from the beginning to the end by taking notes before writing the script. Translation of the characters and the settings is the first step. Describer G does not watch series, but does so with history films. She begins describing by searching for every piece of information about the material, from its director to its use of symbolic expressions.

#### 3.2.1.3.2. While-description Step

For Describer A, saying what is seen on the screen between the right time codes is more important than detailed descriptions. She completes description of a movie in up to four days, depending on its genre. She has difficulty in descriptions of history dramas, as they reveal many cultural elements of the time, and also with black-and-white movies due to the absence of colors. She sometimes receives suggestions from the blind proofreaders. According to Describer B, details are important as long as they fit within the right time codes. She is faster in the descriptions of movies than of series. Fast-paced scenes and cultural elements are difficulties she encounters in the descriptions. In that case, she asks other describers for advice. In Describer C's words, detailed descriptions are important, so she may take up to ten days to complete a description. The intensity of dialogues are challenges for her during description. Describer D, who attaches great importance to details, completes material in approximately one week. His great challenge is the urgency of the job, as he can describe 3- to 7-minute excerpts per hour. According to Describer E, if there are a lot of details in the scenes, the script becomes detailed. The duration of descriptions

depends upon the genres. Long and silent scenes are difficult to describe. She also seeks other describer's advice. A detailed description is the preference of Describer F. However, by this, she does not mean dense sentences. She means describing every aspect of an image on the screen every time it appears during the movie. For Describer G, the importance of details depends on the narration. Sound effects and music are sometimes more important than other elements of a scene.

#### 3.2.1.3.3. Post-Description Step

##### 3.2.1.3.3.1. The Process of Voice Recording

As for the questions related to the process of voice recording, Voice talent A firstly states that she prepares by reading the whole text. She tries to finish each text after entering into the studio once. As Describer A stated above, blind and partially-sighted people have sharpened auditory senses. That is why the voice talent prefers working with a touchscreen device. Voice talent B also reads the text and takes into the consideration the directions from the describer. According to voice talent C, they always have the right to stop and continue when they are ready, so she does not read the script before recording her voice.

There is a set of working constraints related to sound recording. One can note that working with multiple voice talents for a film or a serial might be difficult, as it requires meticulous collaboration. Voice talent A stressed the issue of pronouncing the names in the same manner. She listens to the first record for the collaboration. Moreover, a voice talent might wish to edit the text. She states that she rarely edits the texts. If she does, she only corrects repetition of words or sentence fragments. On the other hand, s/he might not be able to pronounce some words. One solution is to edit, but the voice talent says that she stops recording and works until she can pronounce the word correctly if necessary. Voice talent B states that SEBEDER does not prefer using multiple voices in the described materials, and adds that she does not have much experience. On the other hand, Voice talent B always edits the descriptions to fit the words inside the gaps, but she asserts that it will be "rude" to the describer to edit the style in the text.

As for the compelling issues in sound recording, Voice talent A answers both from her point of view and from the perspective of the audience. From her point of view, she says that she is ashamed of vocalizing the purple language in subtitled movies. From the perspective of the audience, she states that the audience is widely disseminated so she hesitates about obscene scenes.

#### 3.2.1.3.3.2. The Process of Proofreading

As for the process of proofreading the audiovisual products, the proofreaders were asked about their job definition in the first question. One can conclude from the answer of Proofreader A that she corrects the mistakes related to content and word selection. She stresses that she works together with the describers and voice talents, and she demands corrections from them if necessary, for the second part of the question, which asks whether the proofreaders give feedback to the describers and voice talents, and require corrections. Proofreader B defines her duty as one of enhancing the comprehensibility of every audiovisual product for each blind or partially-sighted viewer. She also states that she has corrected every audio description until now. Thus, she also coordinates with other actors in the process. She pays attention to the pronunciation of names in the right place at the right time in the descriptions. She also warns the describers when she feels there is a lack of information, or when she cannot understand the sentences. Another issue she emphasizes related to the corrections is that she requests correction if she thinks the voice and the genre are not compatible. Both proofreaders state that they check every material, and that the duration of these checks depends on the genre. Proofreader B clearly states that television serials require around fifty percent more time than the length of the project on its own. She spends two to three times more hours than the length of a film, again, depending on the genre.

#### 3.2.1.3.3.3. The Correspondences of BPS Target Audience

The BPS audience is among the actors in the accessibility of the materials in their post-production step. SEBEDER has created a mail group where its target

audience can benefit from the latest announcements of festivals, new accessible audiovisual materials, and express their opinions on the services of the association. The audience sometimes request new movies or provide feedback translations in a positive or negative manner.

#### 3.2.1.3.3.3.1. Correspondences of 2015

SEBEDER's correspondence with blind and partially-sighted viewers began on 9 November, 2015. The first request of the target audience was about audio descriptions of television serials on the ATV channel. As of 2021, ATV is still not an accessible channel. The other announcement by the organization was about a change.org campaign about the right to BPS people to vote. This petition seem to have aroused interest in the target addressees. The accessible television serials of Kanal D and TRT were announced only through their online links. One blind woman requested audio described documentaries of nature and animals which were rich in visuality, travel programmes that introduced different countries, cookery programmes, museums, and paintings. It is especially underlined in the correspondence that such works are needed for world knowledge. There were some discussions related to the audio description of the famous TV show *The Magnificent Century* (*Muhteşem Yüzyıl: Kösem*), which has been broadcast in more than 20 countries. The discussions were about the fact that either the channel or the producer did not answer the demands for an accessible version of the show. On the other hand, another user criticized the 48-hour delays in the broadcasting of the accessible version, while other users supported the idea that it was not possible for them to watch the series and the films a few years ago because they were not put into audio description. Most users asked for legal regulations that would enhance simultaneous broadcasting of audio described versions of all TV shows and programmes in prime time. Another request was about the completion of film series, such as *Pirates of the Carribbean, James Bond,* or *Rocky*. The year of production should be added, in their opinion. On the other side, the popular films, *Recep İvedik 4*, *Mission: Impossible 2*, *The Green Mile,* and *Valley of the Wolves: Gladio* were added on the list of GETEM. In the correspondences of 2015, in the announcements of serials, some expressions, such as 'What will Tuğba learn from

Cem?' were used in order to arouse the interest of the audience. One viewer requested audio description of music videos. Another user requested the contributions of popular voice talents in audio described materials. A respondent from SEBEDER said that they tried it once, but it was an unsuccessful trial, due to the fact that the intonation of audio description and theatre scripts are different. The artist, who is familiar with sound recordings of theatrical texts, generally fails in the sound recording of audio descriptions. Moreover, the texts can be edited after revisions of proofreaders. The management refrained from such demands.

In the correspondences of 2015, the BPS audience was mostly appreciative, and clearly mentioned that they could not reach such contents a few years ago. A user mentioned the fact that, when she talked to her blind friends or teachers at school about audio description, they did not believe what she told them, because they thought that blind users could not access such a technology. One user appreciated the description of the sci-fi film *Labyrinth*. According to the user, detailed description was favorable. We also learn from the correspondence that prior descriptions of some movies were less detailed, such as in the description of the animation *Kung Fu Panda*. One user stated that s/he felt immersed into the film because of the voice talent's voice.

One criticism was raised concerning the audio description of *Star Wars* (1977). Descriptions and events were not aligned, and the sound of the movie was too low in the montage. The crew replied and offered to correct the mistake. Also, with the description of the movie *The Purge*, they also corrected a similar mistake. The demand for an audio described version of the series *Game of Thrones* was unable to be met due to copyright issues. One user gave feedback about the description of a scene in *Hababam Sınıfı*. In that scene, three characters talk among themselves, but in the description, it is said that viewers cannot see them. The user reported that this is a mistake in the translation, due to the characters' conversation in the setting despite their absence. The management explained the scene and said that the scene could be described differently. Another user criticized the descriptions in action movies because their volume was too high. The management replied that they were aware of this fact but they could not intervene in the movies of the commissioners, such as the ones of Digiturk.

#### 3.2.1.3.3.3.2. Correspondences of 2016

There remains a strong demand for audio description of comedy films. Another demand is for the audio description of subtitled movies. The same user stated that he had discussed it with his friends, but they thought that it would not be possible. One of the managers of the group told him that the blind culture had to meet movies other than dubbed versions. One demand was for the descriptions of sports games. Another user asked for audio description of television serials on DVD. The group managers answered that it would not be possible financially. Another user requested accessible movies from Netflix. Another blind user requested the audio description of the theatre play, *Children of a Lesser God*, as both deaf and hearing actors are present together on the stage. A blind correspondent mentioned his previous experience in lessons. One of his friends was helping him with notes, but he skipped the graphics and images while reading the geography book for him, so his request was for audio description of course material for primary and secondary school students. The same user also thanked the association for realizing things they could not imagine a few years ago. SEBEDER representatives replied that they were in contact with the Education Information Network (EBA), which provides online materials for teachers and students in Turkey.

One criticism was about the movie *Avengers: Age of Ultron*. One viewer noticed a gap in the description in the end credits. He stated that Marvel made use of these end-credit sequences to give previews of the continuation of the story in the following films of the series. Thus, it was an important detail. Another viewer communicated the lack of inclusion of subtitles in the description of the movie *Get Hard*. The representatives of the association said that they had corrected those mistakes following those correspondences. Another user highlighted that scene changes were faster than the descriptions in the movie *Run All Night*. A user criticized the description of the horror movie, *Friday the 13$^{th.}$*. He stated that, when descriptions were heard before the sound effects, the excitement of the movie was diminished. Another criticism originated from the association itself during a discussion. They wrote that dubbing was not a well-developed technique in Turkey. For instance, the sound of a car going down the street was sometimes made louder than a person's voice, resulting in an imbalanced montage. A blind user agreed with this criticism and wrote that he sometimes could not hear the sound of the descriptions. We could see the same

criticism in another correspondence about the audio description of the action movie *Mad Max: Fury Road*.

The Betimleme Kumbarası Project was put into practice through the descriptions of logos and pictures. A user expressed her enjoyment due to the comprehensible and smooth style. She also demanded the descriptions of famous symbols, such as the swastika, or flowers, such as a lily. The representatives told her that they already added her demands to the list. The user also requested an application of the project so that descriptions could be accessed at any time. Another user expressed his positive feelings about the description of the movie *Dracula Untold*. He stated that, in the description of the density of smoke clouds in the movie, the translator said that the clouds were so dense that one could take them in his/her hand.

#### 3.2.1.3.3.3.3. Correspondences of 2017

One user recommended an explanation of colors for blind people. She stated that blind people tried to guess colors through the reminiscence of surrounding objects in their environment. Congenitally blind users replied that colors were not important details for them, while others suggested that some blind viewers might want to be familiar with them. We learnt that a blind man recorded his voice to describe the movie *The Imam*. He recited the lines in the script and recorded his voice.

#### 3.2.1.3.3.3.4. Correspondences of 2018

A blind viewer expressed that the camera was not merely an object which is a substitute for the eye, but the center of events, and he proposed more descriptions of European movies. Another user criticized the voice talents of musicals, as they were too sonorous. A blind user requested a more elaborate description of the verb 'frowning'. Announcements were made during this period with descriptions of movie posters.

The correspondences of 2019 discussed with great excitement a new legal development in media accessibility. Article 37 of the Law on the Establishment and Broadcasting Services of Radio and Television Channels No. 6112 (2011) stipulates, "to encourage to take the necessary measures in order to enable the disabled and old

people to access to the media services and new technologies" (my translation) (2011: 11401). Moreover, RTÜK announced the goal of "increasing media visibility, creating positive representations, [and] enhancing media accessibility of disadvantaged individuals and groups" (my translation) (2019: 58) in its 2020 strategic plans. Within the framework of those regulations, the council decided to carry out a workshop that would lead to a legal regulation for accessible media. Based on the aforementioned law and the strategic plan, RTÜK published the report of this workshop, organized with participants from state organizations, non-governmental organizations and universities to discuss the enhancement of media accessibility for blind or partially-sighted people, the d/Deaf, and the hard-of-hearing community. The workshop was the result of the initiative of SEBEDER through their change.org petition. The lawyer of SEBEDER explained their initiative as follows:

> *Following the campaign, we contacted RTÜK. We collected 42,000 signatures in total. It was a significant result. We took the result to RTÜK on our own and discussed it with them. We have gained ground since then. Now, it is their turn to sign. After the president of the council signs the regulation, it will be published. The legal background is ready now. The essential changes have been made in the regulation*.
>
> [O imza kampanyasından sonra biz RTÜK'le görüştük. Hatta 42000 imzaya ulaştık. Bu aslında güzel bir imzaydı. 42000 imzayı RTÜK'e kendimiz götürdük. Kendileriyle görüştük. O görüşmeden sonra biraz daha yol kat ettik. Dediğim gibi iş imza aşamasına geldi. Yani sadece RTÜK Başkanının yönetmeliği imzalamasından sonra resmi gazetede yayımlanması kaldı. Yani RTÜK'teki hukuki altyapı hazırlandı. Yönetmelikte gerekli değişiklikler düzenlendi.]

In a short time after this interview, the report was published. The report recommended the audio description of visual elements in the news, such as weather forecast, the rebroadcasting of shows in the evening and in morning, public service announcements, smart signs, and advertisements. It also empowers "the public research authorities with the responsibility of setting the standards for translators" (2019). Moreover, media service providers are entitled to announce accessible media to the target addressees. It was a promising initiative; that being said, it did not bring significant changes in the media due to the lack of sanctions. In the report, it was highlighted that it was only a "suggestion aiming to raise awareness" (2019: 41).

### 3.2.2. Moroğlu

The other institution in terms of making audiovisual materials accessible for blind and partially-sighted viewers is the Association of Moroğlu Accessible Cinema Culture and Arts. I contacted its founder and the general secretary of the association. The association was not primarily founded for audio description. It is the product of long-term experience in the field of film production, under the auspices of the Moroğlu Film company, first founded in 1972. They have produced almost 60 films between 1986 to 1999. Our interview revealed that, due to adverse economic conditions, Moroğlu needed to suspend their activities for a while. A few years later, they developed the project of Sinema Engel Tanımıyor (Cinema without Barriers) in 2011 when SEBEDER was also institutionalized. Both SEBEDER and Moroğlu were in their infancy then. After the death of the founder of Moroğlu Film, they could not develop new film projects. The general secretary talks about the rest as follows:

> *There was an association established by a group of blind and partially-sighted students at Boğaziçi University in 2010-2011. When they went abroad, they saw that cinema could be accessible through description, and they wanted to put it into practice in Turkey. However, they needed consent from film companies, as films were copyrighted works of arts. While they were doing research on this issue, their paths crossed with us. We met through a friend. They asked us for help in this regard*.
>
> [2010-2011 yıllarında Boğaziçi Üniversitesi'ndeki bir grup görme engelli öğrencilerin kurmuş olduğu bir dernek vardı. Onlar yurtdışına gidip geldiklerinde sinemanın onlar için betimlenerek izlenebilir hale geldiğini görmüşler ve bunu Türkiye'de uygulamak istemişler. Ama bunu yapmaları için sinema telif haklarına tabi bir sanat eseri olduğu için film şirketlerinden izin almaları gerekiyor. Bu konuda araştırma yaparken bizimle yolları kesişti. Bir arkadaşımız vasıtasıyla tanıştık. Bizden bu konuda yardım istediler.]

In this part of the interview, Moroğlu expresses that SEBEDER needed their guidance in legal aspects, and in the rest of the interview, it is mentioned that both associations used to be in collaboration when SEBEDER needed to provide films from the sector. However, the interviewee adds that they are currently not in any collaborations, as both parties do not agree upon some issues. The issue might be about copyright. Moroğlu highlights the necessity of obtaining permissions in many parts of the interview. For instance, in answering questions about their translations, they replied that they had not described any foreign products due to copyright.

#### 3.2.2.1. Cinema without Barriers

This project, launched in 2011, covered a number of accessibility events organized in various cities. The interviewee claimed that no-one knew about audio description when she asked people she met on the street in 2012, which paved the way for Moroğlu to take the initiative in piquing the interests of blind and the partially-sighted viewers in audio description. She described their motivation behind their initiative as follows:

> *One produces a film or one has produced a film. Does it really reach people one wants to present it to? Here, we carry out accessible works for blind or partially-sighted people but do they know it? This question revolved in my mind. I asked a few people in my circles. The blind people said that they had not heard of it before. Thus, we needed to announce it further. We contacted the İstanbul Metropolitan Municipality and told them that we had such works. We asked for their support. They asked how it would be possible and how a blind person could watch a movie. As they did not know about audio description, they reacted in that way. We showed a few examples of our movies. They liked the idea and approved our request. When they asked what we requested of them, we told them that we could promote it with a screening. Afterwards, we wanted to take our works further by contacting companies and expressing our willingness to add audio description to DVDs as subtitles.*
>
> [Filmi yapıyorsun veya herhangi bir ürünü yaptın, ürettin. Peki, bu ürettiğin eser, ürün sunmak istediğin insanlara ulaşıyor mu gerçekten? Biz burada görme engelliler için betimlemeli çalışma yapıyoruz. Peki, görme engellinin bundan haberi var mı acaba? Böyle bir soru içine girdim. Çevremde yaşayan birkaç insana sordum. Görme engelliler, yok, dediler. Duymadık, ilk defa duyduk, dediler. O zaman daha fazla duyurmamız lazım. İstanbul Büyükşehir Belediyesi ile görüştük. Bizim böyle bir çalışmamız var. Destek olur musunuz? Bir sinema gösterimi etkinliği yapmak istiyoruz, dedik. Onlar da nasıl olacak? Kör nasıl film izler? gibi bilmedikleri için tepkiler verdiler. Biz de yaptığımız film örneklerini götürüp onlara gösterdik. Hoşlarına gitti, tamam dediler. Bizden ne istiyorsunuz? Dediler. Biz de bunun büyük bir tanıtımını yapalım, lansmanını yapalım dedik. Devamında da DVD'lere bunu seçenek olarak, nasıl ki bir altyazı seçeneği varsa, betimleme de seçenek olsun şeklinde firmalarla görüşmeler yapıp bu şekilde çalışmalarımızı ilerletmek istedik.]

One of the events as a result of their initiatives was organized in 2012, in collaboration with the Istanbul Metropolitan Municipality Directorate of Disabled People. Almost 800 deaf or hard-of-hearing and blind or partially-sighted people could watch the movie *Eyvah Eyvah* together. In 2013, at the Fair of Life without Barriers, a

movie screening to almost 10,000 disabled people was organized. [23] Upon receiving positive feedback from disabled people, Moroğlu expanded the scope of their project. Under the name Engelsiz Sinema (Cinema without Barriers), a number of movie screenings were organized in Van, Kocaeli, and İstanbul. The screening at Van in 2013 was organized by the Eastern Anatolia Development Agency and the Association of the Deaf of Van.[24] At the screening in Kocaeli of 2014, the old Turkish classical comedy movie *Bekçiler Kralı* was displayed [25]. 150 deaf and hard-of-hearing and blind or partially-sighted people participated in the event held at the Congress Hall of Independent Accountants and Financial Advisors of Kocaeli, organized by Moroğlu and in collaboration with the Six Dots Foundation for the Blind and the East Marmara Development Agency. [26] In the same year, with the sponsorship of IGDAŞ (Istanbul Gas Distribution Industry and Trade Incorporated Company) packages of accessible movies, including *Taş Mektep, Reis Bey*, *Kılıbık* and *Bekçiler Kralı* were distributed to 1000 disabled people.[27] At a 2015 screening at Avcılar City Hall in İstanbul, the movie *120* was displayed in an accessible format for a BPS audience. The invitation was advertised through the Haberdar newspaper and emphasised that the event would be free and open to the public.[28] As it was the centenary of the First World War, *120* was selected because it was concerned the lives of 120 young people who sacrificed themselves during the war.[29] Within the scope of another event, Engelsiz Bilişim Günleri (The Days of IT Without Barriers), Moroğlu displayed the movie *Tamam Mıyız?* in Cyprus in 2014.[30] In İstanbul, disabled people could watch the movie *Deli*

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[23] Moroğlu Film. (2015). *Tanıtım 2015*. Retrieved from https://www.youtube.com/watch?v=QYzkonRif3c, (16.02.2021).

[24] Haberler.com. (2013, December 03). *Van'da 'Engelsiz Sinema İzliyorum'*. Retrieved from https://www.haberler.com/van-da-engelsiz-sinema-izliyorum-5382409-haberi/, (16.02.2021).

[25] Moroğlu Film. (2014). *Engelsiz Sinema – Kocaeli Gösterimi*. Retrieved from https://www.youtube.com/watch?v=E8BlgpUfNMo, (16.02.2021).

[26] Kocaeli Gazetesi. (06 March 2019). *Kocaeli'ye Engelsiz Sinema Atölyesi*. Retrieved from https://www.kocaeligazetesi.com.tr/haber/1377711/kocaeliye-engelsiz-sinema-atolyesi, (16.02.2021).

[27] Moroğlu Film. (2015). *Tanıtım 2015*. Retrieved from https://www.youtube.com/watch?v=QYzkonRif3c, (16.02.2021).

[28] Haberdargazetesi. (2015, February 03). Avcılar'da 'Engelsiz Sinema' etkinliği haberi. Retrieved from https://www.haberdar.com.tr/yerel-gundem/avcilarda-engelsiz-sinema-etkinligi-h33276.html, (16.02.2021).

[29] Engelsiz Sinema – Avcılar. (n.d.). Retrieved from http://moroglufilm.com/project/engelsiz-sinema-avcilar/, (16.02.2021).

[30] KKTC Engelsiz Bilişim Günleri 2014. (n.d.). Retrieved from https://www.engelsizbilisim.org/kktc/kktc-engelsiz-bilisim-gunleri-2014/, (16.02.2021).

*Deli Küpeli*.[31] Another event was held at the opera building of Eskişehir City Hall in 2017. Its name was *Erişiyorsam Varım* (I exist if I can access) and it was organized through the cooperation of the Eskişehir Municipality and the Embassy of Sweden. In this event, pictures of eight Turkish and fourteen Swedish disabled people were exhibited.[32] The pictures were not rendered in audio description, but there was a live performance with the symphony orchestra which was accessible for a BPS audience.

#### 3.2.2.2. Commissioners

As for their institutional works, Morsender describes the films they have produced before. The interviewee also states that:

> *We have our Film Producers' Association of Turkey. A few companies have supported us and given us their films. I have known them for a long time, but the new generation did not approve of it, except for a few movies because they are commercial works for sure. Today, the costs are too high. As they demanded payment for copyright, we couldn't agree. We cooperate with municipalities. They organize special screenings*.
>
> [Sinema Eseri Yapımcıları Meslek Birliğimiz vardır bizim. Birkaç firma destek oldu ve bize filmlerini verdi. Bu kişiler eskiden beri tanıdıklarım ama yeni nesle maalesef bunu kabul ettiremedik. Bir tane, iki tane tamam dediler ama geri kalan ticari haklı olarak. Çünkü günümüzde maliyetler çok yüksek. Maliyet telifi istedikleri için onlarla maalesef çok anlaşamadık. Ama onun dışında belediyelerle işbirliği yapıyoruz. Onlar özel gösterimler düzenliyorlar.]

One might express that Morsender is sometimes a commissioner itself and it works with other film companies that opeerate under the umbrella of the Film Producers' Association of Turkey. That association is entitled to protect the legal rights of film producers. Film companies can become members of the association. As previously mentioned, municipalities can provide halls for live screenings on determined dates. As for their accessible works in the media, TRT is currently the commissioner of Morsender that has described their television serials, namely *Sevda Kuşun Kanadında* and *Şampiyon* so far. Now they are prepared for the description of another series, *Gönül Dağı* [personal communication]. The interviewee stated that

[31] Engelsiz Bilişim. (n.d.). *Engelsiz Yaşam Fuarı 2014 – Engelsiz Bilişim Günleri 2014*. Retrieved from https://www.engelsizbilisim.org/engelsiz-yasam-fuari-2014-engelsiz-bilisim-gunleri-2014/, (16.02.2021).

[32] Dha. (01 April 2017). 'Erişiyorsam Varım' sergisi Eskişehir'de. *Hürriyet.* Retrieved from https://www.hurriyet.com.tr/erisiyorsam-varim-sergisi-eskisehirde-40413828, (16.02.2021).

“when we started doing this job, we learnt that the accessible channel of TRT would be launched. We gave them our offer.”

#### 3.2.2.3. Actors

##### 3.2.2.3.1. The Describer

Currently, only one describer writes audio description scripts. The data used for the following headlines are provided from the interview.

###### 3.2.2.3.1.1. Background

As the founder of Morsender, the interviewee noted that their participation in the cinema sector as a family, and economic reasons, have led the way to audio description. Personally, she defined herself as a daughter of a producer who was the founder of Moroğlu Film. The interviewee stated that “I wanted to contribute to somebody’s life. As it was all about cinema, I had a personal interest in the field. I decided to pick away at it.” In SEBEDER, there are no other describers with a background in the cinema industry. However, the common motivation of all describers seems to be a feeling of social responsibility.

###### 3.2.2.3.1.2. Training

Morsender has not received any training in audio description. On behalf of Morsender, she defined audio description as “depicting a scene in its silent parts especially in movies. For instance, an actor entered a room and knocked on the door. S/he went to her/his desk and sat down. Thus, it means narrating the scenes we can see but they cannot see at that moment.”

> [Sesli betimleme özellikle sinemadan yola çıkarsak, izlediğiniz bir sahnenin sessiz geçen sahnelerinde o anki sahneyi anlatmak. Yani mesela oyuncu odadan içeri girdi, kapıyı çaldı. Masasına geçti, oturdu. Yani bizim gözümüzle gördüğümüz ama onların göremediği sahneleri o anda anlatmak.]

#### 3.2.2.3.1.3. Describer's Self-Perception

The interviewee firstly highlighted the characteristics of describers and stated that "describers should love cinema, make use of literature and Turkish properly, and make sentences by considering the genre and the scene".

> [Betimlemeyi yaparken, bana göre bilemiyorum, sinemayı sevmesi gerekir bir. İnsanı sevmesi gerekir iki. Edebiyatı ve Türkçeyi doğru kullanması gerekir üç. Doğru cümle kullanmak ve sahnenin durumuna göre yani komediyse komik, dramsa dram gibi cümleleri ona göre seçmek gerekiyor.]

#### 3.2.2.3.1.4. Target Audience

As for the blind and partially-sighted target audience, the describer's definition was "people who have lost their vision, either since birth or after illness or by accident at a certain age". However, as they have gained more experience in the field, their perspective on BPS audiences has changed. The interviewee states that:

> *In our first works, we described every detail as if they were totally blind. Our descriptions were like, 'an extremely white car goes by the deep-sea and green trees'. Following our gala screening, some viewers said that they were congenitally blind and they did not know what blue was when the description was 'deep blue sea'. Why did you go into so much detail? The person next to him/her said that s/he lost her/his sight after diabetes when s/he was 22 years old, so the description was good enough, because it reminded him/her of past life. Hence, we decided to find the middle way. Our target audience is blind or partially-sighted, but there are levels.*
>
> [Biz ilk çalışmalarımızda sanki onlar tamamen hiç görmüyormuş gibi çok ayrıntılı bir şekilde anlattık. 'Açık denizin kenarında, yeşil ağaçlarda, bembeyaz araba gidiyor' gibi ayrıntılı bir şekilde anlatıyorduk. Sonra bu gala gösterimimizden sonra arkadaşlar dediler ki, ben doğuştan görmüyorum, sen mavi renk diyorsun, masmavi deniz diyorsun. Ben mavinin ne renk olduğunu bilmiyorum. Bu kadar detaya niye girdin? Hemen yanındaki kişi ise hayır böyle gayet güzel çünkü ben 22 yaşında şeker hastalığından kaybettim gözlerimi. Dolayısıyla betimlemeyi dinlerken sanki o günlerimi yaşamış gibi oldum, dedi. Dolayısıyla bunun orta yolunu bulmamız gerekiyor dedik. Yani hedef kitlemiz görme engelli ama kademeleri var.]

Compared to the definitions of top management and of actors in SEBEDER, Moroğlu relies on a more medicalized definition. In SEBEDER, the BPS audience acts as proofreaders. Moroğlu states that they do not currently have any blind proofreaders.

However, when they completed their first work for TRT, the channel deemed it necessary. The interviewee explains it as follows:

> *TRT demanded a proofreading with a few blind and deaf people as experts. There was a control there. The proofreader told us that we picked accurate words. We sent a few of our works in short episodes later on. They confirmed that we did it right, and that we didn't need their guidance.*
>
> [TRT bilirkişi olarak birkaç görme ve işitme engellilerden bir kontrolünü istemişler. O zaman orada öyle bir kontrol yapılmış. Bize doğru kelimeler seçtiğimizi söylemişti kontrol yapan kişi. Sonrasında birkaç kere gönderdik yine onlara. Çok kısa bölümler halinde. Onlar, tamam siz artık yapıyorsunuz, bizim yönlendirmemize gerek yok, şeklinde geri döndüler.]

#### 3.2.2.3.1.5. Describer's Experience

The aforementioned events might show that the describer has gained sufficient experience in description. According to the data provided by the interview, they have described 20 films so far, and one of them is a foreign film entitled *My Name is Khan*. The only platform accessible to everyone is the Moroğlu YouTube channel and the TRT channel. They do not upload their audio described films because of the copyright issues. The interviewee said that she sends accessible films to everyone upon request.

## 3.3. CONCLUSIONS

The associations, as non-governmental organizations, play important roles in social and cultural changes in societies. SEBEDER and Moroğlu are among these actors. The difference with SEBEDER is their inclusion of blind and partially-sighted people in its organizational structure by following the principle of "never for us without us." In this chapter, the research analyzed their structures and translation processes. Translation process begins with a commission. SEBEDER collaborates with a lot of partners who are commissioners that operate in media. It was concluded that only Netflix has its own translation principles, so any commissioners (excluding Netflix) cannot provide any translation briefs. The extent to which SEBEDER applies these principles will be shown in the following chapter. It is an important issue because SEBEDER has shaped its own translation conventions. Moroğlu also has its own

conventions. The commissioners cannot give translation briefs because they do not theoretically know what audio description is.

Being in cooperation with a lot of operators, SEBEDER and its practices seem more visible in media than Moroğlu. The difference at this point stems directly from legal gaps. There are no laws currently directed at audio description and audio describers in Turkey. Thus, from an ethical perspective, audio description practices occupy an ambiguous space in Turkish law. Due to the issue of copyrighting of source materials, Moroğlu has been more passive than SEBEDER. The visibility of SEBEDER takes its source from the fact that Turkey has signed the Convention on the Rights of Persons with Disabilities in 2007, and from the blind people in the association who have aspired to act for their own rights. The ethics of audio description is not only about the translation of copyrighted materials. The audio described material has also its own rights. There are fake descriptions that have used the target materials of SEBEDER. However, as no laws support the accessible versions of copyrighted materials, there are no legal regulations related to the copyrights of accessible versions. All of those issues have prevented agents from being able to move forward as they wish.

One can conclude from the research that audio description consists of three steps: namely, pre-description step, while-description step, and post-description step. The pre-description step is the process following the arrival of the translations, including the division of labor among the actors. While-description step points to the translation process and the strategies of translators. Post-description step is the revision of audio descriptions by blind or partially-sighted people, including the target audience. As for the agents of SEBEDER, one can state that the describers and voice talents serve as translators because describers write the scripts and voice talents provide their voices; the blind and partially-sighted proofreaders function as redactors because they revise the translations and send feedback to the describers and/or voice talents, which is the sign of a dynamic cooperation among the actors. The other dynamic relationship is between the describers and voice talents, as describers send the latter some stage directions or "offer of information" (Reiss and Vermeer, 2014: 18) so that voice talents can work more efficiently. In these directions, there are little notes, such as 'happy' or 'sad', and other actions taken by the describer to lead the

voice talent. The post-controllers are the blind and partially-sighted viewers who send their compliments, criticisms, or recommendations for their translation alternatives. The product may be altered according to their opinions. Thus, one can conclude that they are half controllers and half audiences. In this process, the top management fulfils the duty of editors. The interviews with those actors revealed that they have different backgrounds, so they undergo a training program before joining the association. However, they need to work within tight deadlines. The uniqueness of SEBEDER lies in their provisions so that BPS people can raise their voices both within and the outside of the association to give feedback, to make suggestions on content selection and description styles, and demand new accessible materials. On the other hand, Moroğlu has only one describer. As they are under the umbrella of a known cinema organization, they cooperate with voice talents from the media. Moroğlu does not have its translations edited by any BPS people. Thus, they do not have any proofreaders or post-controllers. In my opinion, the most important part of audio description is to include the target audience in the process so they can improve their professional preferences as well as linguistic skills. Moroğlu seems to omit this part.

As for the market conditions related to the working circumstances of each actor in the audio description process, there is a gap in law. There are describers, voice talents and proofreaders in the system but there are not any legal regulations related to their rights. There are no legal regulations related to the quantity of labor, number of their working hours, or the amount of money to be paid to stakeholders.

# CHAPTER FOUR
# ANALYSIS OF AUDIO DESCRIBED MOVIES AND TV SERIALS

The aim of this chapter is to map the translatorial actions of audio describers in each association from a functional perspective. Audio description is a goal-oriented intralingual, interlingual, and intersemiotic translation. Television serials and films are produced in three stages. A scriptwriter pens an idea by making use of all their imagination. The director casts the idea, and a producer delivers the product. Each one of them is an agent in the process to achieve a certain purpose. Other static texts in which visuality is in the forefront has also a certain purpose, be it to make the readers laugh or make them think. Thus, creating an audiovisual product is an action with a purpose. Audio describers are also actors and experts, who work to achieve a purpose in the target product. Vermeer approaches language from three aspects. Firstly, he argues that language is a semiotic system, consisting of signs that convey a meaning and work to communicate. Secondly, written language is derivative of spoken language. Thirdly, language and style go hand-in-hand. A text might be composed in a formal or a colloquial style (Reiss and Vermeer, 2014: 21). Vermeer proposes that each aspect of language can create problems in translation. Audio description is a verbal action that bears its own set of problems, and so requires different translation strategies, because as in interlingual translation, audio description texts are created for intended target addresses and demand certain factors in order to achieve a purpose. Our analyses will be done by considering the genre conventions. In European films, tranquility prevails; in US movies, action films are prevalent; in Turkish television series, gestures and facial expressions are abundant. Thus, each genre will be analyzed with consideration of its genre conventions. Moreover, each genre shapes a certain narrative with schemas. Hence, the framings of each product will be considered. Children's movies will be classified according to Piaget's cognitive development stages. Another difficulty that requires further attention is the variation in silent gaps in movie dialogue. They may or may not be sufficient to communicate the narrative body of the products. Hence, a translator may resort to paratexts. However, the usage of paratexts can be limited to insufficient time. Movies are also a part of a greater whole which encompasses their posters, trailers, and their opening and end credit

sequences. Producers may also make use of recap sequences in television serials to keep their followers up-to-date. Hence, all of those elements should be considered.

## 4.1. A COMPARATIVE ANALYSIS OF THE MOVIE, *REIS BEY*

The movie *Reis Bey* (year) was audio described by both associations, presenting an opportunity for a direct comparative analysis. *Reis Bey* was adapted to screen from the drama written by Necip Fazıl Kısakürek under the same name in 1988. It was produced by Ali Moroğlu and Ercan Moroğlu, and directed by Mesut Uçakan. The film's genre can be classified as psychological drama. The plot concerns the case of a man accused of killing his mother. The judge, Reis Bey, who adjudicates the case, follows the evidence and decides upon the death penalty. Even though the murder suspect claims to be not guilty several times, no-one believes him. However, the truth is ultimately revealed, and the man is found innocent.

The movie embraces the concept of mercy. Essentially, we can divide the plane of events of this movie into pre-execution and post-execution stages. Prior to the execution, Reis Bey is an extremely distant and hardened character far from the concept of mercy; however, his character pivots and softens into a more sensitive and compassionate person following the execution. One can see the psychological evolution of this character in this movie. From a semiotic perspective, much of that transformation is conveyed to the viewer through Reis Bey's gestures and facial expressions. However, this transformation does not occur suddenly. Translators must consider the evidence, the emotional states of the characters, Reis Bey's ill-humor before execution, and his moderate attitudes after execution as signs, and transfer them to the target audience. The aim of this analysis is to observe what translation strategies were applied by both associations within the framework of these considerations, and to shed light on similarities and differences in their translations in terms of this psychological transformation step-by-step.

### 4.1.1. Before the Death Penalty

#### 4.1.1.1. The Suspect and the Murder

In the first scenes of the movie, the viewer witnesses a murder. However, in line with the plot, the viewers do not know who the murderer is yet, so the scene is shot in dark tones. We only witness a man killing a woman. The audio descriptions are as follows:

| **Moroğlu** | **In English** | **SEBEDER** | **In English** |
|---|---|---|---|
| [3:44 – 3:47] Siyah beyaz kareli ceket giymiş olan adam içeri giriyor. | A man, dressed in a black-and-white chequered jacket, walks in. | [04:26 – 04:50] Uzun boylu, zayıf bir adam karanlıkta merdivenleri çıkıyor… Kapı yavaşça aralanıyor. Adam kendinden emin adımlarla usulca içeriye girdi. | A tall, thin man climbs the stairs in the dark… The door is slowly opening. The man enters quietly and confidently. |

We only see a dark screen in the source material. We do not see the details given by Moroğlu in the source text. A spoiler is given in their description, but 'dark' as a sign is not translated. On the other hand, the man is not the primary focus of SEBEDER's translation, and 'dark' as a sign is transferred into the target system.

#### 4.1.1.2. The Trial

The murder suspect appears before judge. We watch a flashback showing the moment of the crime as we hear the voices of the judge and the suspect. As we hear the voice of the judge saying, "The murderer strangled your mother and took her diamonds. Really? Is it possible for such coincidences to overlap?", we see the murderer steals the woman's diamonds. The audio descriptions are as follows:

| Moroğlu | In English | SEBEDER | In English |
|---|---|---|---|
| - | - | [06:00 – 06:02] Adam elmasları alıyor. | The man is taking the diamonds. |

Moroğlu omits this juxtaposition of flashback and narration, while literally describes it literally. Until this point, we have learnt that a man is accused of killing his mother and is trying to defend himself before the judge. In the other shot, where there is another flashback, there is a black-and-white photo on the console in the then-mother's bedroom where the crime is committed. The man is thin-faced and has obviously colorful eyes. In the following shot, we see the man in the trial, and understand that it is him in the photo frame. Thus, a question appears in the viewers' mind: 'is he really the murderer?'. Audio describing of these details are critical for evidence. The audio descriptions are as follows:

| Moroğlu | In English | SEBEDER | In English |
|---|---|---|---|
| - | - | [06:02 – 06:06] Komodinde sanık sehpasındaki adamın fotoğrafı var. | There is a photo of the man on the bedside table. |

Once again, Moroğlu omitted this sign and did not translate it. The other important sign is the place as evidence. İzmit is an important detail here because the young man being accused of having killed his mother claims that he was in İzmit at the moment of the crime in the trial. We see him in the İzmit Train Station in the flashback sequence. The descriptions are as follows:

| Moroğlu | In English | SEBEDER | In English |
|---|---|---|---|
| - | - | [07:28] İzmit Tren İstasyonu… | İzmit Train Station… |

Moroğlu again does not include the place into the translation. Apart from being important signs, these scene changes should be conveyed; otherwise, the soundtrack might be incomprehensible. The US Guideline (2010: 46) and the Canadian Guideline (2013: 15) suggest the inclusion of scene changes in simple structures. In that scene,

we hear the rumble of trains and the other surrounding items in the station. A BPS audience, unaware of the use of flashback, might think that the sounds are instead occurring in the courtroom.

#### 4.1.1.3. Characters and Emotional States

##### 4.1.1.3.1. Reis Bey

In the period of pre-execution, Reis Bey has been a stern character until the truth is revealed. The viewers can infer it from his facial expressions. In a gap in the thirteenth minute of the movie, SEBEDER describes Reis Bey as follows. However, Moroğlu does not describe either his facial expressions or his gestures.

| **Moroğlu** | **In English** | **SEBEDER** | **In English** |
|---|---|---|---|
| - | - | [13:43 – 13:47] Yüz ifadesi oldukça sert olan Reis, 50'li yaşlarda, bıyıklı bir adam…<br><br>[14:41-14:45] Reis'in yüzünde bir yumuşama yok. Bir müddet boşluğa bakıp gözlüklerini taktı. | Reis, whose facial expression is quite harsh, is a man with a mustache in his 50s ...<br><br>There is no softening on Reis' face. He stares for a while and put on his glasses. |

The thirteenth minute of the film is not a required gap to fill in. In a previous or subsequent gap, the character can be identified. However, Moroğlu does not convey any of those signs into the target text. As for the second translation, one can state that the suspect has defeated himself a few times before the judge and has said that he is innocent; however, Reis Bey's determined attitude is clear from his gestures and facial expressions. Moroğlu does not give place to his emotional reactions in the target text, while SEBEDER renders them clearly.

#### 4.1.1.3.2. Secondary Characters

One can analyze a character not only by observing his/her behavior, but also by understanding the secondary characters' relationships with him/her. Having mercy as a concept is demonstrated through tropes such as a mother searching for her son, a father searching for his daughter, and their contacts with Reis Bey. He is rough also on those people who ask him for help. A man in the lobby of the hotel where Reis Bey is staying recommends that the man searching for his daughter ask Reis Bey for help, but he is disappointed. The descriptions are as follows:

| **Moroğlu** | **In English** | **SEBEDER** | **In English** |
|---|---|---|---|
| [17:34- 17:37] Otel lobisinde kâtiple, kızını arayan yaşlı adam konuşur. | In the hotel lobby, the old man looking for his daughter talks to the clerk. | [18:14] Yaşlı adam şaşkınlıkla yukarı doğru baktı. | The old man looked up in surprise. |

In that translation, Moroğlu describes only the dialogue that the blind and partially-sighted viewers can hear. On the other side, SEBEDER brings the character's emotional state to the fore. Awareness of target audience is important for such situations. The BPS audience cannot access the visual signs, but they can access the audio signs, so interpreting a dialogue that can be heard might end up being redundant for the target audience.

### 4.1.2. The Execution

One night, the suspect talks in his sleep in his cell. Prison officers who come to the cell to calm him down suppose that a murderer could talk in his/her sleep, and believe that he cannot be guilty. Although he has tried to prove his innocence in the trial before going to the gallows, the distress the suspect has, as well as other people's attitudes can be regarded as signs of despair. The descriptions are as follows:

| Moroğlu | In English | SEBEDER | In English |
|---|---|---|---|
| [25:00 – 25:04] Gardiyan, kefen olacak beyaz bir önlüğü mahkûma giydiriyor. | The prison officer makes the prisoner wear a white apron that will be a shroud. | Gardiyan hüzünlü gözlerini kaçırdı, bakamıyor bile. [25:30 – 25:32] ... Genç adam da onu fark edip, yeşil gözleriyle ona baktı [25:38 – 25:40]. Genç adamın gözü, idam elbisesinde. [25:57 – 25:59] | The prison officer glanced away, his sad eyes. He cannot even look... The young man noticed him and looked at him with his green eyes… The young man's eye was on his execution clothing. |

SEBEDER has translated the signs of despair by rendering the officers' and the convict's facial expressions clearly. Moroğlu, instead of describing the character's emotional state, opts to translate the usual process before the execution. We do not see the officer making the suspect wear the cloth. The camera focuses on his emotional reaction instead, which means that Moroğlu interpreted the actions of the characters rather than describing what is seen on screen.

### 4.1.3. After the Execution

The real murderer confesses the crime, and it is revealed that the sentenced man did not kill his mother. After this scene, we can see Reis Bey's emotional transformation. He is now a merciful man, and expresses remorse and regret for his decision. The emotional evolution of the character is displayed with feelings of 'mercy', 'sadness' and 'regret'. His facial expressions and gestures signify those reactions. In the 39$^{th}$ minute of the movie, an old woman throwing herself at the judge's feet appears again. She asks Reis Bey for help as she has done before. In the previous shot, he scolds the woman, but this time, he treats her politely. Reis Bey aids the woman to stand up, takes her face between his hands, and looks at her softly. Neither SEBEDER and Moroğlu do not describe this scene. We can only hear his voice saying, "Wait, I'll save your son".

The comparative analysis of this movie indicates, that despite some omissions, the audio description of SEBEDER is more detailed than the translation of Moroğlu,

which omitted many parts. The translatorial actions of Moroğlu suggest that they do not hold to consistent tense usage, because they utilise both simple-present and present-continuous tenses. In line with their strategy of describing what is seen on screen, SEBEDER generally opts for present-continuous tense. The problematic part in the actions of Moroğlu lies in its preference for interpreting actions and dialogues. In order to conclude more certainly that these are the general translatorial preferences of both associations, further analyses will be carried out below. As Moroğlu has audio described a history film and a popular drama, both of them will be included in the analysis. Apart from history dramas, SEBEDER has also audio described movies for children. Hence, our study will suggest a method based on Jean Piaget's Cognitive Development Theory by analyzing animated movies for children.

## 4.2. ANALYSIS OF THE AUDIO DESCRIPTIONS OF MOROĞLU

### 4.2.1. Turkey in 1960s: *Sevda Kuşun Kanadında*

*Sevda Kuşun Kanadında* (year) is a Turkish series about the events happened between the years 1968 and 1970. Those times were turbulent due to the conflicts between followers of right- and left-wing political parties. The events are handled from a nationalist and conservatist point of view in the source material. The majority of characters are famous Turkish politicians from the right wing. The serial begins with a top view of Istanbul in the 1960s. We can infer this from the old-model cars and the clothes of people walking down the street, such as the ladies' hats. Despite there being sufficient gaps, we don't hear any descriptions in the first two minutes of the episode, which might cause BPS viewers wonder if there is a technical problems related to the sound. The beginning of all audiovisual products can be likened to book covers. Some readers buy books based on their covers. Similarly, the first scenes are critical in audio descriptions so the viewers can decide whether to watch the rest or not. The description might be, '60'lı yıllarda kuşbakışı İstanbul… Balonlarla süslenmiş bir minibüs yanaştı' ('An overhead view of Istanbul in the1960s…a minibus decorated with

balloons pulled over'). It is important to highlight the year to make it clear that the events are not occurring in the present time.

#### 4.2.1.1. Characters

##### 4.2.1.1.1. Turkish Characters

One can observe key features of a period in history dramas by watching the characters. Their clothes, attitudes, and discourse reflect those years. In the first episode, the viewers can observe both Turkish and foreign characters. In the first scene, as the characters exit a mosque, they hold a conversation. In general, in the opening scenes, characters are identified. The description is as follows:

| **Moroğlu** | **In English** |
|---|---|
| [7:44] Arif, Ömer ve Mustafa da konuşmaya katılıyorlar. | Arif, Ömer and Mustafa join the conversation. |

It is clear from this example that the characters are identified by name before we hear them in the dialogues. Such a strategy might be criticized because since their appearances are not described in the following scenes, so a BPS viewer may struggle to fully distinguish the characters from each other. This might mean that the source hypertext does not reach its purpose. Moreover, in this example, Moroğlu rendered the dialogues that could already be heard by the BPS audience. The French Guideline (2008: 3) stipulates that describers should abstain from naming characters before they are identified in the productions. In addition, the Turkish BPS audience in the mail group of SEBEDER criticized Moroğlu for naming the characters and omitting their descriptions.

In the first scene, a group of boys who are apparently ready for their circumcision feast with their clothes get off the minibus. Arif remembers his childhood memory about his own circumcision feast. A flashback technique is employed in the this scene. In the UK ADLAB project, Elisa Perego (2015: 35) suggests specifying the technique with its name or its function. It means that the describer might clearly say

that there is a flashback in the scene, or s/he can explain what the character does. The audio description is as follows:

| **Moroğlu** | **In English** |
|---|---|
| [3:00 – 3:07] Duydukları Türkçe okunan ezanın karşısında camiinin şerefesinde okuyan hocaya doğru bakışlarını kaldırarak yukarı doğru bakıyorlar. | They are looking up at the muezzin calling out the Turkish azan in the minaret of the mosque. |

The scene change with the flashback is not clear in the translation, so the BPS audience might understand that the people who stare up at the muezzin are Arif and the children. The ones who are surprised by the Turkish azan are Arif, his grandfather, and a group of people who accompany them in the flashback. Arif remembers those details so the flashback technique is used in the scene. One could say that there is an interpretation of characters' emotional reactions in the translation, but a BPS audience could understand their feeling through dialogue. Afterwards, Arif's grandfather, who is a muezzin. decides to call out the Arabic azan. A group of soldiers rushes in. The group of people who accompanies Arif and his grandfather gape at soldiers. The description of their emotional reaction is as follows:

| **Moroğlu** | **In English** |
|---|---|
| [3:51 – 3:56] Çevredeki köylüler şaşkın onlara bakıyor. Kimi de askerlere itiraz ediyor, *neden* der gibi. | The surrounding villagers look at them, confused. Some of them object to the soldiers, as if saying *'why?'*. |

In this scene, the camera focuses on a brown-haired man and Arif as a child. They stare at the soldiers and their facial expressions show that they are angry, because they are frowning. The way the villagers protest against the soldiers is not clear in the source material, but it is added in the target text. The old man is drawn into a quarrel by the commander, whose soldiers try to prevent the grandfather from performing the Arabic azan. When the commander punches the old man, the brown-haired man walks up to the commander. The rest of the scene is depicted as follows:

| Moroğlu | In English |
|---|---|
| [4:47 – 4:53] Babasına yapılanı gören Mithat komutanın üzerine yürüyünce komutan silahını çekiyor ve ateş ediyor.. | When Mithat, seeing what was done to his father, walks to the commander, the commander draws his gun and fires. |

Sighted viewers understand that the brown-haired man is Mithat, and that he is Arif's father, by means of the dialogue. However, the BPS audience learn the identity of Mithat before the sighted viewers. Arif throws his grandfather's fob watch at the commander when the latter fires at Mithat. This part of the scene is not described, but becomes an important detail for the rest of the story. The viewers could learn the details of Arif's past through the flashback that enables the viewers to establish the relationship between Arif and commander, who is the father of the girl Arif loves.

#### 4.2.1.1.2. Foreign Characters

One of the secondary characters is the American consul, who speaks English, so his dialogue is subtitled in Turkish. There is an important point about intersemiotic translation here, which is the transfer of subtitles for blind and partially-sighted viewers. The description is as follows:

| Moroğlu | In English |
|---|---|
| [13:05 – 13:15] Konsolosun yardımcısı sorar konsolosa: 'Arapça duaları ezberlediniz mi?' Türkçe altyazılı… Konsolos: 'Hayır, Müslüman çocuklar kadar Süphaneke'yi biliyorum'. | The helper asks the consul: 'Have you recited the prayers in Arabic?' Turkish subtitled…The consul: 'No, I know Suphaneke as much as Muslim children'. |

Moroğlu adopts the audio subtitling strategy. As the subtitles appear, it transfers the content to the recipients by condensing the dialogue. However, one could state that there is a manipulation with regards to ideology. In the subtitles, the consul says that he knows the *prayer* as well as Turkish children do, but in the description, Moroğlu communicates the expression 'Turkish children' as 'Muslim children.' This strategy can be evaluated within the framework of objectivity and subjectivity in audio

description. In the ADLAB Project Guideline (2015: 16), it is stated that, although guidelines around the world generally aspire to objectivity in description, it is very difficult, as individuals who write description scripts watch differently. Their statement corresponds to the use of adjectives in the intersemiotic feature of audio description but, in this example, one might say that there is a manipulation in the intrasemiotic rendering of subtitles. A national reference is rendered as a religious reference, which can be directly related to the subjective experience of the audio describer.

#### 4.2.1.2. Clothes

The Guidelines of Australia, Canada, France, Ireland, and the USA support the description of clothing. However, there is a hint in the UK ITC Guideline (2000: 21) warning that descriptions of clothing should not be exaggerated; otherwise, it might sound like a fashion parade. Since *Sevda Kuşun Kanadında* is a history drama, the characterizations are first understood from their clothes. Since the subject of the series is highly political, descriptive adjectives, such as 'green', 'parked', or 'nightcapped' can be used in translation. As a matter of fact, these can be signs of political views. However, it is found out that clothes, like other physical features, are not described anywhere in the translation.

#### 4.2.1.3. Actions

The leftist young people plan a protest against the American consul. A man reports that the consul leaves a church building. The youngsters wait for the car at the road. The description is as follows:

| **Moroğlu** | **In English** |
|---|---|
| [12:33 – 12:39] Olay çıkartmak, konsolosun aracına saldırmak için ellerinde uzun sopalar, patlayıcı dolu şişeler var. | They have long sticks and bottles full of explosives in their hands to make an incident and attack the consul's vehicle. |

In this description, the BPS audience learn what is about to happen before the sighted viewers. In the scene, there are only objects, but one could not say clearly the way in which they will be used by the leftists. In the Canadian Guideline, it is clearly stated that descriptions should "always avoid implying anything through the description and follow the lead of the program" (2013: 13). Based on this example, one can state that Moroğlu does not follow the flow of the show, but anticipates its results through the narration of the events.

| **Moroğlu** | **In English** |
|---|---|
| [14:21 – 14:25] Yüzleri maskeli gençler saldırıyor ellerindeki sopalar ve patlayıcı şişelerle. | The masked youths attack [him] with sticks and explosive bottles in their hands. |

The sighted viewers could see that the guard of the consul fires at the sky, but the BPS audience can only hear three gun shots, not who is firing; as a result, they might mistakenly infer that the leftists have shot the consul. In this translation, Moroğlu interprets the scene. The translatorial actions of Moroğlu in the audio description of *Sevda Kuşun Kanadında* might indicate that the association does not literally audio describe the scenes, but creatively interprets the actions in a way which anticipates narrative events. The following examples are the excerpts from another TV show of TRT, *Şampiyon*.

### 4.2.1. Fatherhood and Success: *Şampiyon*

Released in 2019, *Şampiyon* is both a drama and an action serial. It is about a successful sportman's endeavors for his sick son. Ketche and Devrim Yalçın are the directors of the serial.

#### 4.2.1.1. Characters

##### 4.2.1.1.1. Identifications

| **Moroğlu** | **In English** |
|---|---|
| [0:06 – 0:19] Yer yer boyaları dökülmüş loş bir odada duvardaki boy aynası önünde ısınma hareketleri yapan bir sporcu… Yaptığı hareketlerden boksör olduğu anlaşılıyor. Giydiği şortun bel kısmında ismi *Kafkas* yazıyor. | A sportsman is performing warm-up movements in front of the tall dressing mirror on the wall in a dimly lit room where the paint is spilled on some of its parts… The name *Kafkas* is written on the waist of the shorts he wears. |

At 2:04, a sports announcer who presents the boxer to everyone before the boxing match says, "rakibimizin çok güzel bir lakabı var. *Kafkas*…ve bundan sonra da hep böyle anılacak" ('Our opponent has a very beautiful nickname. It is *Kafkas* and hereafter, he will always be remembered by this nickname'). Thus, we understand that Kafkas is not the character's name but his nickname. In 6:05, we learn that his true name is Fırat Bölükbaşı. Between 0:46 and 0:52, a pregnant woman who smiles as she watches Kafkas spar appears on screen, but she is not identified in the description. This character's description should not be omitted, because there seems to be a relationship between her and Kafkas. We can infer this because she is the woman in the photo pinned to the mirror in the room where Kafkas performs his warm-up. Thus, we could describe the woman as 'sol elinde alyansı görülen, iki eliyle de boynundaki kolyeyi tutan hamile kadın' (a pregnant woman with a wedding ring in her left hand, holding a necklace to her neck with both hands). As in films, the scenes in serials are interrelated, so skipping a scene might leave subsequent scenes incomprehensible.

The dialogues between Kafkas and his coach, Zafer, reveal that there is also another coach, Yaman Hoca. In 3:22, the coach says, "Korkma! Yaman Hoca yoksa, Zafer burada" ('Don't worry! Yaman Hoca is not here, but Zafer is!'). After they leave the changing room, they meet an old man. The description is as follows:

| Moroğlu | In English |
|---|---|
| [1:03:55 – 1:03:57] Kafkas'la Zafer maç salonuna giden koridorda yürürken karşılarına Zafer'in babası Yaman Hoca çıktı… Spor salonunda Yaman Hoca yalnız… Kızı Nesli gelir salona. | While Kafkas and Zafer were walking in the corridor leading to the match hall, Zafer's father, Yaman Hoca, appeared… Yaman Hoca is alone in the gym... His daughter Nesli comes into the hall. |

Undescribed, the scene does not indicate that Yaman Hoca is actually Zafer's father. Moroğlu identifies the character before huis name is heard, as in the examples above. Yaman Hoca is portrayed by famous actor Erdal Özyağcılar, who has played roles of fathers in many films and television serials. When a sighted viewer sees this scene, a schema related to fatherhood might appear in their mind. The describer should give blind and partially-sighted viewers the opportunity to develop this same schema by describing the physical features of the character.

#### 4.2.1.1.2. Gestures and Facial Expressions

Kafkas looks at the picture, the photo of the pregnant woman identified above, which is pinned to the mirror. The description is as follows:

| Moroğlu | In English |
|---|---|
| [0:30 – 0:34] Aynanın sol üst tarafına sıkıştırılmış genç kadının fotoğrafına baktı. Geçmiş gözünde canlandı. | He looked at the photo of the young woman that was pinned in the upper left of the mirror. The past was revived in his eyes. |

The picture might remind him of a set of certain events in the past or in the present, but we do not see any of them in this scene, so the final line of the description might represent an over-interpretation. Over-interpretation might not be favorable because such a strategy reveals the plot ahead of time. We could alternatively describe his looks as 'ısınma hareketleri yaparken, bir anda aynanın köşesine iliştirilmiş olan vesikalığa gözü takıldı' ('Whilst doing warm-up movements, he couldn't help looking at the photograph attached to the corner of the mirror'). Moreover, we learn that the

photograph belongs to Kafkas' pregnant wife, who dies in labour later on. Thus, his facial expression are interpreted in the description before we watch the actual story.

In 12:02, after the match begins, we see a man and a woman among the spectators. The man supports one of the boxers by saying, 'Come on, brother!'. We understand from this that he is the younger brother of one of the boxers. However, the woman sitting nearby sighs and seems discontent being there. We see those two characters from time to time, but they are not identified until the twelfth minute, and their gestures are not described. The description in one of the most fitting gaps could be as 'seyircilerin arasında bıyıklı bir adam ve yanında esmer yuvarlak yüzlü bir kadın… Kadın iç geçiriyor' ('A moustached man and a brunette, round-faced woman are among the spectators… The woman sighs'). Kafkas and Güneş, his son, go to Istanbul, where Kafkas' brother lives with his family. Mücella, the discontent woman in the boxing match, is Kafkas' brother Serhat's, wife. She keeps complaining about Kafkas and Güneş when they are at home. The description is as follows:

| **Moroğlu** | **In English** |
|---|---|
| [40:50 - 41:51] Serhat karısına söz geçiremeyince odadan çıkar. Çaresiz, kapıyı açar Serhat. Ama abisi ve yeğeni çoktan gitmiştir. | When Serhat cannot make his wife listen to him, he leaves the room. Desperately, Serhat opens the door. But his brother and nephew have already left. |

Mücella and Serhat are talking in their bedroom. Kafkas and Güneş are sleeping in another room, but they can hear Mücella's complaints. Serhat leaves the bedroom to tell Kafkas to find a house for themselves upon his wife's request. In that translation, gestures and facial expressions are not described literally. Instead, what they mean is explained, but there are interpretations. One can infer from Serhat's situation that he feels helpless, because he touches his face and chin in a displeased manner in this scene. When he opens the door and finds the room empty, we understand that Kafkas and Güneş have already left. Yet, there might be other probabilities in the plot. The translation strategy of Moroğlu does not let the viewers find out on their own. The other descriptions of the gestures and facial expressions in the following scenes are as follows:

| Moroğlu | In English |
|---|---|
| [52:03 – 52:05] Aile boksörün ölümüyle perişan olmuştur. Doktorun konuşmasından sonra Fırat odadan çıkar. Canı sıkılmıştır. Tedavi parasını nasıl bulacağını düşünür. Salonda oturan oğluna bakar umutsuz gözlerle.) Fırat oğlunun tedavisine para bulmaya çalışırken, bir de parasının çalınması, onu iyice üzer. | The family was devastated by the death of the boxer. After the doctor's speech, Fırat leaves the room. He is disappointed. He thinks about how to cover the treatment cost. He looks at his son sitting in the hall with desperate eyes. While Fırat tries to find money for his son's treatment, he feels more upset about his stolen money. |

In the first example, the description points to the general situation of the family, which is not a translation. In the scene, there is no certain sign that indicates his disappointment, which is the example of subjective translation. Fırat's money has been stolen. We see that Fırat tries to hide his tears and sobs while Güneş is sleeping on his lap in front of the ATM. Describing only those gestures and facial expressions might be enough for the viewers to reach certain conclusions. According to Jan-Louis Kruger (2012: 69), "creating AD/AN is like walking a tightrope. On the one hand, we would like the blind audience to share in the enjoyment of decoding a narrative - not patronizing them by interpreting the scene for them". One might say that Moroğlu patronizes by interpreting for the BPS audience what is occurring onscreen.

#### 4.2.1.1.3. Actions

*Şampiyon* is rich with thrilling scenes of actions about boxing. The little boy's condition also arouses curiosity. The descriptions of such scenes of actions are as follows:

| Moroğlu | In English |
|---|---|
| [2:34 – 2:38] Zafer bankta oturan Kafkas'ın karşısında taktikler veriyor. Kafkas, Zafer'in verdiği taktikleri dinledi . Dışarıda otoparkta Yaman Hoca, arabasının içinde endişeli bekliyor. Kulağı radyodaki spikerde. Radyo başında dinleyen Yaman Hoca heyecanla söyleniyor arabanın içinde. Boksör Suphi'nin kız kardeşi, tekerlekli sandalyede oturan babasına yalvarır ama cevap gelmez babadan. Fırat oğluyla birlikte gidecekleri | Zafer gave strategic suggestions to Kafkas sitting on the bench. Kafkas listened to Zafer's tactics. Yaman Hoca is anxious, waiting in his car outside in the parking lot. He is all ears, listening to the radio announcer. Yaman Hoca, who listens to the radio, keeps muttering excitedly in the car. Boxer Suphi's sister begs his father, who sits in a wheelchair, but there is no an answer from the father. Fırat and his son are looking |

| | |
|---|---|
| doktorun adresini arıyorlar caddede. Fırat elindeki kağıdı gösterip adres soruyor genç bir kıza. Genç kız adresi tarif eder. | for the address of the doctor they will visit on the street. Fırat shows the paper in his hand to a young girl and asks for the address. The young girl describes the address. |

In the scene of the first example, Zafer looks directly in Kafkas' eyes. His giving of tactics is understood through the description, not by Zafer's actions or reactions. It is already audible in the dialogues. As in the description of *Sevda Kuşun Kanadında*, Moroğlu interprets the dialogues. In the second example, Yaman Hoca turns on the radio in his car. In the translation, the action is explained and narrated beforehand, instead of being described synchronously. Audio describers should allow the audience to identify the characters from their voices. The description overshadows the dialogue between father and daughter. In the scene of the last example, we only see that Fırat or Kafkas and Güneş are walking down the street with a piece of paper in Fırat's hand. It may be apparent that they are looking for a certain address but we do not see their destination. These examples show that Moroğlu adds a number of interpretations to the source material after dialogues.

#### 4.2.1.2. Settings

At the beginning of the first episode, Kafkas and his baby go back home after Kafkas' wife's funeral. With slow music in the background, the time passes by; the boy grows up, and Fırat is always with his son. The descriptions are as follows:

| **Moroğlu** | **In English** |
|---|---|
| [25:59 – 26:53] Kendini oğluna adayan Fırat, onu büyütmek için elinden geleni yapıyor. Hem anne hem baba oluyor oğluna. Güneş bazen koşup oynuyor, bazen babasına yardım ediyor ağaç kesme işleminde. | Devoting himself to his son, Fırat is doing his best to raise him. He becomes both mother and father to his son. Sometimes Güneş runs and plays, sometimes he helps his father with cutting trees. |

In that scene, Fırat and his son are playing in a forest. It is one of the sequences that narrate Fırat and his son's life. While in the forest, time goes by and the boy grows up. A sighted viewer can notice that technique but blind or partially-sighted viewers can

only hear the story through that translation. The usage of 'sometimes' is another example of this interpreted description. Instead of simply describing actions, Moroğlu translates as if telling someone a story based on those actions, which is also another example of subjective narration.

| **Moroğlu** | **In English** |
|---|---|
| [37:55 – 37:58] Mücella yatak odasında söyleniyor kocasına. | Mücella complains to her husband in the bedroom. |

The blind or partially sighted people can infer from the character's voice that she is Mücella and it is clear from the dialogues that she is complaining. The narration strategy of Moroğlu is to explain the ongoing events or situation before the dialogues. Instead, the translation could be as 'yatak odasındalar' ('they are in the bedroom'). The translatorial actions of Moroğlu in the audio description of *Şampiyon* might suggest that the translations of Moroğlu are subjective, due to addition of personal commentaries on dialogues as prior decisions. Moreover, it omits the descriptions of characters and inserts their names before the audience hear. Moroğlu also described a live performance which is as follows.

### 4.2.2. Live Descriptions

In the live performance in Eskişehir in 2017, a symphony orchestra performed along with a dance performance, which was put into live audio description for the BPS audience. Due to a lack of textual materials, the translatorial actions cannot be analyzed. At the end of the event, Moroğlu conferred with the target recipients about the description. A partially-sighted man stated his opinion as follows: "Descriptions should cover, for example, the important features of dancers. Learning that the dancer's movements were in harmony with the music was an important and a good detail" (Moroğlu Film, 2020: 0:11 – 0:46). According to Louise Fryer, describers should not only focus on the movements in a live performance, but also on their outcomes (in Eleanor Margolies, 2015: 20). Saying the dancer is tearing the air, rather than saying s/he is pushing his/her hand forward, might be more helpful. Another

partially-sighted man in the audience expressed that he appreciated the description's inclusion of many details, from the musical instruments to the clothes (2020: 2:00 – 2:36). The commentaries indicate that the BPS audience is content with the accessibility of live description of a dance performance. In the following part of our study, the materials put into audio description by SEBEDER will be discussed.

## 4.3. THE ANALYSIS OF AUDIO DESCRIBED MATERIALS BY SEBEDER

SEBEDER has audio described many television serials. In this part, the descriptions of *Diriliş Ertuğrul* (2014) and *Rise of Empires: Ottoman* (2020), a Netflix documentary serial, will be analyzed by mapping the translation strategies of SEBEDER. However, as the biggest difference between SEBEDER and Moroğlu is the diversity of target audience, audio described materials for children by SEBEDER will also be analyzed below.

### 4.3.1. The Pre-Ottoman Period: *Diriliş Ertuğrul*

*Diriliş Ertuğrul* is the most favored serial among both the sighted and blind or partially-sighted viewers.

#### 4.3.1.1. Characters

In the beginning, two men are forging. The characters are identified with description as follows:

| **SEBEDER** | **In English** |
|---|---|
| [02:32 - 02:38] Közlenmiş ateşte ısıttığı kor halindeki demiri örsün üzerine koydu ve sol eliyle demirin soğuk kısmını sıkıca tutarken sağ eliyle çekici kavrayıp dövmeye başladı. Yanında bir kişi daha var. Birlikte dövüyorlar. Yanındaki açık kumral, 30'larının başlarında geniş omuzlu, kısa | He placed the glowing iron he had heated in the roasting fire on the anvil and, while holding the cold part of the iron firmly with his left hand, he grasped the hammer with his right and began to beat it. There is another person with him. They beat it together. Next to him is a light brown young |

| | |
|---|---|
| saçlı, kısa sakallı genç bir adam. (Ketche and Yalçın, 2019: 02:02 – 02:21) Demirci kel, sakallı, 50'lerinde, yapılı bir adam. | man in his early 30s with broad shoulders, short hair and a short beard. The blacksmith is a bald, bearded, built man in his 50s. |

Before TV shows are broadcast, their trailers are aired. As we have seen in the trailer before, we know the young man to be the titular Ertuğrul. In the translation, as the names are not heard in the dialogues, the physical features of characters are described, but it might be confusing for a BPS recipient, as it is not clear in the translation that there are actually two men in the beginning. Not mentioning the names before dialogues might not be a sustainable strategy in this instance, as there are a lot of characters in history dramas such as *Diriliş Ertuğrul*. History dramas mention different people from various casts of the societies. The identifications of other characters are as follows:

| **SEBEDER** | **In English** |
|---|---|
| [36:51 – 37:09] Başına fes vari bir başlık takmış kadın tek örgü yaptığı saçı omzundan sarkarak hatun edasıyla dikildi, gelenlere bakıyor. Fes vari başlık takmış kadının bir yanında, sabahki renkli gözlü kadın, diğer yanında da esmer kadın. | The woman wearing a fez-like cap on her head stood up with a ladylike manner. Hanging her single braid hair from her shoulder, she is looking at the arrivals. On one side of the woman wearing a fez-like hat are the colorful-eyed woman in the morning, and the dark-haired woman on the other. |

One of the three women is Ertuğrul's mother, the one with green eyes is Ertuğrul's brother's wife, and the other dark-haired woman is in love with Ertuğrul. SEBEDER describes their appearance until we hear their names, but as there are a lot of characters in the episode, it might be confusing. Their names could be relayed along with the description of their appearances. Later on, we learn that the woman with green eyes' name is Selcan. The dark-haired woman is Selcan's sister. A prior identification of these women is rendered as, "Renkli gözlü kadın yürüyüp az ilerisinde duran esmer genç kadına baktı" ('the woman with colorful eyes walked and looked at the young dark-haired woman, who was standing to one side'; 2014: 06:35 – 06:39). Ertuğrul is identified as 'kumral adam' ('the brown-haired man') before his name is mentioned in the dialogues.

Turkish TV shows are generally rich in gestures and facial expressions, resulting in episodes which can last up to two-and-a-half hours (as is the case in *Diriliş Ertuğrul*). The describer sometimes needs to consider the historical period the show narrates while rendering gestures and facial expressions. The first example is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [06:22 – 06:25] Kumral adam Ertuğrul, sağ elini göğsüne koyup başını önüne eğdi. | The brown-haired man Ertuğrul put his right hand on his chest and bowed his head. |

In Turkish culture, bowing the head while putting the hand on the heart is sometimes a means of greeting someone respectfully. The meaning of the gesture can be explained in the description, or an audiovisual paratext can be used, because as BPS audience do not use or rarely use such gestures. As such, any schema related to greeting might not exist in the recipients' minds, so the translation might be incomprehensible. According to the US Guideline, the describers can only say what they see, but the UK ITC Guideline (2000: 15) supports the explanations of the meanings of gestures. In another scene, Halime, Ertuğrul's future wife, and her family have been taken captive by the Knights of the Crusades. Ertuğrul saves them and takes them to their land. Halime's father has been mutilated; Ertuğrul visits the tent to check his health situation. It is apparent from the way that they look at each other that Ertuğrul and Halime are attracted to each other. There are no descriptions, due to insufficient pauses between dialogue. The sequence when Hayme Ana, Ertuğrul's mother, meets Halime is described as follows:

| **SEBEDER** | **In English** |
|---|---|
| [01:09:17] Hayme Ana ikiliyi uzun uzun süzüp tebessümle ayrıldı. | Hayme Ana left the couple with a smile after having looked attentively at them. |

The voice talent softens her tone of voice in the description. As the US Guideline (2010: 20) suggests, the describer's tone blends in the energy of the scene. Her style

as well as the word choices, such as ‘couple’, ‘smile’, and ‘look attentively’, notify the viewers about the characters’ emotional states.

#### 4.3.1.2. Settings

In period dramas, there are plenty of cultural references. Jan Pedersen (2005: 4) makes some suggestions in terms of rendering cultural references in subtitling, which can be transferred to audio description. The researcher classifies the strategies according to source and target orientations. In a source language-oriented translation, the translator can retain, specify, or translate directly the cultural item, while in a target language-oriented translation, the translator can make a generalization, omit the reference, or s/he can substitute it for another reference in the target language. The following descriptions are the examples of cultural references in the contexts of settings and objects:

| **SEBEDER** | **In English** |
|---|---|
| [05:31 – 05:34] Önünde nöbetçilerin olduğu büyük otağa çevirdi başını. | He turned his head to the *otağ* with guards in front of it. |

The word ‘otağ’ (tent) has largely been superceded in modern Turkish by its contemporary equivalent, çadır. This translation suggests to the BPS viewer that, as it is an historical drama, the expressions employed in the description are aligned with the period, which means the describer may opt for antiquated expressions over modern ones. Sighted viewers can understand what it means, as they can see the tent on the screen, but there might be a need of a paratextual element, such as a dictionary, to explain the meaning of the vocabulary if it is not familiar to the viewer.

| **SEBEDER** | **In English** |
|---|---|
| [10:31 – 10:35] Yer döşemesinde haç sembollü arma işlenmiş bir taş… Çevresindeki diğer taşlar düz mermer. | A stone embroidered with a cross symbol on the floor... The other stones around it are plain marble. |

In the previous scenes, the viewers learn that the Kayı tribe, where Ertuğrul comes from, marks their symbol on their flags. The camera angles point out two opposite cultures. "According to the Kayı tribe, who are the opponent of the Templars, it is not an acceptable situation for the symbols, which are considered sacred, to be found on the ground, under the foot, with respect to Turkish tradition" (Türker, 2019: 162; translation mine). In order to convey this cultural reference to the target addressees, the translation could be as 'haç sembolü yerde' ('the cross is on the floor'). In this example, one might understand that the describer chose to highligh the beauty of the marble, rather than accenting the offensive placement of Kayı symbols by the Templar soldiery.

#### 4.3.1.3. Objects

Ertuğrul kills some Knights of the Crusades who were carrying prisoners to Kara Toygar, the Seljuk commander. One day, Kara Toygar decides to pursue the so-called knights to find out who the killers are. The viewers see an axe in the back of a knight lying on the ground. Kara Toygar, who takes the axe and sees the engraved word *IYI* on the axe, asks which tribe it belongs to. He learns that it belongs to the Kayı tribe. Although the viewers do not see, the stamp is in the shape of the symbol of *IYI* meaning one arc and two arrows. In a previous scene, the symbol was described as follows:

| **SEBEDER** | **In English** |
|---|---|
| [07:35- 07:40] Obanın çıkışındaki direklerin arasına gerilmiş bezde Latin harfleriyle *IYI* yazılmışa benzeyen bir şekil… | A shape similar to *IYI*, written in Latin letters, on the cloth between the poles at the exit of the *oba*, site of the nomad group. |

Blind people, whose access to written materials through Braille alphabet (in which dots represent numerals and letters identified by touch), may not be sufficiently familiar with the Latin alphabet, such that the comparison may be meaningless. Instead, the describer could focus on the meaning of the sign and its context.

The translatorial actions of SEBEDER in the audio description of *Diriliş Ertuğrul* might prove that, compared to Moroğlu, they chose to directly describe visual signs on the screen in as objective a manner as possible. Moreover, they generally do not embed the names of the characters before they are heard in the dialogues. As it is an historical drama, the source material abounds in cultural references that generally necessitate explanations or the usage of paratexts. Another history drama is *Rise of Empires: Ottoman*, a Netflix production that has already a set of audio description standards explained in the prior chapter, so the translatorial actions of the association might be different than usual.

### 4.3.1. The Ottoman Period: *Rise of Empires: Ottoman*

Pivotting around the conquest of Istanbul, *Rise of Empires: Ottoman* is a Netflix original mini-series. It pieces together documentary and drama, such that fiction and reality are blended. The conditions leading to the conquest and its effects are explained by scholars and historians, while also being narrated in the source material which can be accessed with voice-over. Generally, the fictitious scenes are audio described. The audience can follow the events through the narrator of the source material. Thus, both the translation and the source languages reach to the audience.

#### 4.3.1.1. Characters

We hear a kind of music that boosts adrenaline and arouses excitement, which is used in war scenes in the background. In the footage, there is a screaming man whose face is covered with mud and filth. He is running somewhere in the middle of a chaotic battlefield. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [44:33- 44: 28] Gündüz… İkinci Mehmet yüzü kan ve barut tozuyla kararmış halde savaş meydanında koşar. | In the morning… Mehmet II runs on the battlefield with his face blackened by blood and gunpowder. |

In this description, instead of describing the items in the battlefield, the translator directly signifies that it is a battlefield, and names the character as soon as he appears on the screen. The use of the simple present tense (koşar – he runs) is another translation strategy which differs from the general translation conventions of SEBEDER. According to the Netflix Audio Description Style Guide v2.1 (2020: 1-2), narrators shall use simple present tense in describing the actions and name the characters whenever they appear first, if they are known in source and target cultural systems. In the guide, the descriptions of physical features of characters are also highlighted, but as there are not enough gaps in the audio track, the appearance of Mehmet is not narrated. The actor is fair-haired and he has blue eyes. As it is a Western production, the actors look Western with their hair and eye colors, but this detail is not included in the description.

#### 4.3.1.2. Settings

The documentary begins with the Turkish subtitle, "Osman'ın Konstantinople Rüyası" ('Osman's Dream of Constantinople') [44:38], Constantinople being the name of the city of Istanbul prior to its conquest. The event is called the conquest of Istanbul, not the conquest of Constantinople, in many Turkish sources. The describers could have changed it to read, "Osman's Dream of Istanbul", but one could state that they have not intervened in the source material and its perspective of history. Reiss and Vermeer states that "the translator (as translator) is not interested in either objective reality or truth values in general but in the value of a historical event as manifested in a text, both in relation to the prevailing norms (culture) and to the specific situation of the text (and/or its researcher)" (Reiss and Vermeer, 2014: 25). The description seems in line with the way the event is depicted in the source material. In the descriptions of settings, the expressions used for that period, such as otağ, which were routinely employed in *Diriliş Ertuğrul*, are not preferred here. Instead, çadır, the modern equivalent of 'tent', is selected. According to the Netflix Audio Description Style Guide v2.1 (2020: 7), audio descriptions should be congruous with the genre, topic, and the expectations of the target audience. SEBEDER might have acted in accordance with the requirements of the commissioner.

#### 4.3.1.3. Sound

In the following footage, we see a number of soldiers fighting each other. Meanwhile, we hear their screams and related growling as they fight. The voice talent allows the audience to hear these background sounds, conforming to the Style Guide of Netflix (2020: 1). We understand later that it was a dream. Mehmet wakes up. The narrator of the source material tells the story of the conquest of Constantinople (Istanbul). Meanwhile, the opening credits appear in the screen. There are mini-scenes from the serial in the background while the names of the cast flow. The opening credits are not described, because it is interrupted by intertitles narrating the conquest of Istanbul. The description of opening credits is discussed in terms of sound in this section. It will be discussed as a paratext in the part of the study below.

#### 4.3.1.4. Narrators

The voice talent reads the names of all people who comment. Following the narrator's introduction and the scene of Istanbul, Jason Goodwin, the researcher of *Lords of the Horizons* (year?) appears. The interlingual (Turkish?) translations of his words are voiced over as Goodwin speaks in the back. In the gap, the voice talent of the audio description says "Konstantinopol haritası görünür" ('the map of Constantinopole comes into view'; 40:54 – 40:55). After Goodwin, another expert, Dr. Karen Barkey, speaks. The voice talent introduces Dr. Karen Barkey by name. Our study recommends the use of a male voice talent when a woman speaks. As the experts speak (and we hear the voice-overs) and the male narrator of the source material informs the viewers about the historical background, some fictitious scenes flow, but due to lack of gaps, there are no any descriptions. The strategies of SEBEDER in the audio description of *Rise of Empires: Ottoman* manifest as translations carried out in line with the Netflix Guidelines. Usage of the simple present tense, insertion of names as soon as the characters appear, and giving less space to the descriptions of their physical characteristics are the main differences between the audio description conventions of Netflix and SEBEDER. The subsequent examples belong to the analyses of the audio descriptions of the movies for children.

### 4.3.2. Audio Description for Children

The following classification is based on Piaget's Cognitive Development Theory, which, in turn, is based on schema theory. The hypothesis is that the descriptions need to be different considering the age group of children. The literature review of our study reveals that children learn language in the sensorimotor stage.

#### 4.3.2.1. Monsters for the Pre-Operational Stage: *Monsters University*

In the pre-operational stage, children are in search of and discovering objects in their environment, and they try to establish relations between them. What they sense through their sensory organs is the only reality. In this period, a child can understand 'seats in the hall' when it is called 'armpit' (Yeşilyaprak, 2018: 95). Based on these facts, there might be repetitions in descriptions. However, idioms and proverbs might be too early for this age group. *Monsters University* (year) is an American animated movie directed by Dan Scanlon. It was released in 2013 and distributed by Walt Disney Studios Motion Pictures. Being a comedy, the movie is about the beginning of the friendship between two cute monsters, Mike Wazowski and Sullivan.

##### 4.3.2.1.1. Characters

The movie starts with a school scene. A bus crowded of monsters goes into a school. 'Monster' is, in itself, an abstract notion. Describers firstly need to explain what a monster is to children. 'Monster' can be explained as 'değişik şekillerde rengarenk karakterler' (many-colored characters in different shapes). The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [00:42-01:09] *Frighton İlköğretim Okulu* yazan sarı bir otobüste rengârenk sevimli yaratıklar | Colorful cute creatures on a yellow bus where *Frighton Primary School* is written. |

The translator points out the cuteness of the monsters. The characters are identified with respect to the surrounding place. 'Primary school' is translated, but the name of the school is borrowed from the source text. The students of this school learn to scare kids. In order to highlight that function of the school, it is named as 'Frighton' in the source text. Also, it could be translated as 'Korku Okulu' (School for Frightening). In the following scene, the teacher forgets one of the monsters, Mike, back in the school bus. In their dialogue, she apologizes for not noticing him as he is too small. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [02:01- 02:06] Mayk, kafadan bacaklı, tek gözlü yeşil minik bir yaratık. | Mike is a green little one-eyed creature with a head and legs. |

After we hear his name, Mike is described. Mike actually consists of only one eye, two arms and legs. The viewers might imagine that there are legs on Mike's head. The description could be rendered as 'yeşil bir topa benzeyen Mike'ın büyük bir gözü, iki kolu ve bacağı var' ('Mike, who looks like a green ball, has a big eye, two arms, and two legs'). Years later, Mike attends the Monsters' University. In the first class, as students discuss about how to roar, a big monster comes into the class. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [14:40- 14:44] Kapıda, pençelerini çıkarmış, ayıya benzer bir siluet. | A bear-like silhouette with its paws at the door. |

This description belongs to Sullivan. In accordance with their translation strategy, the names of characters are read after they are heard in dialogues. In children movies, names can be used together with descriptions of characters.

#### 4.3.2.1.1.1. Actions

The monster students go into the school on which it is written '*n'ayons pas peur de faire peur'*. The description of the scene is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [02:10- 02:14] *Korkutuyoruz çünkü önemsiyoruz* yazan binaya yürüyorlar. | They are walking to the building where it is written, '*We scare because we care*.' |

The motto of the school is translated, 'we scare because we care', but in the source image, it is written '*n'ayons pas peur de faire peur'* that can be literally translated as 'we shall not be afraid of scaring'. In the Turkish description, it could be translated as 'korkutmaktan korkmayalım' ('Let us not be afraid of scaring'). The strategy might stem from the original production or from the dubbed version, but still those slogans carry different connotations. It shows that audio description strategies are directly related to dubbing or subtitling strategies.

At Frighton Elementary School, there are laboratories where the simulation of scaring children while they are asleep are developed. Virtual children's rooms are created. The monsters go into those rooms and, as they scream, the indicators rise, which signifies the degree of horribleness. The function of the school with its equipments should be relayed to the audience. The description of a scene of scaring is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [04:28 – 05:29] Ahtapot, kapılardan birinden sessizce çocuk odasına girdi. Kapı kapanmadan Maykda sızdı içeri. Yatakta bir çocuk uyuyor. Ahtapot çevik hareketlerle yerdeki oyuncakların aralarından ses çıkarmadan geçerek ilerliyor. Duvarda çocuk tarafından canavarlaştırılarak çizilmiş bir resmi asılı… Bir kafayla iki çöp kol ve iki çöp bacaktan ibaret Mayk, köşe bucak gizleniyor. Yandaki kapı birden aralanınca ahtapot hemen oyuncak gibi askıya takılıp | The octopus entered the children's room quietly through one of the doors. Mike sneaked in before the door closed. A child is sleeping in the bed. The octopus moves with agile movements, passing the toys on the ground without making a sound. On the wall, there is picture that looks like a monster drawn by the child. Mike, consisting of two trash arms and two trash legs with a head, is hiding in the corner. When the next door suddenly opened, the |

| | |
|---|---|
| kendini kamufle etti. Ebeveynlerin çıkmasıyla askıdan inip çocuğun yanına geldi. Ardından tırnaklarını çıkarıp karyolanın ayakucunu gıcırdattı. Çocuk doğrulunca da hemen saklandı. Ahtapot, zebani gibi yükselip kollarını iki yana açtı. Çocuğun çığlığıyla tüpteki ışık göstergesi en üst seviye ulaştı. | octopus immediately hung on the hanger and camouflaged himself. When the parents left, he came off the hanger and came to the child. Then he took off his nails and creaked the foot of the bed. When the child sat up, he hid immediately. The octopus rose like a devil and spread his arms. With the child's scream, the light indicator in the tube reached the highest level. |

This scene could be described in a simpler way. 'Ahtapot korkutma odalarından birine girdi. Mike da peşinden girdi. Yerde oyuncaklar var. Yatakta bir çocuk uyuyor. Ahtapot sessizce ilerliyor. Mike saklanıyor. Kapı açılınca ahtapot hemen gizlendi. Çocuğun anne babası odadan çıkınca, ahtapot yine yaklaştı. Yatağın ucuna tırnaklarını geçirdi. Çocuk kalkınca saklandı. Sonra birden kollarını kaldırdı. Çocuk çığlık atınca duvardaki korku göstergesi yükseldi' ('The octopus entered one of the scare rooms. Mike also came after him. There are toys on the floor. A child is sleeping in the bed. The octopus runs quietly. Mike is hiding. When the door opened, the octopus hid immediately. When the boy's parents left the room, the octopus approached again. He put his nails over the end of the bed. When the child got up, he hid. Then he suddenly raised his arms. When the child screamed, the fear indicator on the wall rose).

| **SEBEDER** | **In English** |
|---|---|
| [11:59- 12:08] Gözleri antenlerinden pörtlemiş sümüklü böcek, çantası sırtında canla başla koşsa da bir arpa boyu yol alamadı. | Even if the slug, the eyes of which bulged out of its antennas, ran with heart and soul with its backpack, it could go nowhere fast. |

This description makes use of two idioms. Children can understand idioms only literally at ages 2-7. Thus, even if such personification of a slug sounds funny to adults, it might be incomprehensible to children. Descriptions for children of this age should generally refrain from such idioms, so the translation could be altered to, 'sümüklü böcek çabalıyor, çabalıyor ama bir türlü ileri gidemiyor' ('the slug is trying and trying, but it cannot go further').

| SEBEDER | In English |
|---|---|
| [21:34 – 21:52] Mayk, yürüyüş bandındaki Salıvın'ın yanındaki banda çıkıp hızını artırdı. O artırınca Salıvın da altta kalmadı, birbirleriyle yarışıyorlar. İşi abartan Salıvın, hızla yere sürüklendi… Mayk ona gülüyordu ama ne kadar debelense de o da aynı konuma düştü. | Mike increased the speed by climbing on the band next to Sullivan on the treadmill. When he increased the speed, Sullivan clapped his back, and now they compete with each other. Sullivan exaggerated and he quickly drifted to the ground… Mike was laughing at him, but no matter how hard he struggled, he fell to the same position. |

The description could be as 'spor salonu… Sullivan koşu bandında. Mike da yanındaki banda çıktı. Birbirlerine bakarak daha hızlı koşuyorlar. Sullivan tepetaklak düştü. Mike da çok hızlandı ve pat diye düştü' ('Gym… Sullivan is on the treadmill. Mike also got on the one next to him. They run faster while looking at each other. Sullivan fell upside down. Mike also got very fast and thudded.').

#### 4.3.2.1.1.2. Gestures and Facial Expressions

The monster students meet real monsters at school and they look surprised. The description is as follows:

| SEBEDER | In English |
|---|---|
| [03:00 – 03:10] Mayk heyecanla arkasını döndü. Diğerleri gibi o da yanlarına gelen, kendilerinden kat be kat büyük yaratıklara büyülenmiş gözlerle bakıyor. | Mike turned around with excitement. Like the others, he looks at the approaching creatures, which are many times bigger than them, in a fascinated way. |

In this long description, 'creature' is an abstract notion; the expression of 'many times bigger' indicates a quantifier, and being fascinated may not express any meaning to children. The description could be, 'Aaaa! O da ne öyle? Bir sürü canavar!' ('Oh! What's this? Lots of monsters!').

The students need to pass final exams at the end of the semester in order to continue their education to be monsters. Although Mike worked hard, he could not take the exams because Dean Hardscrabble did not find him scary enough. Sullivan did not take exams seriously, so he was ruled out. In the end, both he and Mike were

sad. After summer vacation, the students go back to the school in autumn. Mike and Sullivan take a class together. What happens next is described as follows:

| **SEBEDER** | **In English** |
|---|---|
| [28:36- 28.48] Mayk sıkkın, Salıvın öfkeli. Dersten çıktılar. Salıvın, Mayk'ın yanında yüzüne bakarak yürüdü ama onun dünyayla bağlarını koparmış halini görünce şaşkınca durup arkasından baktı. | Mike is bored, Sullivan is angry. They left the classroom. Sullivan walked beside Mike, looking at his face, but when he saw that he was dead to the world, he stood in surprise and looked at his back. |

The facial expressions of characters are narrated in a long sentence which might be difficult for children to understand. An alternative could be, 'Mike'ın canı sıkılmış, Sullivan ise kızgın… Sınıftan çıktılar. Yan yana yürüyorlar. Mike etrafına bakmadan yürüyüp gitti. Sullivan bakakaldı' ('Mike is bored and Sullivan is angry ... They left the classroom. They walk side by side. Mike walked away without looking around. Sullivan stared').

| **SEBEDER** | **In English** |
|---|---|
| [51:08 – 51:20] Sıkat, elleriyle *gel* der gibi işaret edip bir yandan da dans ederek çağırdı Salıvın'ı. O da dayanamayıp bıkkınca tebessüm ederek yandan yandan sahneye yöneldi. Çılgınca dans ediyor. | Scott made a sign with his hands as if saying 'Come' to Sullivan while dancing. He could not resist any more and smiled in a tired manner. He went towards the stage. He is dancing crazily. |

The schema of dancing may need to be explained. The description could be, 'Scott, omuzlarını ve kollarını sallayarak dans ediyor. Sullivan'a baktı ve onu sanki iple çeker gibi yanına çağırdı. Sullivan zıplayarak geldi ve elini kolunu oynatmaya başladı' ('Scott dances with his shoulders and arms waving. He looked at Sullivan and called him, as if pulling him with a rope. Sullivan came by jumping and started to move his arms and hands').

#### 4.3.2.1.2. Settings

| SEBEDER | In English |
|---|---|
| [03:59 – 04:04] Makineler tepedeki boru aksamından gelen kapıları alıp içlerindeki pervazlara yerleştiriyor. | The machines take the doors from the pipe apparatus on the top and place them on the moldings inside them. |

Usage of technical terms in descriptions could be preferred but they might not be convenient for a child audience. Instead, the description could be as 'yukarıdaki kapılar kapandı' ('the doors above are closed').

### 4.3.2.2. The Brave Woman Character for the Concrete Operational Stage: *Moana*

According to the literature review, although concrete reasoning develops at the concrete operational stage (between 7-11 years), abstract reasoning is absent at this stage. Within the framework of language development, one might state that describers ought to refrain from abstract concepts such as metaphors, idioms, proverbs, or exaggerations. *Moana* (2016), a Disney animation, is about the story of a little girl in ancient Polynesia. Moana, the girl, is in pursuit of the stolen heart of a demigod.

#### 4.3.2.2.1. Characters

The movie starts with a narrator's voice that belongs to a woman. There is a goddess, Tefiti, whose heart creates life. The description of the goddess is as follows:

| SEBEDER | In English |
|---|---|
| [00:58 – 01:00] Okyanustan tanrıça gibi çıktı. | She came out of the ocean like a goddess. |

'Goddess' is an abstract term, and 'coming out like a goddess' may not be a useful translation. The schema of 'goddess' in a sighted person's mind can vary. It might refer to beauty or power. Thus, as the descriptions are made by sighted people,

firstly, the schema of goddess from a sighted person's point of view should be explained by the use of a paratext. The describer can prepare a list to describe and explain what she means. Due to time constraints, the description might be, 'kafasında yapraklı taç olan tanrıça' ('a goddess with a leafy crown on her head'). In the following scenes, the heart of the goddess is stolen by the demigod, Maui, and it is believed to be somewhere in the ocean. Maui is a man, but he can easily change his form with a magical hook, which was helpful as he was chasing after Tefiti's heart. When he grabbed it, he fought with the bad spirit Teka, and he fell down into ocean and got lost. Even if he is described in the poster, his appearance is not identified at the beginning of the film. Thus, blind or partially-sighted children might think that Maui is a different creature, being a demigod.

We learn that the voiceover belongs to an old woman who is telling this story to a group of children. She believes that the heart will be found one day. As she tells the story, the children become afraid, except for a baby girl. The character's description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [03:39 – 03:42] Sadece el şaklatan kız cesurca dinledi. | Only the girl, clapping hands, listened bravely. |

In this description, the girl is identified with the adverb 'bravely'. We infer that she is Moana, because the screen focuses only on her; she also resembles the older girl in the film poster. As it is a children's movie, the little girl could be identified with her name in the description as 'baby Moana'. As baby Moana is brave enough, she goes to seashore on her own even though she can barely walk. The second description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [05:24 - 05:26] Küçük kız ada halkı gibi yanık tenli. | The little girl is tanned, like the people of the island. |

In this description, we learn both the girl's skin color and place of residence, an island. Thus, with this identification, the audience might want to hear some details related to the island in the following parts of the description. Sighted people may have a certain schema of people who live on island, such as what clothes they wear or their natural accessories, which can be rendered into the target text.

#### 4.3.2.2.1.1. Actions

Baby Moana found the heart of Tefiti in the ocean while she was playing. She did not know that it was the heart in quiestion. When her father came, water entered her sailing boat and she dropped the heart in to the ocean again. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [06:40 – 06:58] Çocuğun ilgisini bu sefer de Tefiti'nin suyun içinde yaklaşan kalbi çekti. Uzanıp aldı eline. Dokunarak inceliyor. Su kütlesi aceleyle ıslatarak çocuğun saçlarını bozdu. Onu bir ağaç kovuğuna hoplatıp, dağılan su da kumsala sürükledi. Çocuk zıplayarak ayaklanırken kalbi düşürdü. Bakınıyor | This time, the child's attention was grabbed by Tefiti's heart approaching her in the water. She reached out and took it. She examines it by touching. The mass of water hurriedly wet the child's hair and ruined it. It made her jump into a hollow log. The water dragged her onto the beach. The child dropped the heart while she was trying to jump up. She is looking around. |

Tefiti's heart is round and green. In general, SEBEDER literally translates the signs in the source text into the target text. Sometimes, as in this description, they prefer anaphoric references. Instead of a literal rendering of the image, they designate it as Tefiti's heart. It is one of the most important and exciting scenes of the movie, so it could be translated as, 'birden Moana'nın eline bir şey geldi. O da ne? Tefiti'nin kalbi... Babası seslenince, deniz onu suda yüzen bir ağaç kovuğuna koydu. Moana, aceleyle kalkarken kalbi okyanusa düşürdü. Tefiti'nin kalbi yeniden okyanusun derinliklerine gitti' (Suddenly, Moana felt something in her hand. What is this? It is Tefiti's heart… When her father calls after her, the sea puts her on a hollow log floating on the sea. While Moana was trying to stand up in a hurry, she dropped the heart into the ocean. Tefiti's heart sank down into the deep ocean). Thus, in children's movies, the cause-and-effect relationship could be made more obvious. Moreover, if we do not

emphasize that the tree bucket is on the sea, children at 7 to 11 ages might understand as the sea put the baby on a tree as they developed only concrete thinking.

Moana and her family live on an exotic island. In movies about such places, people often dance. However, there are different styles in dancing. In the aforementioned *Monsters University*, the monsters perform disco-style dance moves. In this movie, people dance by standing on the spot, leading their arms left, and moving their hips. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [12 :00-12 :03] Moana, şimdi de çocuklara dans dersi veriyor. | Moana is now teaching children how to dance. |

If there is no certain schema for dancing among blind and partially-sighted viewers, , explicitation could be a useful strategy for further explanation. The description of the scene is longer. Instead of other details, dance movements could be explained in more details, so the description could be, 'Moana, çocuklara dans dersi veriyor. Oldukları yerde kalçalarını sallıyorlar. Avuçlarını gökyüzüne doğru açmışlar ve kollarını sola doğru çevirmişler' ('Moana teaches the kids how to dance. They shake their hips where they are. They spread their palms towards the sky and turned their arms to the left').

Maui says that he has stolen the heart because he wants to give it to all people as a gift. He starts singing. In lyrics, he praises himself and his actions in the past. As he keeps singing, the motifs on his tattoos dance. A blind and partially-sighted audience cannot access this information due to a lack of sufficient gaps during the song. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [39:10- 39:17] Moana'yı şarkının büyüsüyle hayal âlemine sürükleyip, katakulliye getirerek dans eşliğinde bir mağaraya fırlattı. | He dragged Moana into the dream world with the magic of the song, sprang a trap, and threw her into a cave with a dance. |

There are no descriptions of the music. Instead of using abstract verbs, the description could be, 'Moana gülümsüyor ve başını sallayarak ritim tutuyor. Sanki bir

tablonun içinde gibiler. Farklı renkte ve desende görüntüler var. Bir kayığa bindiler. Sonra birden Moana kendini bir mağarada buldu' ('Moana smiles and nods in rhythm. It is as if they are in a painting. There are images in different colors and designs. They got on a boat. Then, suddenly, Moana found herself in a cave).

Moana is determined to put the heart back in its rightful place. Maui leaves her once, but she does not give up, and proceeds with her sailing boat. Before sailing, the boat needs to be repaired. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [1:19:05 – 1:19:28] Güvertede devrilmiş kovayı kaldırdı. İğne iplik aldı. Yırtık yelkeni dikiyor. Salı da sağlamlaştırıp direğe çıktı. İskota halatının ucunu hilaldeki oyuktan geçiriyor. Yıldızlardan açı alarak yönünü kestirip yelkeni açtı. | She lifted the overturned bucket on the deck. She took needle and thread. She sews the torn sail. She also strengthened the boat and went up the pole. She passes the tip of the rope to the staple through the hollow in the crescent. She took the angle from the stars, guessed the direction, and opened the sail. |

There are many technical terms related to boating and navigation in this description, namely, 'güverte', 'yelken', 'sal', 'iskota halatı', and 'hilal'. Usage of paratexts in which these terms are explained with their images might be needed. 'Taking the angle from the stars' and 'predicting her direction' might sound too abstract for a child to visualize the context. Instead, the description could be, 'elini gökyüzüne uzattı. Bir parmaklarına bir de yıldızlara bakarak yönünü tahmin etmeye çalıştı. Yola koyuldu' ('She extended her hand towards the sky. She tried to guess her way by looking at her fingers and stars. She started off').

#### 4.3.2.2.1.2. Gestures and Facial Expressions

At the beginning of the story, Moana sets off on a journey to find Maui. Her boat is turned over and she finds herself on an island. Suddenly, Maui appears and he is surprised when he sees the wrecked boat. He lifts it with his one arm.

| SEBEDER | In English |
|---|---|
| [35:16 – 35:32] Maui, tek eliyle kaldırdığı tekneyi Moana'yı görünce korkudan bırakıp geri atıldı. Göz ucuyla bakarak beklemeye koyuldu. Baktı ki, bir şey olmuyor, tekneyi kaldırdı. Hei hei ile yüzleşti. Arkasında beliren Moana'ya döndü. | When Maui saw Moana, he left the boat that he had lifted with one hand and withdrew in fear. He started waiting while staring at her. He saw that nothing happened and he raised the boat. He faced Hei Hei. He turned to Moana, who appeared behind him. |

One of the foreign elements that may be incomprehensible is names, so it may be helpful if the describer reminds the viewers of the characters such as Hei Hei, the cockeyed hen. This scene is because of Maui's gestures and other details, which should be conveyed to the target audience. The description could be, 'Maui tekneyi tek eliyle kaldırdı. Bir baktı, Moana ve elinde bir tavuk… Korkudan tekneyi yere düşürdü. Sonra yine kaldırdı. Tavuk kafasını kumdan çıkarmaya çalışıyor. Maui, elindeki tekneyle birlikte arkasını dönünce, Moana kafasını eğmek zorunda kaldı' ('Maui lifted the boat with one hand. He looked and saw Moana with a chicken in her hand… He dropped the boat out of fear. Then he lifted it again. The chicken is trying to get his head out of the sand. Moana had to bow her head when Maui turned around with the boat in his hand'). Some details, like the struggling hen, might be funny for viewers at these ages.

Maui often turns into different animals with the help of his magical hook in the film. Whenever he turns into a man, the description follows as 'Maui özüne döndü' ('Maui returned to himself'). That expression might be too abstract to understand. Instead, one could say, 'Maui yeniden insan haline dönüştü' ('Maui returned to his human form'). As this movie is an animation and can be fast-paced, the viewers might find it hard to remember what his original form is. In one scene, Maui looks funny with his shark head and two human legs, which can be funny for children as well.

While they are clashing, Moana notices that Teka, the bad spirit, is actually Tefiti, whose heart was stolen, by the spiral shape that looks like the shape of Tefiti's heart in the middle of its body. Moana places the heart into that spiral and Tefiti comes out of the stone body of Teka. Everything around her turns green; the flowers blossom; nature comes back to life. Tefiti, being a goddess, is huge in human form. That detail might also be added to the translation.

#### 4.3.2.2.2. Settings

As the story is about finding the heart of a goddess lost in the deep ocean, the settings are generally by the sea. In the beginning, baby Moana goes to the seashore and a seashell grabs her attention. As she walks into the sea, the water recedes and more shells appear on her way. The description of the scene is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [05:28 – 06:02] Dalga beraberinde deniz kabuğunu da getirmiş. Berrak suyun kabuğun üstünü örten kısmı gerçekdışı bir şekilde geri çekilip çocuğa yol açtı. Çocuk kumlarda yürüyüp kabuğu alırken, duvar misali geride bekleyen suyun ardında hayranlıkla başka bir kabuk daha gördü. Önündeki kabuğu alıp doğruldu. Geri çekilen su ikiye ayrılarak yol açıp diğer kabuğu da açıkta bıraktı. Çocuk yol boyu kabukları toplaya toplaya derinlere gittikçe su ona yol açmaya devam ediyor. Yanında büyük ve küçük su kaplumbağası ve balıklar yüzüyor. | The wave also brought the shell. The part of clear water covering the top of the crust withdrew in an unreal manner and led to the child. While the girl was walking in the sand and picking up the shell, she saw another shell admiringly; behind the water is waiting like a wall. She took the shell and stood up. The withdrawing water split into two, leaving the other shell exposed. The water continues to recede before her as the child goes to collect the shells into the deep. Large and small water turtles and fish are swimming beside her. |

It seems a very long description for a child. A truncated alternative could be, 'Moana denize girince, sular birden geri çekildi. Kumların üstünde bir deniz kabuğu gördü. Eğildi, aldı. Başka kabuklar da vardı. Moana denize doğru ilerledikçe, sular daha da çekildi. Etrafında su kaplumbağaları ve balıklar yüzüyor' ('When Moana entered the sea, the waters suddenly retreated. She saw a seashell on the sand. She bent over and took it. There were other shells. As Moana advanced towards the sea, the waters were drawn back further. Turtles and fish are swimming around').

After the teenage Moana meets Maui and she is captivated in a cave, she resists it and tries to find ways to get out. The description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [39:52 - 40:13] Taş kapıya omuz atıp kaskatı kesildi. Acıyla kolunu ovalıyor. Hışımla ortaya çıktı. Dipdeki Maui heykeline karşı durdu. Yanına fırladı. Arayış içinde | She shouldered the stone door and stiffened. She painfully rubs his arm. She appeared in awe. She stood against the Mauni statue. She jumped at it. When she was looking around, |

| | |
|---|---|
| bakınınca tavanda bir delik görüp merdivenlerden heykelin tepesine tırmandı. Sırtını heykelin yüzüne, ayaklarını da taş duvara dayayarak tüm gücüyle gerdi. Yıkılan heykelden çevikçe tavana zıpladı. | she saw a hole in the ceiling and climbed the stairs to the top of the statue. She braced her back against the face of the statue and her feet against the stone wall with all her strength. She jumped from the destroyed statue to the ceiling. |

In this scene, Maui keeps speaking outside and Moana is in the cave. Still, who is standing on the door needs to be made clear in the description. There might not be a certain schema of 'cave' in blind or partially-sighted children's mind, so more clear words might be needed. Sculptures or statues are human-made productions and they are not normally displayed in caves. In the cave, there is a huge stone shaped like Maui and there is an old ladder in front of the stone. She climbs it and pushes the huge stone with her back, because the stone is on the left of the exit. As the top part of the stone falls to right, she can jump through the hole, which is leaking light. Thus, the description could be, 'Moana mağaranın taş kapısına omuz attı. Ama kapı açılmadı. Mağaranın içine koştu. Maui şeklinde oyulmuş koca bir kaya ve kayanın üstünde bir delik gördü. Kayaya tırmandı ve çıkışa doğru zıpladı' ('Moana shouldered the stone gate of the cave. But the door did not open. She ran into the cave. She saw a huge rock carved in the shape of Maui and a hole in the rock. She climbed the rock and jumped towards the exit'). The translations of SEBEDER are detailed enough because they think that the more detailed a translation, the more comprehensible the description. One can note that details are important according to their functions.

As Moana sails to fight with bad spirits for Tefiti's heart, the tempo of the movie increases. Now she is on the ocean and the description is as follows:

| **SEBEDER** | **In English** |
|---|---|
| [ 1:19:38 - 1:20:00] Şafak vakti… Aynı hızla okyanusta… Kızıl ve mora boyanmış gökyüzünün altında gözlerini kamaştıran güneşe yaklaşıyor. O an kara bulutların altında kalmış adayı gördü. | At dawn… At the same speed in the ocean… Approaching the sun dazzling under the red and purple sky. She saw the island that was under the black clouds in that moment. |

The vivid narration in this translation conveys the way to victory. With the description of the setting, we learn the time of the day, which is also a part of the scene

change, so we infer that Moana has been sailing since last night. It also narrates the powerful, determined character, Moana. The colors are added in the narration. However, instead of translating the action as 'she is approaching the sun', one could also say 'ufukta güneş belirdi' ('the sun appeared on the horizon'). Otherwise, the sun could be understood as an approachable object.

#### 4.3.2.3. The Irish Mythology for the Formal Operational Level: *The Song of the Sea*

According to the literature review, individuals at the formal operational level are able to understand and schematize abstract concepts. Different from the previous stages, now they are able to think backward and forward in their reasoning. However, as blindness can be total or partial, adventitious or congenital, it might be harder for blind or partially-sighted children to make generalizations at this stage.

A family appears at the beginning of the movie. The long-haired mother is pregnant. She sings a lullaby in a foreign language and draws a picture on the wall. The father comes into the room and reminds his son of his bedtime. The kid shows his mother's painting and says, "baba selkie'ye bak" (01:13) ('Daddy, look at the selkie!'). In Celtic mythology, a selkie is a seal that can easily transform into a human. The target audience will need this extra information about selkies, which could be provided with epitexts.

The audience learns that the boy's name is Ben in the dialogues. After his mother puts him to bed, she says that Ben will be a very good brother. After telling them that she is sorry, the mother leaves the room. Ben's echoed voice calling after his mother can be heard. The viewers can understand that the mother dies. The opening credits appear after the mother's death. One can state that Ben's mother's death is an important piece in the story, which can be assessed as Ben's identification.

Following the opening credits, Ben, his sister, and their dog spend time at the seashore in the first scene. His sister resembles her mother with her black eyes and hair. When Ben does not want to play with his sister, the little girl goes away, but she is suddenly amazed by seals in the sea. The seals look directly at the little girl. These clues might evoke in the audience's mind that the little girl might be a selkie. In the

dialogues, the audience learn that the little girl's name is Saoirse, which means 'freedom' in Irish. It might be a difficult name to remember for Turkish recipients; moreover, its meaning refers to a mythological and cultural element. The names of the characters with their meanings could be provided with an epitext or an audio introduction.

### 4.3.3. Live Descriptions

#### 4.3.3.1. Ceremony

In 2014 and 2015, the Sufi ceremonies of Şeb-i Aruz ('Reunion Night') were audio described. In order to create translation strategies for a live description of the ceremony, the translator explained her own method and stated that she had been interested in Sufism for a long time and she already knew what to expect. She was careful about using specific terminology, such as 'mevlevi cap'. It should be noted that the translator has a BA degree in History. Moreover, the BPS audience would like to know the entourage, such as the participants in the ceremony. Thus, they felt necessary to describe the protocol. (33)

#### 4.3.3.2. Theatre

In 2010, the play *Biri, Hiçbiri Ya da Hepsi* (2014), *Kelebekler Özgürdür* (2016), and *Grönholm Metodu* (2003) were audio described, but there is not enough information online to comment further. In 2019, live description became a more acknowledged practice. Moira Buffini's play *Silence* was put on the stage by the City Theatre of Bornova Municipality in İzmir in March 2019, and it was put into audio description by SEBEDER. It was described to the BPS audience beforehand with its plot, cast, and the description of its poster. "The play has an unsettling atmosphere, mixing lightness and innuendo with serious points about gender, sexuality, and power

[33] Altun, G. (2019). *Bildiklerimiz Ve Bilmediklerimizle Emine Kolivar İle Sesli Betimleme Üzerine Sohbet*. Retrieved from https://eeeh.engelsizerisim.com/yazi/77/bildiklerimiz_ve_bilmediklerimizle_emine_kolivar_ile_sesli_betimleme_uzerine_sohbet_, (16.02.2021).

in this cruel historical period." [34] SEBEDER wrote only the script. The voice talent was not from SEBEDER.

#### 4.3.3.3. Ballet

In 2016, the *Nutcracker* of Tchaikovsky and *The Three Muskeeters* of Alexandre Dumas were described and announced with the description of the invitations. The translator of the aforementioned live descriptions also translated ballet for BPS audiences. She mentioned that not only gestures and facial expressions, but also the stage props, dance movements, and clothes were points that they took into consideration in the audio description of the performance; moreover, she added that 'keeping the same pace' as a voice talent was challenging in this experience. The BPS audience, with the initiatives of a group at Bosphorus University, issues a magazine called *Eşit Erişilebilir Engelsiz Hayat Dergisi* ('The Equal Accessible Life without Barriers Magazine'), where BPS viewers write from time to time. In one of those articles, in the 81th issue of the magazine published in November 2020, a blind woman shared her first impressions as follows:

> *I reached the hall an hour before the performance. My aim was to touch the ballet outfits and accessories that would be exhibited before the performance. When I arrived early, I partially reached my goal and comfortably examined the ballet outfits and accessories displayed on plastic models. […] Knowing what clothes the ballerinas will be wearing on stage has helped me a lot in terms of embodying the play in my mind. Then I listened to the attendants describing the hall and the scene. […] [The translator] adjusted her voice according to the rhythm of dance movements and music, just as she adjusted her voice according to the flow of events and the environment while describing the films. While describing the dance movements, she mentioned that these movements were done over and over and he was unable to keep up with them*.[35] (my translation)

The literature review of our study shows that touch tours are becoming more widespread around the world in live descriptions, as seen in as opera performances in Belfast and theatres in Canada. The National Theatre of Great Britain announces on its website that touch tours are available for audio

[34] Mahoney, E. (12 August 2005). *Silence, Arcola, London*. Retrieved from https://www.theguardian.com/stage/2005/aug/13/theatre, (16.02.21).

[35] Korkmaz, N. (March 2020). *Siz hiç böyle bale izlediniz mi?* Retrieved from https://eeeh.engelsizerisim.com/yazi/siz_hic_boyle_bale_izlediniz_mi, (16.02.21).

descriptions of theatres. The examples in Turkey indicates that there is currently a dearth of audio descriptions, which might change in the future. Touch tours should be included in the future in Turkey. Moreover, the blind woman's comments show that the translator added her own comments and explained the meanings of movements. Instead of filling those additions throughout the text, the describers can benefit from audio introductions.

## 4.4. THE PARATEXTS IN THE AUDIO DESCRIPTIONS

### 4.4.1. Moroğlu

#### 4.4.1.1. The Opening Credits

##### 4.4.1.1.1. Sevda Kuşun Kanadında

| **Moroğlu** | **In English** |
|---|---|
| [00:00 – 01:39] *İsimler*... Bu dizideki olaylar yakın tarihimizden esinlenerek kurgulanmıştır. | *Names of the cast*… The events in this serial are inspired by our recent history. |

We see the actors as well as some important actions and events of the first episode, but only the names of the cast are read, instead of the ongoing happenings in the background. In addition, the intertitles are read to inform the viewers about the fictitious nature of events.

##### 4.4.1.1.2. Şampiyon

| **Moroğlu** | **In English** |
|---|---|
| [00:00 – 04:00] Şampiyon… Siyah ekran üzerine İ harfi omzunda bir çocuk taşıyan adam olan kırmızı büyük harflerle *Şampiyon* yazdı. Yer yer boyaları dökülmüş loş bir odada, duvardaki boy aynası önünde ısınma hareketleri yapan bir sporcu. Yaptığı | *Şampiyon*… On the black screen, the letter 'I' was written. *Şampiyon* in red capital letters. The man carrying a child on his shoulder. A sportsman who is doing warm-up movements in front of a full-length mirror on the |

| | |
|---|---|
| hareketlerden boksör olduğu anlaşılıyor. Giydiği şortun bel kısmında ismi "Kafkas" yazıyor. Kafkas'ın vücudu ter içinde kalmış. […] Ekranda oyuncu isimleri yazıyor. Fırat Bölükbaşı – Tolgahan Sayışman, Yaman Hoca – Erdal Özyağcılar, Suna Yıldız – Çağrı Atiksoy, Zafer – Erkan Avcı, Güneş – Emir Özyakışır. | wall in a dim room with some paint spills. It is understood that he is a boxer from the moves he makes. His name, Kafkas, is written on the waistband of his shorts. Kafkas' body is covered in sweat. […] Actors' names are written on the screen. Fırat Bölükbaşı – Tolgahan Sayışman, Yaman Hoca – Erdal Özyağcılar, Suna Yıldız – Çağrı Atiksoy, Zafer – Erkan Avcı, Güneş – Emir Özyakışır. |

The opening credits overlaps the first scenes of the series. Moroğlu describes those scenes by reading the names of the cast and the names of the characters together. One can note that reading the actors' names together with the characters' names might confuse the audience. For instance, Fırat Bölükbaşı could be mistaken as someone in the cast. Thus, one can reword that part as 'Fırat Bölükbaşı rolünde Tolgahan Sayışman' ('Tolgahan Sayışman is playing Fırat Bölükbaşı'). On the other hand, it is a condensed translation, as some names are selected and others omitted. For instance, the name of Nejdet Suphi, one of the major characters, is omitted in the translation. In my opinion, condensation should be arranged according to the story. If a character has a major role in a narrative, his/her name should not be omitted.

#### 4.4.1.2. The Recap Sequences

##### 4.4.1.2.1. Sevda Kuşun Kanadında

| **Moroğlu** | **In English** |
|---|---|
| [00:00 – 02:22] Sevda Kuşun Kanadında, 2. bölüm betimleme… Arif, masanın üstündeki küçük ahşap kutunun kapağını açıp köstekli saati eline aldı. Arif, geçmişi hayal eder. Arif'in sünnet kıyafetli hali… Babasını vuran adamın kafasına atıyor Arif. Küçük bir gazete parçasını okuyor. Arif gazeteden başını kaldırır. Bir şeyin kararını vermiş gibi başını sallıyor. Kapıyı vuran eniştesi Hüsnü | Sevda Kuşun Kanadında, the audio description of the second episode… Arif opened the lid of the small wooden box on the table and grabbed the pocket watch. Arif dreams of the past. Arif is wearing circumcision clothes… Arif beats it on the head of the man who shot his father. He's reading a small piece of newspaper. Arif looks up from the |

| | |
|---|---|
| Bey'dir. […] Başını çevirir hırsla, öfkelidir halen geçmişe. Başta Ömer olmak üzere, ülkücü gençler üniversite binasında solcu gençleri tekme tokat atarak zorla binadan çıkarıyorlar. Üniversiteli genç kızlar ve olaylara karışmak istemeyen diğer üniversiteliler koşarak uzaklaşıyor arbedenin içinden. Tarık, olaylara karışmadan geride durarak olanları izliyor. Tümay ise dayak yiyen devrimci arkadaşlarına yardım etmek için koşarak kalabalığın arasına dalıyor. Işık ise kuzeni Tümay'ı engellemek için feryat ederek kavgadan ayırmaya çalışıyor. Ortalık savaş alanına döndü. Sağcı solcu gençler birbirini öldüresiye dövüyor. | newspaper. He shakes his head as if he had made up his mind about something. The man who knocked on the door was his brother-in-law, Hüsnü Bey. […] He turns his head greedily. He is still angry at the past. Young nationalists, especially Ömer, are kicking and slapping left-wing youth in the university building and forcibly evicting them from the building. College girls and other college students who do not want to interfere in the events run away from the brawl. Tarık stands behind without interfering with the events and watches what happens. Tümay rushes into the crowd to help her revolutionist friends who were beaten. Işık, on the other hand, tries to scream out to prevent his cousin Tümay. It has become a battlefield. Right- and left-wing young people beat each other to death. |

The recap is 14 minutes long. Scenes from the previous episode (Arif's grandfather being beaten because of the Arabic azan in the past; Arif talking to his uncle about his college enrollment to the faculty of law and his anger from the past; the students fighting at the college where Arif, Ömer, Tümay, Işıl, and Tarık also yell at each other) are selected for the recap to summarize the first episode that is about the clash of political ideas between the once left and right-wing opponents. The excerpt of the fight among students from opposing political ideas is described in the previous episode as follows:

| **Moroğlu** | **In English** |
|---|---|
| [1:12:59 – 1:13:27] Sağ görüşlü Ömer ve arkadaşları binanın girişindeki sol görüşlü öğrencileri yumrukluyor ve binadan dışarıya çıkartıyorlar. Tümay ve Işık da kavga edenlerin arasına daldılar. Tümay dayak yiyen arkadaşlarını kurtarmak için, Işık ise Tümay'ı korumak için… Ortalık bir anda savaş alanı gibi… Tüm gençler birbirini | Ömer from the right-wings and his friends punch left-wing students at the entrance of the building and take them out of the building. Tümay and Işık were also among the fighters. Tümay is to save her friends who are beaten, and Işık is to protect Tümay… It is like a battlefield in a moment… All young people are punching and |

| | |
|---|---|
| yumrukluyor, tekmeliyorlar. Yerde yuvarlanan gençler… | kicking each other. Young people rolling on the ground... |

The description shows that although sentence structures of the recap sequence are different than the ones of the episode, Moroğlu does not break the storyline and conveys characterizations. For instance, a viewer who watches the recap can have an idea about the events in the previous episode.

#### 4.4.1.2.2. Şampiyon

Before the second episode begins, the story in the first episode is summarized in a recap as follows:

| **Moroğlu** | **In English** |
|---|---|
| [00:00 – 01:16] Şampiyon, 2. Bölüm betimleme. Siyah ekran üzerine Şampiyon yazdı. Spor salonu… Nejdet Suphi ve Kafkas ringdeler. Ringin ortasında iki boksör boks eldivenleriyle selamlaştılar, köşelerine çekildiler. Seyirciler coşkulu, ayakta alkışlıyorlar. Organizatör Tansel stresli görünüyor. Round 1 yazan pankarttan sonra hakem zaman göstergesini ayarladı. Gongu çaldı ve maçı başlattı. Boksörler yumrukları havada sert bakıştılar ve yumruk atmaya başladılar. Zafer taktik veriyor Kafkas'a. Kafkas kendini koruyacak hareketler yaparken Nejdet Suphi sert yumruklarıyla saldırıyor Kafkas'a. Kafkas sıkıştırdı rakibini. Ringin halatlarına vurdukça vuruyor. Nejdet Suphi dayanamadı, yere düştü. Tansel gerilir. Diğer yardımcıları şaşkın bakıyorlar Nejdet Suphi'ye. Zorla da olsa Suphi kalkar yerden, köşesine gider. Hakem yüzünü kontrol etti Suphi'nin. Tansel'e baktı. Tansel eliyle "devam" işareti yapar. | Şampiyon, the audio description of the second episode… Şampiyon written on the black screen. Gym… Nejdet Suphi and Kafkas are in the ring. In the middle of the ring, the two boxers greet one another with their boxing gloves and retreated to their corners. The audience is enthusiastic, standing ovation. Organizer Tansel looks stressed out. After the round 1 banner, the referee adjusted the time display. He struck the gong and started the match. The boxers glanced with their fists hard in the air and began punching. Zafer gives tactics to Kafkas. While Kafkas acts to protect himself, Nejdet Suphi attacks Kafkas with his fists. Kafkas pressed his opponent. He hits the ropes of the ring as he hits them. Nejdet Suphi could not stand it, fell to the ground. Tansel looks worried. Other assistants look at Nejdet Suphi with confusion. Even if by force, Suphi gets up and goes to his corner. The referee checked Suphi's face. He looked at Tansel. Tansel makes the "continue" sign with his hand. |

The ten-minute sequence includes the scenes where Nejdet Suphi dies in the ring; Eylül dies; Fırat and Güneş leave Fırat's brother's house; the news

about the availability of the funds that will cover the medical costs of Güneş's illness arrives. In that excerpt, the boxing scene is described. The same scene is longer in the previous episode. The frame in which Suphi stands up and decides to continue is described in the previous episode as follows:

| **Moroğlu** | **In English** |
|---|---|
| [15:28 – 16:11] Bu defa vuruşu sertleşen Kafkas'tır. Suphi kendini korumaya alır. Kafkas'ın yumruklarından korur kendini ama fayda etmez. Eşinin doğum haberiyle destek alan Kafkas rakibini ringin halatlarına doğru yapıştırır ve yumruklarını arka arkaya indirir. Suphi ağır gelen bu darbelere dayanamaz ve yere düşer. Bu düşüş Suphi'nin adamlarını ve ona para yatıran sponsorunu fena endişelendirir, yüzleri asılır. Suphi zorlar kendini ve bir hışımla kalkar yerden. Kafkas da çok sert bir yüz ifadesiyle rakibine bakıyor. Sanki "kalk da işini bitireyim" diyen bakışları var rakibine. Ayağı kalkıp köşesine giden Suphi'nin yüzünü kontrol ediyor hakem. Bir taraftan da sahne kenarından maçı izleyen sponsora bakıyor. Sponsor eliyle "devam" işareti yapar. | This time it is Kafkas whose is hit harder. Suphi takes care of himself. He protects himself from the fists of Kafkas, but it does not help. Supported by the news of his wife's birth, Kafkas glues his rival to the ropes of the ring and punches. Suphi cannot withstand these heavy blows and falls to the ground. This decline worries Suphi's men and his sponsor, who has invested money in him, and they frown. Suphi forces himself and gets up in a hurry. Kafkas looks at his opponent with a very harsh facial expression. He has a glance at his opponent that says "get up and let me finish the job". The referee checks Suphi's face when he gets up and goes to his corner. On the one hand, he looks at the sponsor watching the match from the edge of the stage. The sponsor makes a "continue" sign with his hand. |

In the description of the recap, we are not sure who Tansel is and why he wants Suphi to continue. In the episode, we learn that Suphi's sponsor gets anxious about his probable defeat. By combining the two descriptions in their minds, the viewers can conclude that Suphi's sponsor is Tansel. It is an important fact, because Tansel will have a major role in the following episodes. Thus, a new description is written for the recap but the emotions are omitted in the description. In the original scene, we hear the news of a baby and the excitement it brings, and the correlation between money spent on Suphi, his fall, and possible consequences.

### 4.4.2. SEBEDER

#### 4.4.2.1. The Opening Credits

##### 4.4.2.1.1. Diriliş Ertuğrul

| SEBEDER | In English |
|---|---|
| [00:01 – 01:51] Jenerik akarken, eski dönemlere ait, daha çok savaş aletlerinden oluşan objeler, sanki yer çekiminden kurtulmuşlarcasına karanlık bir fonun önünde ağır çekimde hareket ediyor, kayıyorlar. Etrafta yer yer minik beyaz toz zerrecikleri. (Engin Altan Düzyatan ve ekiptekilerin adları) Diriliş Ertuğrul… Dizideki hikâye ve karakterlerin ilham kaynağı tarihimizdir. Dizinin çekimleri sırasında hiçbir canlıya zarar verilmiştir, yazdı. | As the credits flow, objects belonging to ancient times, mostly composed of war tools, move and slide in slow motion against a dark background as if they have escaped gravity. Tiny grains of white dust in places. (Names of Engin Altan Düzyatan and the crew members) *Diriliş Ertuğrul*… The source of inspiration for the stories and characters in the series is our history. It is written that no living creature was harmed during the shooting of the series. |

In this description, SEBEDER gives the priority to the crew members. The other striking point is the last sentence. With the expression of 'It is written that…', SEBEDER specifies that the information about creatures involved in the production is a part of the source material, not an addition in the description.

##### 4.4.2.1.2. Rise of Empires: Ottoman

The narrator of the documentary tells the story of the conquest of Istanbul. Meanwhile, the opening credits appear on the screen. There are mini-scenes from the serial in the background while the names of the crew flow. The opening credits are not described.

#### 4.4.2.1.3. Monsters University

| SEBEDER | In English |
|---|---|
| [00:28 – 06:06] Görüntü bol yıldızlı karanlık gökyüzünden nehrin geçtiği bir vadiye indi. Vadinin başında görkemli bir kaleyle gökyüzünde patlayan havai fişekler. Kayan parlak yıldız, kalenin etrafında yarım daire oluşturup ardında minik yıldızlar bırakarak gözden kayboldu. Disney yazdı. Aralıklı harflerle PIXAR yazdı. Harflerin aralarından zıplayarak geçen bir masa lambası I harfinin üstünde yaylanarak ezip onun yerini aldı. ANIMATION STUDIOS yazdı. Görüntü şapkadaki M harfine odaklanıp karardı… Mickey, harfin arkasından çıkıp yere kapaklandı… Yanında DISNEY PRESENTS yazdı. Mickey yere resmini çizip altına Mickey korkunç bir züppe yazdı. (Mickey is a scary dude) Bir Piksar animasyon stüdyoları filmi. | The image descended from the dark starry sky into a valley where the river passes. Fireworks exploding in the sky with a magnificent castle at the beginning of the valley. The shooting bright star disappeared, forming a semicircle around the castle and leaving tiny stars behind it. Disney, it says.<br><br>PIXAR, it says with interval letters. A table lamp, passing through the letters, jumped over the letter I and crushed it. It says, ANIMATION STUDIOS. The image was focused on the letter M on the hat and darkened ... Mickey came out from behind the letter and flipped to the ground ... It says next to him: DISNEY PRESENTS. Mickey drew his own picture on the ground and writes: Mickey is a scary dude. A Pixar animation studio movie. |

SEBEDER literally describes the opening credits in extensive detail. Description of opening credits for the pre-operational level might not be necessary as it covers an early age group. Instead, simple utterances with a welcoming tone of delivery could help the children to become more immersed in the movie. The description be amended to, ‘Merhaba çocuklar! Bu filmde sizi sevimli canavarlar bekliyor. Ama korkutmak için değil, güldürmek için… Hepinize iyi seyirler!’ (‘Hi kids! Cute monsters await you in this movie. Not to scare you, but to make you laugh… Have a good time, all!)

#### 4.4.2.1.4. Moana

| SEBEDER | In English |
|---|---|
| [00:00 – 00:44] Moana, www.sebeder.org, Animasyon Filmi. Lacivert gökyüzünde, parıldıyan yıldızların altında öbek öbek bulutlar… Vadiden uzanan bir nehir, kıyıda ışıklarıyla ortama canlılık katan yapılar. Ortada nehrin üstüne kurulmuş bir şato. Şatonun küçüklü büyüklü kulelerinden fırlayan havai fişekler. Kayan parlak bir yıldız kalenin etrafında çember oluşturup parıltılar saçtı, gözden kayboldu. Disney yazdı. Çevrilen her bir sayfadaki kırmızı haç çizgileri, sayfalar arttıkça bütünleşerek Mickey Mouse'u kaptan dümeninde resmetti. Resim çizgi film sahnesine dönüşüp ekranda küçüldü. Altında Walt Disney Animations Studios yazdı. | Moana, www.sebeder.org, Animated Film.<br><br>In the navy blue sky, under the shining stars, the thick clouds ... A river extending from the valley, structures that brighten the environment with its lights on the shore. A castle built on the river in the middle. Fireworks from the small and big towers of the castle. A bright shining star formed a circle around the castle, shining bright and disappeared. Disney, it says.<br><br>The red cross lines on each turned page integrated as the pages increased, depicting Mickey Mouse at the helm of the captain. The picture turned into a cartoon scene and became smaller on the screen. Under it says, Walt Disney Animations Studios. |

SEBEDER creates thick descriptions without skipping any details. *Moana* was selected for the concrete operational level. In the literature review, Orero (2011) argues that opening credits can be substituted by character descriptions in children's movies. It can be another strategy, as children might not pay attention to the descriptions of opening credits.

#### 4.4.2.1.5. The Song of the Sea

| SEBEDER | In English |
|---|---|
| [03:16 – 03:59] Ben, denizkabuğunu bırakmadan, sanki bir rüyadaymış gibi ışık noktalarıyla birlikte dönen su girdabının içinde kayboldu. Yerini, çember oluşturmuş şekilde dönen balıklara bıraktı. Çemberin içinde *Song of the Sea* yazdı. Denizin Şarkısı… Arkadan gelen foklar, balıklarla | Without leaving the conch, Ben disappeared into the swirling vortex of water with points of light as if in a dream. It gave its place to the rotating fish in a circle. Inside the circle, it writes, Song of the Sea. The Song of the Sea… The seals that came from |

| | |
|---|---|
| birlikte yüzerek dağıldılar, yazı silindi. Denizin derinliklerinden yüzeye yükselişte jenerik suyun içinde akıyor. Screenplay by Will Collins, based on a original story by Tomm Moore, original music composed and orchestrated by Bruno Coulais, in colloboration with Kíla, production design and art direction Adrien Merigeau, director Tomm Moore | behind, swam and dispersed with the fish. The title has disappeared. The opening credits flow in water as it rises from the depths of the sea to the surface. Screenplay by Will Collins, based on a original story by Tomm Moore, original music composed and orchestrated by Bruno Coulais, in colloboration with Kíla, production design and art direction Adrien Merigeau, director Tomm Moore |

In the opening credits that include Ben's sad story, emotions are transferred to the target viewers, but the end of the credits is not translated. According to the translation conventions of SEBEDER, when a sighted audience cannot access a text in Turkish, a blind person also should not access it. If an interlingual translation is made, the equality between the sighted and non-sighted viewers is broken. They act in this description in line with their own policies, but the probable need for interlingual translation can be overcome by not translating the titles of the people in the credits, but only by reading their names or by omitting this part.

#### 4.4.2.2. The Recap Sequences

##### 4.4.2.2.1. Diriliş Ertuğrul

| **SEBEDER** | **In English** |
|---|---|
| [00:00 – 00:43] Diriliş Ertuğrul, 2. Bölüm… "1225, Kayı Obası" yazdı. Kuşbakışı oba… Yayladaki ağaçsız otlak alana kurulmuş yaklaşık 400 büyük çadırdan kurulu olan oba… Selcan, gözlerini Ertuğrul'dan ayırmayan Gökçe'ye baktı yan yan. | *Diriliş Ertuğrul*, the second episode… "1225, the nomad group of Kayı Tribe" is written. The top view of the nomad group… The group, which was formed of about 400 large tents built on a treeless pasture area on the plateau… Selcan looked sideways at Gökçe, who did not take her eyes off Ertuğrul. |

In this recap, the viewers hear more information than they can see on the screen, such as the number of tents and the description of the area. Supposing that the audience is already acquainted with the characters, they are identified by name instead of their appearances.

## 4.5. CONCLUSIONS

In this chapter, the translatorial actions of audio describers in each association were analyzed from a functional perspective. By making use of schema and cognitive theories, we aimed to shed light on the intended purposes of the texts, the intended recipients (addresses), the circumstances or determining factors in translation, the purpose of each product, and the decisions of the translators through use of paratexts in order to achieve their purposes. The intended recipients of each association were both blind and partially-sighted people. Moreover, SEBEDER has also included blind and partially-sighted children in its target audiences. Target texts were analyzed in terms of characters, clothes, gestures and facial expressions, actions, settings, and objects. Insertion of colors in the descriptions were not studied under a separate headline. The study began with a comparative analysis, the audio description of an old Turkish movie, *Reis Bey* by both associations. The movie embraces the concept of mercy, so in the analysis, the ways in which mercy as a theme was framed by different translators was handled. It can be concluded that this movie is about the psychological evolution of the central character. There is a transition from a harsh temperament to a softer temperament of the protagonist. Moroğlu and SEBEDER have made the audio descriptions of this movie separately. The strategies of both institutions revealed that the emotional evolution of the character was described in more details by SEBEDER because Moroğlu did not describe many scenes but put forward a strategy that envisioned in dialogues. The characters and situations in the film were brought closer to the target audience along with the signs and their translations preferred by SEBEDER. On the other hand, while the translations of SEBEDER are more objective, Moroğlu

is more subjective and interpretive in nature. This analysis suggests that describers may opt for different translational strategies depending on text level.

The study continued with the works of Moroğlu. First of all, *Sevda Kuşun Kanadında*, a historical drama broadcast on TRT was analyzed. It was found out that most parts of the source material were omitted in the target text. For instance, characters and their clothes were not described; however, as it was a period drama, such elements were important in the narrative. Moreover, descriptions were long and rich in convoluted sentences and interpretations. The analysis of the second work of Moroğlu, another TV serial from TRT, *Şampiyon* revealed the framing of fatherhood and success as a sportsman. As for the translation strategies of Moroğlu, one could conclude that the BPS audience learnt the names of the characters before hearing from the dialogues; there were additions and interpretations in the descriptions of gestures and facial expressions as well as summarizations and interpretations of the dialogues in the translation of actions.

The second step of the chapter consisted of the audio descriptions of SEBEDER. As Moroğlu made a historical drama accessible, another historical drama, *Diriliş Ertuğrul* put into audio description by SEBEDER was chosen as a sample. In the analysis, the framing of the pre-Ottoman period was examined in the translations. It was observed that, compared to the translations by Moroğlu, SEBEDER identified characters with adjectives prior to their names being heard in the dialogues. However, due to the redundancy of characters in historical dramas, it was not a useful strategy. The general translation strategy of SEBEDER was description, by saying merely what could be seen on the screen, which might be a confusing method for expressing gestures and facial expressions, describing the historical objects, and cultural elements, which require the use of audiovisual peritexts to provide a fuller understanding of their meaning. Their other strategy was to add as many details as possible. They sometimes resorted to additions and interpretations. Another strategy was to employ old expressions in line with the filmic discourse, i.e., saying ‘otağ’ instead of ‘çadır’. Although they insisted on the present continuous tense in the descriptions, they opted to use simple present tense in the description of *Rise of*

*Empires: Ottoman*. Moreover, they had to introduce the character names before the dialogues in order to comply with the translation guidelines of the commissioner (in this case, Netflix). In this documentary with the voice-over effect framing the conquest of Istanbul from the Western perspective, any ideological interventions were not observed in the description. For instance, 'Constantinople' was employed as in the source documentary.

The third step of that chapter was the analysis of audio descriptions for children. The classifications were made according to the Jean Piaget's cognitive development stages. Accordingly, the animated movie *Monsters University* was selected to observe how monsters were described for children in the preoperational stage (ages 2-7 years). Our observation was that idioms and abstract expressions should not be used for this age group. Another animated film, *Moana*, and its framing of a powerful female character was analyzed for children in the concrete operational stage (ages 7-11 years). Again, our finding was that abstract analogies, metaphors, exaggeration, and idiom should not be used in audio descriptions for this age group. Finally, *Song of the Sea* and its framing of mythology for children aged 11 years and older was analyzed. Our recommendation was that mythological characters and other tropes rich with potentially cross-cultural significance could be elaborated by use of paratext, rather than attempting to include all this material in the audio description alone.

In the next step of the chapter, usage of paratexts to make the source texts more visible was observed. It was revealed that peritexts, including the opening credits of each movie and serial and recap sequences of each episode of the series, were used by SEBEDER. Moroğlu described the opening credits and recap sequences. In the description of the opening credits of *Sevda Kuşun Kanadında*, the images in the background were not included. Instead, the names of the crew were included. In the descriptions of recap sequences, it was found out that there differences between the audio descriptions of the episodes and the audio descriptions of recap sequences.

## CONCLUSION

The results of my study indicate that there are no national in-house practices for audio description in Turkey yet. There are practices currently in use by non-governmental organizations. The structuring process of each institution, their goals, and the changes they have undergone are different, and this situation affects their translation decisions. The data suggest that SEBEDER has made significant gains in translation compared to Moroğlu; however, this does not indicate that SEBEDER is a successful organization and Moroğlu is not. The starting points of the two organizations are different. SEBEDER is an association founded by blind people, whereas they comprise an audience only for Moroğlu. Audio descriptions produced by SEBEDER are the results of negotiations between translators, blind proofreaders, and the BPS end-users. Moroğlu considers audio description as a social responsibility, including the process of scriptwriting and voice recording. Moreover, the issue of copyright affects the quantity of workload. According to SEBEDER, audio description is a bona fide intervention into the source material, but Moroğlu finds it illegal. Hence, SEBEDER could reach hundreds of both non-sighted and sighted people with its thousands of translations in audiovisual media, but Moroğlu has only translated the few materials for which it could obtain rights.

In order to evaluate the results from a functional translation theory perspective, the actors engaged in this process should be mentioned first. Today, SEBEDER and Moroğlu are both associations which hold positive attitudes towards disability, and play active roles in order to eliminate the 'otherness' of disability in Turkey. However, following the development of legislation in RTÜK, one can expect the increase in the number of such institutions. Currently, there are a number of commissioners. According to Skopos Theory, a commissioner is a person or an institution that wishes to engage in translation. The commissioners of SEBEDER were listed in the analysis chapters as private and public television channels, mainly Kanal D, TRT; digital TV channels that are Digiturk and Tivibu; the communication enterprise Turkcell; foreign media service provider Netflix; and film producers. Currently, the only commissioner

of Moroğlu is TRT, but they are also the commissioners themselves, because they have also translated one of films produced by Moroğlu.

In the interviews conducted with actors, the questions in the first part were asked to learn the background of the describers in order to reveal whether the translators are graduates of translation studies departments. The answers indicate that there were no graduates with qualifications in translation studies, but each of them has different educational backgrounds. It was not an unexpected result, as audio description is not included in any formal educational curricula in Turkey yet. Two describers were graduates of Turkish Language and Literature departments. The describers joined SEBEDER through acquaintances within the association. Only one describer was invited by the association because of her experience as an audio book reader at GETEM, a platform where BPS audiences can download audio files of described movies. One actor became a describer due to economic reasons. A common reason of other actors to become describers is a perceived social responsibility to break down barriers against BPS audiences in order for them to enjoy audiovisual arts on their own.

The interviews reveal that SEBEDER provides its describers with a formal training programme. It could be online where candidates describe short and long movies. They get feedback from trainers who are also the describers, voice talents, and persons responsible for the distribution of work at the association. The trainers received their training from Joel Snyder, a pioneer of audio description. One might state that the description style in Turkey has many similarities to the American one, which might stem from the fact that their training from Snyder marked the beginning of audio description practices at SEBEDER. The last question of the first part was asked to observe their self-perceptions to be eligible describers. Having a good command of language, knowing the culture well as well as being objective and source text oriented are the common answers of the describers.

In the second part of the interview, describers were asked to define their BPS target addressees, because if they do not know the expectations of the recipients, they might not produce comprehensible translations that meet the needs of a BPS audience. There were no emphases on the needs and expectations

of the target addresses in the answers, but the describers portrayed the recipients based on their communications in the SEBEDER mail group, because each describer expressed that the BPS audience were prosumers or active viewers who always gave them feedbacks in a positive or negative way. One describer highlighted that there are BPS people in every segment of the society. Two describers stressed that sighted and non-sighted people are equal, which might be interpreted as the BPS people having different cultural backgrounds and various tastes as sighted people do. The describers might know their recipients if they have any BPS people in their social circles or if they are in frequent contact with them. Four describers had BPS people in their social circles, while two describers did not have any, but all of them communicate with the target audience through SEBEDER.

In the third part of the interview, personal and general questions related to audio description scriptwriting were asked. Describer A, who joined SEBEDER in 2017 has described 90 audiovisual materials, the majority of which were films. Describer B, who joined SEBEDER in 2014, has described 1500 various audio-visual materials. Describer C, who joined SEBEDER at the end of 2015, has described 10 films. Describer D, who joined SEBEDER in 2013, has described almost 200 films. Describer E, who joined SEBEDER in 2016, has described almost 120 films. Describers F and G, who are also the voice talents and the founding members of the association, have described more than 1000 materials. This variation in the numbers of described materials may be due to the fact that some describers have worked in external vocations, while some have not. Describer B has not continued to do her job and has described 1500 various materials. Describer C has continued to do her job and has described 10 films in two years' time. When asked the duration of descriptions, every describer gave a different answer. One can conclude from these answers that the description of films takes longer than television series; depending on each describer, from 1.5 days to 10 days. It also depends on the genre.

The following questions were about child recipients. All describers except for one have described movies for children. The first question was about whether there were any differences between describing for adults and for

children. The common answer from the describers was that the sentences needed to be simpler, and they also stressed cuteness in language. Only one describer expressed that each material for children was produced for a specific purpose. The describers needed to consider that purpose, which was aligned with the Skopos Theory. As for the difficulties in describing for children, the describers stated that overlaps of dialogues and actions, the need for describing in accordance with the ages of children, and adjusting the pace were the hardest parts.

As for the general questions related to the process of scriptwriting in the third part of the interview, three describers stated that they watched the material before describing it. Some describers only watched films and only the first episode of the series, which might be a product of the differences between describing a film and a TV show. After watching the first episode of the series, a describer can become familiar with the synopsis, characters, settings, and the genre so they might be able to then translate subsequent episodes. However, except for the films in series, a movie consists only of one undivided work, so the describer may need some extra information. The describers mentioned that they searched internet site IMDB.com for information, the comments, the producer, the awards (if any), and symbolic expressions in the movie. One describer said that she also watched the trailers. The following question was about the functioning of group work where there were multiple describers. There are a few movies where multiple describers collaborated in trainslation. According to the answers, all scriptwriters shared information in a WhatsApp group where they communicated identification of characters, settings and objects. One describer expressed that, although they did not prefer works with multiple describers, they considered retaining the same proofreader for the sake of consistency. The constraints of scriptwriting for the describers are cultural references, fast-moving scenes that contained dancing or fighting, short gaps, and also long gaps for some describers.

Voice talents B and C are the aforementioned Describers F and G. One might say that voice talent A's background directly affects her perceptions about disability. She answered the question that asked the reason for her participation

into SEBEDER as: “in order to contribute to the social change for those who were made disabled.” Apart from other respondents, she stressed that her perspective was aligned with social model of disability, which considered disabled people as disabled because they are made so by the society itself. Change should therefore begin with societal structures.

She has worked at Radio Perfect, the only radio station in Canada that broadcasts Turkish programs. She was invited to the association due to her experience. One might state that giving place to experienced people within the association was an important step in the beginning for SEBEDER. As for the self-perceptions of being an eligible voice talent, Voice talent A highlighted the adjustment of toning in voice recording. Voice talent C remarked that, although toning was important, it should not sound overly enunciated, as might be the case in a theatre performance. Thus, one might state that recording voices for arts and for audio description are different. For her awareness about recipients, Voice talent A stated that she thinks that target addresses were mostly young people. Her opinion might stem from the feedback SEBEDER receives from the BPS mail group, as younger users may have a greater aptitude for using technology.

The third part of the interview consisted of personal and general questions related to voice recording. Voice talent A works at her own studio. All three of the voice talents did not prefer horror films. The following questions were related to voice recording for children recipients. All three of the voice talents have recorded voice for children movies. Voice talent C highlighted the importance of taking into consideration the purpose of the product for script writing for children’s programs. Voice talents A and B emphasized toning. In the process of voice recording, Voice talent A does not read the script before recording her voice, while the other voice talents did not read the text. Group work was preferred in audio subtitling, where male voice talent reads the subtitles and the female actress speaks in the movie.

The BPS audience have two different roles within SEBEDER. The data shows that a group of BPS people act as proofreaders, while another group is the audience that constantly provides feedback and makes new suggestions in the mail group that was created in 2015. The data between 2015 and 2021 showed

that the correspondences could be classified as criticisms, requests, and suggestions. One might state that the BPS audience of SEBEDER are, in general, grateful to SEBEDER, as they can access materials they could not a few years ago.

The selection of materials to be audio described depends on who the commissioner is, because it can change in every situation. SEBEDER cannot require Digiturk to add the movies they want to their channels. In this situation, Digiturk, being the commissioner, selects and sends them to SEBEDER to be audio described. As they sign contracts, copyright is not a problem. However, in the descriptions of box office movies or old movies, the association only uploads the audio files of their descriptions to the platform of GETEM. BPS people can subscribe to this platform and download the files.

The translation strategies of both associations show that SEBEDER is inclined to use present continuous tense and simple past tense, while Moroğlu often uses simple present tense. The reason behind preferring present continuous tense is to create an atmosphere as if someone is whispering to the blind or partially-sighted viewer, according to the data in the interviews. For Moroğlu, literary language is an important detail in descriptions. There is no single strategy for tense use in general. While the UK ITC Guideline (2000) opts for the mixture of simple present and present continuous tenses, present tense is used in Netflix. In naming the characters, two associations have different preferences. While SEBEDER describes the appearances of characters and picks adjectives for each character until one hears the name in the dialogues, Moroğlu reads the characters' names as soon as they appear on the screen. One might state that the audio descriptions of *Sevda Kuşun Kanadında* and *Şampiyon* show that Moroğlu does not describe the characters appearances as well. Although guidelines suggest the descriptions of physical features of characters, as in the example of *Diriliş Ertuğrul*, in the scenes where there are multiple characters, the physical features of characters could be described with their names.

One of the film techniques used in *Reis Bey*, *Sevda Kuşun Kanadında* and *Şampiyon* is the flashback technique that establishes relations between two different scenes. The UK ADLAB Project (2015) notes two strategies in

specifying this technique in descriptions. Voice talents can clearly state that there is a flashback in the scene, or they can describe the actions or the situations that evoke the past. However, as Moroğlu did not use any of these strategies to indicate that there was a flashback between two scenes, there might be some confusion related to characters and their identifications. In *Sevda Kuşun Kanadında*, due to the presence of a foreign character, we hear dialogues in English which are subtitled in Turkish. Moroğlu makes use of audio subtitling and condensation in translation, but a national reference is transferred as a religious reference in the target material. One might state that the content has been manipulated, although it might not sound in this way for the BPS audience. In the descriptions of actions, Moroğlu implies the events, as the past memories of the leading character that do not exist in the scene in *Şampiyon* or the actions in *Sevda Kuşun Kanadında*, which might be patronization. In Translation Studies in general, patronization is related to the power that holds the money, status and ideology. In audio description, there is a fair line between translation and patronization because the describer or the commissioner knows that the target recipients lack visual knowledge so the result might be an over-interpretation or a narration. As for Moroğlu, one cannot definitely state that they want to exert some power on the target recipients but that their lack of knowledge about the BPS audience can lead to over-interpretations or patronization. Thus, patronization in audio description might stem from imperfect knowledge on the needs and expectations of the target addressees. Moroğlu also omits the descriptions of clothes in every translation surveyed. Moroğlu has described only one live performance. The audience response might show that they can be more successful in that domain in the future.

The first content analysis related to SEBEDER is the audio description of *Diriliş Ertuğrul*. Cultural references belonging to the period, such as objects and gestures, seem at the forefront. SEBEDER borrowed the reference 'otağ' and added it in its discourse. They described the marble in the temple and the flag of the Kayı tribe in literal terms. However, they could not sustain the same strategies for *Rise of Empires: Ottoman*, as it is a documentary series with voice-over effect and is a product of Netflix, who have published principles of audio

description. Thus, instead of ‘otağ’, ‘çadır’ was used in the target text. On the other hand, as it is foreign production, *Rise of Empires* was produced from the perspective of the West. The narrator of the source material explains almost all details. Only a few visual parts are audio described. Actually, description might not be necessary, because the audible information may be sufficient; however, this example leads to another discussion about the audio description of documentaries due to their voiced over nature. In this example, the information might be enough, but in other examples, e.g. animal documentaries, description could be highly necessary. In that case, audio introductions might be helpful.

Audio descriptions of movies for children by SEBEDER were analyzed based on Jean Piaget’s cognitive development theory, which classifies cognitive development by age groups. SEBEDER does not describe children movies by following that method. Our study advances this as a suggestion that is open to field studies with children. For the pre-operational stage including ages 2 through 7, the animated movie *Monsters University* was analyzed. Our analysis recommends the omission of descriptions of opening credits, usage of idioms and proverbs, technical terms and abstract concepts for this age group. Repetitions might be helpful. SEBEDER opted for describing the physical features of the monster characters in this movie. The schema of ‘monster’ might not exist in the minds of children of those ages, so our study suggests insertion of names as soon as they appear on the screen. In the analysis, long descriptions were detected. Shorter sentences might be helpful. Moreover, exclamations and sentences with the third-person singular can be used, such as, ‘What a cute octopus! It is coming towards us!’ Such strategies might help in the immersion of children into the film. For the concrete operational stage between ages 7 and 11, the animated movie *Moana* frames the brave woman character. As its name suggests, we might not expect the development of abstract reasoning for this group, so our study suggests not using abstract concepts, expressions and utterances such as metaphors, idioms, proverbs, or exaggerations for child audience at those ages. In the opening credits, the characters can be introduced with their physical features. Our study also recommends indicating clearly the cause-and-effect relationships between sentences. As the language skills of

children at the concrete operational stage are more improved than children at the pre-operational stage, explicitations for further explanations in descriptions might be useful for the narrations of the schema. Also, the describers can make use of epitexts for such explanations. The necessity of epitexts manifests itself also in the movie *The Song of the Sea*, framing the Irish mythology that was analyzed for the formal operational level. The mythological references, such as the selkie, are abundant in the movie. The names of the characters also have mythological references that are in line with the film narrative. Such cultural items might need further explanation, which would be possible with epitexts. SEBEDER already has a description pool where they describe static texts. Sub-categories for movies can be created and such explanations can be added there.

Live descriptions, another type of audio description, are scarce, so there are no standardised strategies as yet. However, the literature review of our study points out that the principle of equality should be kept in mind, which means that sighted and non-sighted audience together should enjoy the live performances to the same extent. Our study suggests audio introductions that contain information about all visual elements on the stage, from props to the meanings of movements for both sighted and the BPS audience.

In terms of peritexts in translation, both SEBEDER and Moroğlu choose to describe the opening credits. The guidelines and academic research in the field do not indicate a uniform audio description strategy for the translation of credits because they are dense sequences that contain both visual and acoustic information. While the UK ITC Guideline (2000) leaves the decision of making credits accessible to the individuals, the US Guideline (2010) notes that the describer might not be able to keep up with the constantly changing text and images on screen. Similarly, the academic researches in Spain (Matamala and Orero, 2011; Orero, 2016) point to the fact that describers can omit the description of credits, or translate them after or before the images and text appear on the screen. The practices in Turkey reveal that the strategies depend on the type of the material. In the description of *Sevda Kuşun Kanadında* by Moroğlu, the describer omitted the flowing images in the background that showed some scenes in the first episode, but read the cast credits. The serial showed another

feature of the credits. The product added a subtitle to explain that all the events were fictional. The voice talent read it, but did not mention that it was written on the screen, so it might sound as if it was a commentary made by the describer. The other description made by Moroğlu was another TV serial, *Şampiyon*, about the life of a boxer. In the opening credits, the names appear in the first scenes. Moroğlu preferred describing the scenes and condensing the names of the cast. However, there might not be a particular strategy underlying the condensation of the names, because the name of a character in the leading role was omitted. Moreover, Moroğlu added the actors' names to their names in their roles, which could be confusing. *Diriliş Ertuğrul* is a historical drama. As historical objects of that period appear on the screen, the names of the crew appear at the front. The describer resorted to describing the objects in the beginning and then reading the credits, so she omitted the descriptions of other objects. The styles of the descriptions of the opening credits of animations for children were considered according to their age groups based on Jean Piaget's cognitive development theory. According to the research of Orero (2011), the describers could make use of the opening credits for other information necessary in the movie. The movie *Monsters University* was chosen for the pre-operational stage. At this stage, children learn language and begin making simple sentences. Hence, our study suggests the omission of any description of the opening credits for recipients at these ages. Instead, describers could use a softer tone and welcoming phrases in order to help the recipients feel immersed in the movie. The movie *Moana* was chosen for the concrete operational stage, where children can only contemplate concrete objects. Instead of a thick translation, as SEBEDER did, the describer can introduce and depict the characters. The movie *The Song of the Sea* was chosen for the formal operational level. As the movie is a foreign product, the names of the cast on the screen are in English. SEBEDER, which generally opts for describing what they see on screen, read the titles in English, which could be confusing for non-English-speaking recipients, so our study suggests omitting the titles but reading only the names of the crew members.

Other peritexts for television serials are the recap sequences for episodes. Previous academic studies (Orero, 2016; Remael, 2016) suggested description

strategies such as omission, condensation, employment of the descriptions of the scenes in the previous episode, and indicating the actors and the emotions of the scenes in case of writing a new description. In the recap sequence of *Sevda Kuşun Kanadında*, the characters are identified by names, but in *Şampiyon*, Moroğlu did not indicate the names of all characters and their relations, so the audience might not reach the intention of the scene due to the lack of emotional part of the scene in the description. The general translation convention of Moroğlu is the notification of the names of characters to the audience before they hear them in the dialogues. In *Diriliş Ertuğrul*, in contrast to their translation conventions, SEBEDER added the names of the characters in the descriptions, as they might have assumed that the audience was already familiar with all the details. Moreover, they also gave extra information about the settings by making use of details in the episode. Our study reveals that there are mainly two deficiencies in terms of posters and trailers, which can be considered as peritexts. Posters are described in an unsystematic manner by SEBEDER. Our study suggests that if posters are described systematically, there might be some changes in the description conventions. For instance, as the names are included in the posters, describers might not need to wait until hearing the names in the dialogues. In addition to character names and appearances, logo descriptions might not be included in the opening credits. As the trailers are broadcast before the materials reach to SEBEDER, they cannot be put into audio description due to copyright.

Our study revealed a set of suggestions for descriptions. Due to heavy workloads, future practices should take into account the possibilities of synthetic text-to-speech voices for audio descriptions on screen. On the other side, audio descriptions at present can be translated. For instance, instead of writing a new script for *Godfather*, its English audio description can be translated into Turkish. According to the literature review, audio subtitling is a common practice. It can be put into practice also in our country so that Turkish blind or partially sighted people can enjoy foreign films in their source language. In case of live descriptions, the literature review revealed that audio introductions could be paratexts of audio descriptions, but there was no common decision on the

location, illocution, and content of audio introductions. According to Szarkowkska, a film with an audio introduction was "forming one cohesive whole, framing the film in a wider context" (2015: 261). Audio introductions of theatre performances can be provided before the performance begins and it can contain descriptions of stage props and clothes. A welcoming style can also be preferred.

The second suggestion of our study is the designing of a course on audio description. Each course can be divided into three as pre-description, while-description and post-description phases. In the first step of pre-description phase, a mini-survey can be conducted in the classroom about blind and partially-sighted people. The survey in the first chapter showed that sighted people do not generally know or understand blind culture. Thus, two questions can be asked. The first question might be, 'Can a blind or partially-sighted person use technological devices on his/her own?'. The second question can be, 'Can a blind or partially-sighted person go to the cinema on his/her own?' In the second step, the meaning of description as well as the difference between the verbs 'to look' and 'to see' should be explained. One can say that description is to paint a picture with words. One can notice the existence of something by looking at it, but one can notice its soul by seeing it. The third step can be about explaining what audio description means and does not mean. Audio description means depicting the visual signs in an audiovisual content. As the importance of signs can depend on each scene, their descriptions can be made by considering the genre of the content. In an action movie in which cars race, the clothes of the characters can be less important than the action. Thus, instead of a didactic method that will tell the describers what to say in each gap, genre conventions can be explained, as each genre reframes a fact from its own point of view. Based on Skopos Theory, the purposes of each actor in the production of the content, the circumstances of delivery of the translatums, and the needs and expectations of the blind or partially-sighted target audience should be among the items to be considered. On the other side, audio description does not mean interpreting the dialogues that can be heard and understood by the BPS audience. In the while-description phase, students can learn first to describe static materials, such as the portrait of

Mona Lisa, so that they can practice conveying not only colors, shapes, and objects but also the perspectives. In the descriptions of dynamic materials, children's movies should certainly be included. Our study recommends the application of Piaget's cognitive development theory. As for colors, they can be only added through description or explained in tandem with another concept. For instance, a describer can only say 'yellow', or s/he can rephrase it as 'yellow as a lemon'. The post-description phase should cover proofreading. Our study reveals the necessity of multiple proofreaders, consisting of both sighted and blind proofreaders.

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# APPENDICES

**Appendix 1:** (Interview with a Member from Board of Directors of SEBEDER, Date: 11.09.2017)

Duygu Dalaslan: Siz SEBEDER Yönetim Kurulu üyesisiniz. Aynı zamanda metin yazarlığı ve seslendirme de yapıyorsunuz. Ne zamandan beri bu görevleri yerine getiriyorsunuz?

MBD: 2010 yılında kurucu üye olarak başladım bu işe. Ondan öncesinde de on yıl kadar engelli ve gençlik çalışmaları yapmıştım. Bu süreç içinde edindiğim tecrübem vardı. Bu grubu harekete geçiren arkadaş grubuyla tanıştım. Ben bir sivil toplum örgütü çalışanıyım. Onların kurumsal çalışmalarını üstlendim. Bu derneği 2010 yılının Kasım ayında kurduk. O günden bu yana da çalışıyoruz.

DD: Kaç yılında nereden mezun oldunuz?

MBD: Ben Hacettepe İşletme, 1990 mezunuyum.

DD: Sesli Betimleme Derneği olarak çalışmalarınıza ilk nasıl başladınız?

MBD: İlk bir yıl hiçbir şey olmadı. Sesimizi duyurabilmemiz efsanevi bir Kanal D çalışmasıyla oldu. Çok sessiz sedasız ve sancılı bir dönem geçirdik. O zaman Kültür Bakanlığına çok gittik geldik. "Bir dolu teşvikleriniz var. Yapılan filmlerin engelliler için de basılıyor olmasını sağlamanız mümkün müdür?" diye taleplerimiz oldu. Onlar proje bazında kabul ettiler. Bir tane filmimize parasını verdiler. Biz o filmden güç alarak onun üzerine on film daha yaptık. Ama daha fazla para alamadık. Doğal olarak biz bireysel krediler çekerek onun montaj paralarını ödedik. Böyle bir sancılı dönemin akabinde, Kanal D bir gün bize ulaşarak, "ben engelliler için bir proje yapmak istiyorum" diyen duyarlı bir çalışanının proje planlamasının içinde biz Kanal D ile tanıştık. Onlar "Öyle bir Geçer Zaman ki" dizisinin ortalarında bir yerdeydi. "Biz bu diziyi görme engelliler için betimletmek istiyoruz" dediler. İlk çalışmamızdan sonra onların çok hoşlarına gitti ve biz yaklaşık 4-5 ay kadar sadece o dizinin görme engelliler için versiyonunu hazırlayarak haftada bir teslim ettik. Sonra bizi çağırdılar, dediler ki, "görüşme yapmamız lazım". Biz, buraya kadar, mutlu son bitiyor, derken, biz görüşmemizin üzerine çıktığımızda bütün dizilerin entegrasyonunu almıştık. Onun verdiği ivmeyle şu an buradayız.

Ardından TRT çalışmalarımız geldi. Bu da 2013 yılı civarındaydı. 2011 sonu, 2012 boyunca Kanal D'de bu süreç tamamlanırken, 2012'nin sonlarına doğru TRT işimiz oldu. TRT kendi bir iki dizisiyle başladı. O zamanlar Seksenler ve Avrupa Avrupa ile başladı. Kendi finansör oldu. Şu anda Aile ve Sosyal Politikalar Genel Müdürü, o zaman TRT'de müsteşardı. Onun katkılarıyla, ufkunun geniş olmasıyla bu proje açığa çıktı. Birkaç dizi daha yaptırdıktan sonra TRT şöyle bir yola girdi: Sözleşmeye bunu dâhil etti. O günden beri biz TRT'nin birçok dizisini yapımcı kanalıyla yaptık. Yapımcısı bizden versiyon alarak TRT'ye teslim etti. Burada erişim açısından birçok kişiye, birçok izleyicisine daha yeni bir dizi yaratma fırsatı doğdu. Ama bu sürecin tamamı hep internet üzerinden çünkü Türkiye'deki televizyon kanallarının kanal sistemleri ya da altyapıları sizin anında birebir canlı yayında bunu yansıtmanıza imkân tanımıyor. Bir de dizi sektörü buna imkân tanımıyor. Dizi sektöründeki görüntüler kanala neredeyse yayına birkaç saat önce geliyor. Son kontrolleri daha yayına başlarken yapıldığı için bizim bir şeyi betimleyebilmemiz için 48 saate ihtiyacımız var. Bu 48 saati ancak biz onlar yayına girdiği zaman bize görüntüyü gönderdiği andan itibaren başlatabiliyoruz. Doğal olarak da, biz iki gün sonra izleyicisine gönderebiliyoruz. Böyle olunca eş zamanlı olarak televizyonda bunun yayınlanması hâlihazırda hiçbir kanal için geçerli olmuyor. Onlar da internet sitelerinde istedikleri zaman izleyebilecekleri bir formatta internet sitelerinde engelsiz televizyon TV ünitesi linkleriyle izleyicisine, TRT YouTube üzerinden de sunuyor. Kanal D kendi sitesinin üzerinden sunuyor. Bu şekilde izleyicisine dizilerini ya da filmlerini izletebiliyor.

2013 yılının başına geldiğimizde de Digiturk böyle bir taleple geldi. Digiturk'ün güzel tarafı bizim için canlı birebir onunla aynı anda gören izleyiciyle görme engellinin diziyi, filmi izleyebiliyor olmasıydı. Digitürk'te film yapıyoruz. Dizi yapmıyoruz. Altyazı seçeneğinin içine bir sekme ekleyerek sesli betimleme seçeneğini koydular. Sizler dil seçeneğinde İngilizce ya da orijinal dilini seçmek yerine sesli betimlemeyi seçtiğiniz takdirde televizyondan betimlemeli sesini duyabiliyorsunuz. Bu bizim için de bir çığır, özellikle kurucu üyelerimizin hayal ettikleri bir şey… Televizyonda eş zamanlı olarak filmi aileleriyle birlikte izleyebilme seçeneği de oluştu. Bu da zaman içinde bizim yaptığımız işlerin biraz zaman içinde biraz herhalde seyircisinden karşılık bulması, seyircinin onu talep etmesi, daha çok bir şeylerin istenmesi, karşı tarafta da

bunu projelendirebilecek aklıselim insanların olmasından kaynaklı olarak projemiz ayakları yere basar bir şekilde bu yıla kadar devam ediyor. Hâlâ devam ediyor.

Araya Tivibu girdi. Tivibu filmlerini sadece belirli evrelerde yaptırtır, depolar, siz onu sirkülasyondan seyredersiniz.

DD: Sesli Betimleme Derneği'nin bir film kumbarası var. Arşive baktığımızda 250'den fazla…

MBD: 500'den fazla ama şu an hâlihazırda arşiv için hazırlanıp da basılmayı bekleyen yaklaşık 150 civarında daha filmimiz var. Bizde sürekli depoya inen filmler var. Yaklaşık 2 ay içinde 73 filmi daha sisteme sokacağız. O sayı katlanarak hızla artıyor. Dernek bir kâr amacı gütmediği için kazandığı paranın tamamını bu iş için harcıyor. Yani bu sektöre bir film daha kazandırmak derdindeyiz.

Turkcell'in Hayal Ortağım Projesi'ndeki olay da filmlerin görme engellilerin sinema salonunda erişimine sunulması. Dünyada, iletişim sektöründe ödül almış bir aplikasyon. Turkcell'e ödül getirmiş bir aplikasyon bu. Turkcell şu anda bu sistemi dünyaya satıyor. Öncü, kurucusu biziz. Onlara fikir babalığı yapan, yol gösteren, nasıl olması gerektiğini ve 1 yıldan fazla da ana sponsorluk yapan bir derneğiz. Burada amaç, bize vizyona girmeden önce filmler geliyor. Biz onları filmler üzerinden sesli betimlemesini yapıyoruz. Bir ses dosyası oluşturuyoruz. Ses dosyası aplikasyona yerleştiriliyor. Görme engelli sinema salonuna girdiğinde aplikasyonu açıyor, oturuyor, kulaklığını takıyor, film başladığı andan itibaren Shazaam gibi bir teknikle filmle eş zamanlı olarak senkronize oluyor. Filmi sinemada izliyor, kulağına betimleme sesi geliyor.

DD: Çok ilginç

MBD: Evet, çok ilginç kulağına eş zamanlı olarak hiçbir kayma ya da bir şey olmadan, bizim yaptığımız normal bir film izler gibi sesli betimleme sesini kulağından duyuyor, filmi sinemadan izliyor.

DD: Peki o filmleri önceden nereden temin ediyorsunuz?

MBD: Filmin yapımcısıyla tek tek sözleşmeler yapıyoruz. Filmin yapımcısıyla Turkcell'in YGA iş ortağıyla birlikte yaptığı bir proje bu. Turkcell'deki engelli

birimleri film yapımcılarıyla anlaşma yapıyor. Film yayına ya da vizyona girmeden önce veya girse bile en fazla 1 gün aksayacak şekilde, filmin orijinalini bizimle paylaşıyorlar. Biz onlara güvence teminatı vererek filmin bizden korsana çıkmayacağı teminatını vererek bir şekilde entegrasyonunu yapıp, ses dosyalarını kendilerine iletiyoruz.

DD: Ailenizde veya çevrenizde görme engelli bireyler var mı?

MBD: Aslında çevremde çok var. Ailemde de aslında kabul etmeyen bireyler var görme engelli olduğunu. Halamın çocuklarında ileri derecede görme bozukluğu var. Ama onlar sıfır kör değiller. O yüzden yaşamlarını idame ettiriyorlar ama çok ciddi ileri derecede, 17-18'lere varan derecede gözlerinde bozukluklar var. Yani yüzde 70-75 oranında görme engelliler ama onlardan edindiğim bir tecrübe yok çünkü onlar hayatlarını normal statülerinde devam ettiriyorlar. Bana bir öğretileri olmadı ama dediğim gibi ben zihinsel engelli çocuklarla da görme zorluğu yaşayan çocuklarla da çalıştım. İşitme engelliler de çift engeli olan çocuklarla da çalıştım. O yüzden görme engellilerin hayatlarındaki bağımsız yaşamlarını nasıl sağladıklarını, hangi evrelerden geçtiklerini de çocukluklarından itibaren gözlemledim. O yüzden de süreç benim için hâlâ devam eden bir eğitim. Ben hâlâ lise seviyesinde falanım diye düşünüyorum kendimi.

DD: Sesli Betimleme Derneği'nin sizin için önemi nedir?

MBD: Çok… Çok proje yaptım, Türkiye'de projelerle ilgili şöyle bir gerçek var. Proje bazlı çalışırsınız, proje biter, iş biter. Sürdürülebilirlik projelerde en zor olan gerçektir ve sizin bunu hayata geçirmeniz, eğer böyle de bir aktivist yönünüz varsa, biraz sancılı olur. Sürdürülebilirlikleri uzun soluklu olmaz ve amacınız bir yerden sonra yok olur gider. Sadece lokal olarak gerçekleşir. SEBEDER'in bana yaptığı şey, sürdürülebilirliğinin daim olması, bizim kalıcı şeyler yapıyor olmamız ve bu kalıcı şeylerin izlerini bırakarak yol alıyor olmamız. Bir sonrakini yapmak için de hem motivasyonumuz hem imkânımızı bir öncekinden dolayı yaratıyor olmamız. O yüzden SEBEDER benim hayatımdaki aşmak istediğim o basamaktı. O basamak şu anda elimde.

DD: Peki Türkiye'de sesli betimleme çalışmaları Mithat Alam Film Merkezi ile mi başladı yoksa ondan önce de var mıydı?

MBD: O safhada başladı. Yani o arkadaş grubunun bir araya gelerek, sesli betimlemeli film yapalım, demeleriyle bir ilk gerçekleşti. Dediğim gibi Mithat Alam da onlara teknik anlamda bir filmin ses dosyalarının üzerine işlenmesi, yazılan metnin ses dosyalarının filmin üzerine işlenmesi üzerine çok destekleri olmuş. Ama ondan sonraki süreç içinde kurumsallaştıktan sonra bu çatının devam etmesi SEBEDER ile oldu. En yakın bizi takip eden ekip olarak diyebileceğiniz bir sorunuz varsa da yine bir film şirketi var. Bu film şirketi de birkaç örnekle internet üzerinden ulaşabilirsiniz örneklerine. Moroğlu diye bir film şirketi. Onlar daha sonra bunun ticari yapılanma üzerinde gitmekte biraz sıkıntı yarattığının farkına varıyorlar çünkü bunu hâlâ günümüz Türkiye'sinde şöyle bir yol alması var. Bu bir sosyal sorumluluk projesi gibi görülüyor yapılan işler. Yani bir hak arayışı, engellilerin bir erişim sorunu olduğunun yani bu erişimin mecburiyeti olduğunu düşünmüyor kurumlar. Yaptığı işleri finansal açıdan kendilerine sosyal sorumluluk projelerine bağlıyorlar. Öyle olduğu zaman da siz bir sivil toplum kuruluşu değilseniz, karşı taraf bunu ticari bir meta olarak görüyor. Yani sizin bu işten kâr ettiğiniz düşünülüyor. O zaman da bir sosyal sorumluluk dışına taşıyor. Bizim belki ilk gün bir STK olarak sisteme giriş yapıyor olmamız bizim sosyal sorumluluk adına bize yönlenmelerinin birinci avantajı oldu. Moroğlu da bu açığı gördüğü için yaklaşık 1,5-2 yıldır da MORSENDER diye bir dernek kurdu. Bu dernek üzerinden çalışmaya çalışıyor şu anda. Bu sistem 3-5 kişiyle yürüyen bir sistem değil. Biz sistemi kurarken en başta bir görme engelli grubuyla "nasıl olmalı?"nın alt yapı çalışmasını 2006'da yaptık. Görme engelliler bunun nasıl olması gerektiğinin temelini atmışlardı. Biz başladığımız zaman oturduğumuzda beş yönetim kurulu üyemizin her birinin vasfı ve yeterli tecrübesi vardı. Yani konuya bilerek başladığımız için attığımız adımlar da sağlıklı yürüdü. İlk kurulum aşamasında şu kararımız vardı: Engelliler olmadan engelliler için bir şey yapılmaz. Onlara danışılmadan hiçbir şey yapılmaz. Onlar adına hiçbir şey yapılmaz. Hâlâ da desturumuzdur bu. Hiçbir şekilde bunun haricinde bir çalışma yapmayız.

DD: O zaman hedef kitlenizle sürekli iletişim halindesiniz.

MBD: Aynen öyle ve hedef kitlemizden bir grup da bizde çalışır. Bizim kontrolörümüzdür. Görme engelli kontrolörlerimiz var. Yani yaptığımız işlerin bütün metinleri ve ses dosyaları montaj aşamasından sonra kontrolörümüze gider. Kontrolörümüz baştan sonra filmini izler. Eğer burada değişmesi gereken, algılayamadığı, anlayamadığı ses ayarlarında bir bozukluk varsa ya da kalıntılar varsa teknik olarak bunların düzeltilmesini sağlar. Metin üzerinde metin yazarıyla çalışır. Metnin düzeltilmesini sağlar ve çok sağlıklı, kontrolden geçmiş, hatası olmayan ve karşı tarafın da güzel bir seyir izleyebileceği film haline geldikten sonra, ki bizimkiler biraz kılı kırk da yararlar, onay vermeden hiçbir ürün buradan çıkışını yapamaz. Yani bu 48 saatimiz için de bu onay sürecimiz de vardır. Biz onay mailini görmeden hiçbir ürün bir yere teslim edilmez. Bizim birçok WhatsApp grubumuz, Skype gruplarımız var. Mail gruplarımız sürekli birbirini domino taşı gibi takip eden… İlk geldiği gün link gelir, metin yazarlarına gider link, seslendirmenler harekete geçer, kontrol şu süreci başlatır: Metnin yazılımı başladı. Şu kadar saat aralıklarla metinler gelecek; sesçiler şu kadar zaman diliminde sesi yapıp teslim etmeli. O dakikadan itibaren ekibin tamamı gün içindeki saatlerini planlamaya başlar. Metin yazarı kendi kısmını bitirip gönderdiği zaman sesçi sesini okur, montaja yollar, montaj görüntünün üstüne yükler, hemen o kısmı kontrolcüye yollar. Kontrolcü bakar, kontrolcü onu yaparken metin yazarı ikinci metnini yollar. Sesçi ikinci sesini yollar. Montajcı ikinci montajını yapar. Süreç böyle parça parça yürüyerek 48 saat sonrasında son safhasına erişir.

DD: Çok uzun bir zaman dilimi gibi gözüküyor.

MBD: Öyle gözüküyor ama bir kanal çalışmasında biz birçok kanalla çalışırken bu çalışmanın gerçekten "yok böyle" denilen, insanların hayret içinde kaldıkları zaman dilimlerini de gördük çünkü medya sektöründe bu kadar aktif ve hızlı çalışma tamamen ciddi bir çalışma grubuna sahip olmaktan geçiyor. Yani bizim bütün metin yazarlarımız yaptıkları işin hassasiyetini taşırlar. Montajcım burada 7/24 ona iş çıkma ihtimalini bilerek yaşar. Kontrolcüm gece saat 3'te işini bitirmeden yatamayacağını bilerek yaşar. Böyle bir sistemde çalışırsanız sağlıklı ürünler de çıkartıyorsunuz karşı tarafa. Bir üst basamağımızda da post-kontrolcülerimiz var. Onlar da "SEBEDER Tartışma Grubu" diye oluşturduğumuz bir mail grubu üzerinde, sayısı yüzlere çıkmış bir takip grubu var. Bütün filmlerimizin sesleri aynı zamanda GETEM'e gider. GETEM'in kütüphanesinde toplanır. Oradan indirip sesleri dinlediğinde"şurada şu

hatanız olmuş"; "bu gözden kaçmış" ya da "ben bunu böyle algıladım siz nasıl algılıyorsunuz?"; "bu filmin sesi oturmuş"; "bu mükemmel olmuş" gibi iyi ya da kötü bütün menfi dönüşlerini yaparlar. Yaklaşık bir senedir de böyle bir post-kontrol mekanizması işletiyoruz.

DD: O zaman post-kontrol mekanizmasını GETEM mi yürütüyor?

MBD: GETEM yürütmüyor. GETEM'in üyesi olan ama yine kendi çevremizden bize web üyeliği yapanlara açık tuttuğumuz bir üyelik.

DD: Anladım.

MBD: Orası bir tartışma platformu… Filmlerin eleştirilerini yapıyorlar. Benim bütün ses kontrolcülerim ve metin yazarlarım o gruba dâhiller. Kendi filmleriyle ilgili bir eleştiri geldiği zaman oradaki tüm eleştirilere de açık oluyor, övgüye de açık oluyor. Kendisini bir sonraki adımda yeniliyor ya da çok elzem bir değişiklik gerekiyor ve bizim gözümüzden kaçmışsa biz hemen filmi geri çekeriz. O değişikliği yaparız ve yeni haliyle sisteme sokarız.

DD: SEBEDER'in Mithat Alam Film Merkezi veya GETEM'le ortak çalışmaları var mı?

MBD: Mithat Alam'la şu aşamada yok ama GETEM'le var. GETEM bizim bağımsız kardeşimiz yani hem proje ortaklarımızdan hem de organik bağımızın olmasından kaynaklı olarak GETEM'le yüzde yüz bütün bir bağımız var.

İKİNCİ KISIM

DD: SEBEDER görme engelli hedef kitlesini nasıl tanımlıyor? Mesela siz "görme engelli" denilince ne düşünüyorsunuz ki betimlemeyi ona göre yapıyorsunuz?

MBD: İlk başlarken bu metin yazarlığında belirli evrelerden geçtik çünkü bunun yurtdışında bir karşılığı var. Amerika'da, İngiltere'de Fransa'da, birçok ülkede var ve bu onun kendi kültürel yapısına uygun şekilde entegre edilmiş. Biz Türkiye'ye gelip baktığımızda bizim sadece kendine ait okullarında yetişmiş ve eğer ailesinde yetiştirme desteği görmüşse görme engelli bir üst okullarını okuyabilmiş şeklinde zikzaklar çizen bir tablo var Türkiye genelinde. Bunun için de bize yol gösteren kişiler kendi içimizdeki görme engelli gruplarımız. Bizim de ilk filmlerimizde yaptığımız,

mümkün olan her şeyi filmin içine yedirmekle alakalıydı. Yani biz dolu dolu metin yazarlığı yapıyorduk. Her şeyi anlatma ihtiyacı duyuyorduk. O noktada filmin neredeyse bütün bir çoğunluğu betimlemeyle doluyordu. Kural şudur: Siz sesli olan hiçbir yere metin koyamazsınız. Diyaloglar arasına sadece metninizi yedirmeniz gerekiyor. Kısa ve öz yazmanız gerekiyor. Öyle her istediğiniz yerde ses dosyalarının içine bir şey yükleyemezsiniz. İlk başlangıç filmlere bakıldığında bu sınırları taşmışız ama onlar ilk örnekler… O yüzden asla üstünde eleştiriye haiz örnekler değil. Çünkü rakiplerinizin nasıl çalıştığını bilmiyorsunuz. Dünyadaki rakiplerinizi inceliyorsunuz. Onlardan aldığınız örneklerle kendi kültürel yapınızın içinde metin yazarlığı geliştiriyorsunuz. Bu çok sancılı bir dönem. Ben ilk metin yazarlarındanım. Bunun bir eğitimi yok, bir okulu yok. Siz kendiniz el yordamıyla kendinizi ifade diyorsunuz. Kontrolörünüz size bunu şöyle mi yapsak, şunu şöyle mi yapsak diye kendi duygusuna göre yön veriyor. Böyle oluşturulan ilk çalışmalar var. Daha sonra bu yapılanmanın üzerine, 2014'te kendimizi yenilemeliyiz diye düşündük. Bu süreçte metin yazarlarımız arttı. Ama biz birbirimize öğretiyoruz. Birbirimizden kopyalar çekiyoruz. Güzel yanlarını alıyor, kötü yanlarını törpülüyoruz. Bir eğitim sürecimiz yok. Uluslararası platformda bu nasıl işliyor, onu bilemiyoruz. Biz bu noktada sadece eğitim düzeyi çok yüksek bir görme engelli kitlesine hitap ediyoruz. Çünkü diyoruz ki, bu filmi izleyebilecek birisi internet üzerinden ya da bizimle iletişim kurabilecek kadar en azından okuma yazması var, bilgisi, kültürü var. Bizi bulacakları kadar evinden dışarı çıkmış, bize ulaşmayı başarmış bir kitle var. Biz onlara hitap ederek biz anlatım yapıyoruz. Doğal olarak da bazen dilimiz ağdalı, bazen edebi metin yazdığımız bir dilimiz var. Onun da bunu anlamasını bekliyoruz. Anlamadığı zaman da sorsun diye bir hissiyatımız var. 2014'te ABD'de bir konfederasyon başkanı var, Joel Snyder diye bir beyefendi. Onu Türkiye'ye davet ettik. O geldi, bize 1 haftalık bir kurs verdi. Kendi örneklerini getirdi. Metin yazarlarımıza ve o anda görme engelli olup da bu sürecin nasıl olduğunu öğrenmek isteyen birçok arkadaşımıza da bir seminer verdik. Bundan sonra gördük ki biz Amerika'yı yeniden keşfetmemişiz. Biz çok doğru bir yolda ilerliyoruz.

DD: Ne açıdan peki?

MBD: Metin yazarlığımızda veya sesin oturtulmasında kurallarımız noktasında hiçbir farkımız yok. Sadece bir iki yerde onların talep ettiği şeyler. Bizim mesela metin

yazarken belirli kurallarımız vardır. İş olmadan bir şey yapmayız. Biz masal anlatıcısı gibiyiz. Sistemin çok dışında değiliz ama filmin büyüsünü de bozma hakkına sahip değiliz. Filmin gidişatına etki edecek bir öngörüde bulunma hakkına sahip değiliz. Öyle olduğumuz için de biz her şeyin olmasını bekliyoruz. Olduktan sonra anlatıyoruz. Onlar bir püf noktası olmadan önce de bir öngörüde bulunuyor. Mesela bardak düşmeden önce bardak kaydı, diyor. Arkasından bardak düşüyor ve onun bardağın kırılma sesi olduğu öngörüsü var. Bizde bu yoktu. Bir şeyleri öncesine taşımıyorduk. Ama bunun küçük ayracını da orada yakaladık. Yani sesten önce sesi çıkartabilecek ivmenin ne olduğunu belirtirsek bazı şeylerde, bir sonraki aşamada daha etkili bir hissiyat yaratıyor. Yani bir camın kırılma sesinden önce, cama doğru fırlattı, diyerek arkasından o sesin duyulmasını eğer sağlıyorsak o filmin içinde güzel bir aksiyon oluyor ve izleyici bundan zevk alıyor. Böyle bir değişikliği bize öğretti. Kendi kültürel alt yapısını anlattı. Çok deneyimliydi bizim için. Elde ettiğimiz bilgilerle biz yeni bir metin yazarlığı standardı geliştirdik. Onlar bizim kadar detay yazmıyordu. Onlar daha sade bırakıyor. Fon seslerini duymasını sağlıyor. Bunun için özel bir müzik yapılmışsa o müziği dinletiyor. Mesela Star Wars için çok muhteşem bir müzik yapılmış. Bırakın dinleyiciler o müziğin ahengini duysun. Sonra kalan kısmında nakaratta ya da devam eden ilk şeyden sonra metnini yazın, diyor. O müziklerde veya konuşmaların alt fonunda çarpmalar, ayak sesleri, bunların duyulmasını sağlayacak şekilde metninde bunlara da yer ver. Bu noktada da bizim ufkumuzu sade metinlere, devrik cümlelerden kurtulup biraz daha senaryo dili demeyeyim, daha sade bir dil oluşturmaya çekildi. Bu ikinci evremizdir. Daha sonra bu SEBEDER Tartışmaları'nda iki ayrı grup oluştu. Biri aksiyon filmi için ben her türlü, örneğin nasıl kavga edildiğini öğrenmek istiyorum. Bana bütün bunların detaylarını vermelisin, diyor. Bir grup da diyor ki, ne gerek var zaten kavga ettiklerini dövüşme sahnelerinden görüyorsun. Bırak içindeki efektleri dinleyelim. Bu bizim için de bir çıkış yolu oldu. Ama bu noktada metin yazarının kendi iradesiyle gerçekleşiyor. Metin yazarı ne yapmayı uygun görüyorsa, yani diyelim ki filmin gidişatı açısından boşluk olacaksa, sesi filan bırakıp o boşluğu tamamlar. Bu safha oluştu. Yani filmin daha iyi nasıl anlatılacağı safhası oluştu. Ondan sonraki safhada gördük ki bizi izleyen, takip eden kitlemiz artık evde de oturan kitle. Yani hareket eden, dışarıya çıkan, eğitim görmüş kitlemizin yanında bunların evdeki yaşlı anne babaları da bizi izliyorlar. O zaman bu ağdalı diller, metinler onlara yorucu

geliyor. Talep etmiyorlar bazı şeyleri. O zaman daha çok kitleyi ele almamız için metinlerimizi sadeleştirelim. Her şeyi yapmayalım, bir şeylerin sesler tarafından anlatılmasına izin verelim. Böyle olunca da kitlemizin kültür seviyesinin aşağıya çekilmesini sağladık. Orta sınıfta bir eğitimle ilgili olarak evre devam ediyor.

DD: O zaman hedef kitlenizle sürekli iletişim halinde olduğunuz için de onların taleplerine yönelik olarak betimleme yapıyorsunuz, diyebilir miyiz?

MBD: Aynen, bu da eğitim süreci gibi kademe kademe kendini yeniliyor. Öyle şeyler oluyor ki bir de bunu yaşarken öğreniyorsunuz. Bizim yaptığımız şey biraz yaşarken metin yazarken de öğrenmek oluyor. Metin yazarken de bu öğreniliyor. Mesela biz hep dublajlı filmlerle çalışıyoruz. Bazen yabancı filmler geliyor. Altyazılı filmler geliyor. Altyazı görme engelliler için hiçbir şey ifade etmiyor. Elinize böyle filmler geldiğinde de ne yapabilirim diye düşünme noktasına geliyorsunuz. Bu noktada da biz dublaj stüdyosu değiliz. Ama iki farklı renkle, bir kadın bir erkek sesiyle bu işin ilk denemelerini yaptık. İkisinden biri hangisi uygunsa o ses grubu alt yazıları okuyor. Alt yazıları ilk önce bir sese montaj ediliyor. Sonra metin yazarımız o görselin üzerinde çalışıyor. Metni yazıyor. Metin sesi de farklı bir sesle okunuyor. İkisi birleştiği zaman dublaj sesini erkekler, metin sesini kadınlar okumuş oluyor ve izleyici bunu bu şekilde dinliyor. Yani filme öyle ya da böyle bir erişim sağlanıyor. Çok talep etmediğimiz bir yöntem, daha sağlıklı ürünler çıkarabilmek için. Ama alternatifiniz yoksa bu da bir örnektir.

DD: Ekip içerisinde diller arası çeviren yok öyleyse.

MBD: Yok.

DD: Bu filmlerden ve dizilerden başka derneğiniz çatısı altında yapılan diğer betimleme çalışmalarını da aynı ekip mi yürütüyor?

MBD: Aynı ekip yürütüyor.

DD: Bale, tiyatro var.

MBD: Şimdiye kadar bale, tiyatro, konferans yaptık. Simültane tercümanların olduğu kabinlerin içine aynı tiyatroda da, balede de, konferansta da aynı şekilde, girerek bütün konferansın salon atmosferinin, konuşmacıların kendi karakter yapılarının, fiziki

ölçülerinin, konuşma sırasında arkada eğer bir açık olan projeksiyonda gösterilen bir grafik, bir görsel, bir kısa film varsa aynı anda canlı olarak simultane onların tercümanlığını yaptık. Salon içine giriş çıkışların hareketliliğin nasıl olduğunu görme engelli kulaklığından bizim verdiğimiz direktiflerde de yol görünerek yapabildi. Bizim buradaki amacımız salonun ilk hâkimiyetini onlara vermek. Oturduğu zaman bir görme engelli, salonda oturma düzeni nasıl, girişler çıkışlar nerelerden sağlanıyor, sahne nasıl bir konumda, sahnede kaç sandalye var, oturma, konuk sayısının varsa böyle bir düzenek nasıl sağlanmış, yangın çıkışları ne taraftan, aydınlatmalar nasıl sağlanmış, salonun içindeki her türlü görsel bütün her şeyden önce bir görme engellinin kulağına söyleniyor. Tiyatroda ise oyunun başlamasından 45 dakika önce görme engellilerin salona gelmesi istenir. Bunun üzerinde de çalışmışsınızdır sanıyorum. Oraya geldiğinde onlara sahne dekorları elletilir. Orada kullanılan malzemelerin dokunmaları, onların gözle canlandırabilecekleri halde tiyatro sahnesine hâkim olmaları sağlanır. Bundan sonra belki bir iki küçük tüyo da verilir. Hatta dikkat edin, bunu unutmayın tarzında küçük tüyolar da verilir. Filmde birçok şeyi anlatma şansınız vardır. Ama karakterleri yavaş yavaş yedirerek anlatırsınız. Tiyatro sahnesi o kadar hızlı akar ki sizin bunu anlatma şansınız olmadığı gibi bir tiyatro oyunu diğerinden farklı da olabilir. Oyuncusu oynarken değiştirebilir, repliğini değiştirebilir. O yüzden bizim onları anlatabilme şansımız biraz zor olduğu için oyuna yedirebildiğimiz kadar ara girişler yaparız. Onun dışında oyunun akışını biraz bu sahne dekoruna dokunarak bunlardan muaf tutarak kendimizi anlatırız. Öyle olduğu zaman izleyici de yorulmaz. Sahneyi daha iyi kendi içinde özümser. Daha iyi çalışır.

DD: Bir yapım şirketi veya bir televizyon kanalı, size bu bu şekilde betimlensin diye talepte bulunuyor mu? Yoksa bu sizin kendi standartlarınız ölçüsünde mi?

MBD: Aslında yeni birisiyle çalışıyorsak bunu benden talep ediyor. Diyor ki, siz nasıl standartlarla çalışıyorsunuz? Bana bunun bilgisini verin, diyor. Biz onlara kendi standartlarımızı veriyoruz. Eğer bunun için kendine uygunsa, evet uygundur, siz bu standartlarınızla sözleşmemizi yapabilirsiniz, diyor. İlk görüşmelerimiz bu şekilde oluyor. Ama eğer çok ekstrem bir grupsa ve kendi kurallarına göre bir şeyler yapılacaksa onlar bana kurallarını yolluyor. Ben yine olur yanlarını ve diğer taraflarını yine masaya yatırarak ikna etme çabasına da girebiliyorum. Böyle bir olayı Tivibu'da yaşadım. Onların da şöyle kaygıları var: RTÜK bizi çok bağlıyor. RTÜK neden

bağlıyor? Eğer sizin televizyonda yayına soktuğunuz bir şeyse Digitürk gibi, Kanal D'de mesela şu anda internet ortamında bu kadar çok değil ama onlar zaten iki tane versiyonlu görüntü hazırlayamıyorlar. Yayına soktuğu versiyonlu görüntüyü bana yolladığı için mecburen RTÜK kontrolünden geçmiş bir görüntü bana geliyor. Eğer aksayan bir şey varsa bana zaten revize gönderir. Tivibu'da şöyle bir durumumuz oldu. Onlar çok korkuyorlar. RTÜK cezasından çok ürktükleri için her şeyi buzlandırırlar. İçki, sigara gibi şeyler bize buzlanmış olarak geliyor. Bizim desturumuz şudur, ben hiçbir önyargıya izin vermeden kendi öz duygumu bu işin içine katmadan ne görüyorsam onu söylemek zorundayım. Doğal olarak da "üstü buzlandırılmış içki" dediğim andan itibaren bu sefer Tivibu ayağa kalktı. Bunu böyle deme, dediler. Ama bunu böyle demek zorundayım çünkü görselde üstü buzlandırılmış. Gören bir kişi onun sansüre uğradığını görebiliyorsa, görmeyene de ben söylemek zorundayım. Böyle küçük çıkışlarımız oluyor. Sonuçta tabi işveren kazanıyor. Bizim yapabileceğimiz bir şey yok. Çok da talep etmediğimiz bir halde bile o zaman kelime oyunları yapıyoruz. Çok da belli olmayan içki kadehini aldı filan tarzında, sansürlenmiş kelimesini ortadan kaldırarak kelime oyunlarıyla konuyu çözmeye çalışıyoruz.

DD: İngilizcede sesli betimleme, audio description olarak geçiyor. Bir de audio narration var, "öyküleme" diye çevriliyor. Yani mesela filmi betimlerken "şaşırdı kaldı" mı diyoruz yoksa "gözlerini kocaman açtı" mı diyoruz?

MBD: Her ikisini de söylüyorum. Her ikisini de söylemek zorundayım. Şöyle ki, bana zaman eğer çok kısa verilmişse ben sadece "şaşırdı" demek zorundayım.

DD: Peki, anlaşılıyor mu?

MBD: Şöyle, görme engelliler çocukluklarından bu yana mimiklere bir şekilde vakıfsa onu anlıyor. Ama en merak ettikleri şey mimiklerin nasıl yapıldığı. Çünkü onlar görmedikleri için kendi mimiklerini, gözlerini devirerek baktı, diyorum. Gözlerini devirmek Türkçe anlamıyla çok manasız geliyor onlara. Gözlerini devirerek baktı, nasıl bir şeydir, diye soruyorlar. Biz de o zaman diyoruz ki kirpiklerini hafifçe süzerek gözbebeklerini aşağıya doğru indirdi ve kinayeli bir bakış attı. E kinaye nasıl? Ama ben öyle bir tıkanıyorum ki bazen. Kinayenin gözün ifade ettiğini, bakışlar kendileri değiştirirler. Yani o bakışın ifadesi ancak ona atfedilen sözcükle olur. Belki

kirpiklerinizin kısılması, gözünüzün kısılması, bir şeylerin seyiriyor olması, kaş aranızda belki bir kırışıklığın oluşması, bir kaşınızın havaya kalkmasının ötesinde ama bunu gülerken de yapabilirsiniz. Bunun her ifade şekli size kinayeli bakışı anlatamayabilir.

DD: O zaman siz hem zaman tasarrufu sağlamak için hem de hedef kitleniz olarak daha bilinçli kişilere yönelik bir tarzla çeviri yapıyorsunuz.

MBD: Aynen öyle. Eğer zamanım yoksa "kinayeli baktı", der ya da "şaştı baktı" der çıkarım ama ilk fırsatta başka bir yerde şaşarak bakmanın nasıl bir bakış şekli olduğunu dudağı aşağı iniyor, burnu mu yukarı çekiliyor, kaşı mı havaya kalkıyor. O anda gördüğüm şeydeki surat ifadesi nasılsa bunu ifade etmeye çalışacak bir anlatıma da gidiyorum. Yani fırsatım varsa yüzdeki mimiklerin yüze nasıl bir ifade takındırdığını ben ona anlatmaya çalışırım. Ama fırsatım yoksa sadece kelimelerle anlatırım.

DD: Genel olarak, bu konu hakkında daha katetmemiz gereken çok yol var, dediğiniz bir nokta var mı?

MBD: Her zaman var. Bu bir eğitim süreci ve bu süreçte her daim kendimizi yenilemek zorundayız. Rehavete kapılma lüksümüz yok. Ayrıca, sistemin çalışıyor olması gerekli. Yani, yeni iş alanlarının yaratılması, yeni sektörlerin oluşturulması gerekli. Her türlü projeye açığız.

DD: Eklemek istediğiniz bir şey var mı?

MBD: Bu görüşme çok güzeldi.

DD: Teşekkür ediyorum.

**Appendix 2:** (Interview with the Founder and the General Secretary of the Association of Moroğlu Accessible Cinema Culture and Arts, Date: 04.09.2018)

Duygu Dalaslan: Kendinizi tanıtır mısınız?

Moroğlu: Tabii ki… Ben aslında sinemacı bir babanın kızıyım. Çocukluğum sinemanın içinde geçti. Yani ilkokul yıllarımdan itibaren… Sinemayı o yüzden çok seviyorum. İlkokul, ortaokul, lise zamanlarımızda babamla birlikte sinemanın içinde önce eğlence olarak, izleyici olarak sonra da çalışma hayatına girerek başladım. Rahmetli babamla birlikte 86 yılından 99 yılına kadar (babam 99 yılında vefat etti) yaklaşık 60'a yakın film yaptık. Ama o dönemlerde sadece sinema ve film izlemeyi biliyordum. Daha sonra televizyonlar çıktı. Televizyonlar da çok fazla kanala yayılınca maalesef sinemalar o gün için değerini yitirdi. Müşteri sayısı azaldı. Derken biz yapım işlerine bir süre ara verdik. Babamı da kaybedince ailece ekonomik sıkıntılar da başladı. Yeni yapımlar yapamadık. Derken, sinema sektöründeki çalışmaya bir süre ara verdik. Fakat bir dönem sonra 2010-2011 yıllarında Boğaziçi Üniversitesi'ndeki bir grup görme engelli öğrencilerin kurmuş olduğu bir dernek vardı. Onlar yurtdışına gidip geldiklerinde sinemanın onlar için betimlenerek izlenebilir hale geldiğini görmüşler ve bunu Türkiye'de uygulamak istemişler. Ama bunu yapmaları için sinema telif haklarına tabi bir sanat eseri olduğu için film şirketlerinden izin almaları gerekiyor. Bu konuda araştırma yaparken bizimle yolları kesişti. Bir arkadaşımız vasıtasıyla tanıştık. Bizden bu konuda yardım istediler. Ben ilk defa duymuştum o zaman. Onlar kendi işlerini tek tük yapmışlar. Ben de neden olmasın dedim. Kendi yaptığımız filmlerden verdik gönüllüler olarak. Sonra ben merak ettim. Nasıl oluyor? Nasıl yapılıyor bu iş? Ben de yardım etmek isterim. İnsani olarak benim de birilerine katkım olsun, birilerinin hayatına dokunabileyim istedim. Konu da sinema olunca zaten mesleki olarak da bir aşkım var. Biraz daha işi kurcalayalım dedim. Onlarla bir süre çalıştık. Önce gönüllü olarak, sonra onlardan gelen teklifle dediler ki biz bunu birlikte yapalım. Anlatım kısmını biz yapalım, diğer piyasadan film temin etmek konusunda sizin tecrübelerinizden faydalanalım. Ortak çalışalım, diye bir öneri getirdiler. Olabilir dedik. Görüşmeler yaptık ama temelinde bazı şartlarda anlaşamadık. O zaman herkes kendi şeklinde çalışsın dedik. Sonra ben, tamam dedim, bir arkadaşımız var, işitme engelli. Annesi babası da öyleydi. Ona bu çalışmalardan bahsettim. O da bir anda bağırdı. "Hep böyle zaten, onlar görme engelli, biz işitme

engelliyiz. Biz de film izleyemiyoruz. Annem babam da izleyemiyor. Onlar da duymadıkları için tam anlayamıyorlar. Ancak ben anlatırsam… O da zor oluyor. Onlara mı anlatacağım? Kendim mi yapacağım?" derken, dedim ki ne yapalım o zaman? İşaret dilini ekleyebilirsin. Alt yazı ekleyebilirsin. Olur mu? Olur. Bizim televizyonda çalışan arkadaşlarımız vardı. Onlarla görüştük. Onlar dediler ki, olur tabii, yapılabilir. Betimleme ve işaret dili eklenerek aynı anda görme ve işitme engelliler film izleyebilirler. Bu şekilde çalışmalarımıza başladık. Filmi yapıyorsun veya herhangi bir ürünü yaptın, ürettin. Peki, bu ürettiğin eser, ürün sunmak istediğin insanlara ulaşıyor mu gerçekten? Biz burada görme engelliler için betimlemeli çalışma yapıyoruz. Peki, görme engellinin bundan haberi var mı acaba? Böyle bir soru içine girdim. Çevremde yaşayan birkaç insana sordum. Görme engelliler, yok, dediler. Duymadık, ilk defa duyduk, dediler. Beni daha çok merak saldı ve çıktım sokağa. Evimin yakınında, etrafımda, işyerimin yakınında rastladığım çok nadir de olsa görme engelli arkadaşları gördüğümde yollarını çevirip selam verdim. 4 kişilik bir grupla karşılaştım. Betimlemeli çalışmalar yapılıyor, hiç gördünüz mü? Duydunuz mu? Yok, hiç duymadık, dediler. Peki, olsa gider misiniz sinemaya? diye sordum. Aa tabii, biz zaten hiçbir şey görmüyoruz. Bizim için farklı bir eğlence olur, çok seviniriz, dediler. Peki dedim. Sonra İstanbul Üniversitesi'nde bir görme engelli müzik hocası vardı. Bir arkadaşım vasıtasıyla tanıştım. Onunla sohbet ettik. Dedim ki siz yurtdışına gidip geliyorsunuz. Hiç gittiniz mi sinemaya? Yurtdışında birkaç kez gittim ama Türkiye'de böyle bir çalışma olduğunu bilmiyorum dedi.

DD: Bu söylediklerniz kaç senesindeydi?

M: 2012. Biz zaten 2011 yılında Betimleme Derneğiyle tanıştık. Onlara öyle gönüllü birkaç film verdik. Sonrasında yavaş yavaş ilerliyoruz. Sonuçta 2011'e geldiğimizde normal sade vatandaşımıza soruyorum, bilmiyorum, diyor. Belli bir düzeyde olan öğretim görevlisi, yurtdışında bağlantısı olan arkadaşlara soruyorum. Onlar da aynı şekilde cevap veriyorlar. Dedim ki o zaman burada bir yanlışlık var. İyi ya da kötü az da olsa yapılıyor betimleme işleri ama insanların haberleri yok. O zaman daha fazla duyurmamız lazım. İstanbul Büyükşehir Belediyesi ile görüştük. Bizim böyle bir çalışmamız var. Destek olur musunuz? Bir sinema gösterimi etkinliği yapmak istiyoruz. Onlar da nasıl olacak? Kör nasıl film izler? Gibi bilmedikleri için tepkiler verdiler. Biz de yaptığımız film örneklerini götürüp onlara gösterdik. Hoşlarına gitti,

tamam dediler. Bizden ne istiyorsunuz? Dediler. Biz de bunun büyük bir tanıtımını yapalım, lansmanını yapalım dedik. Devamında da DVD'lere bunu seçenek olarak, nasıl ki bir altyazı seçeneği varsa, betimleme de seçenek olsun şeklinde firmalarla görüşmeler yapıp bu şekilde çalışmalarımızı ilerletmek istedik. Birkaç aylık bir çalışma sonunda, 2012 Haziran ayında biz bunu 800 kişilik bir salonda görme ve işitme engellileri davet ederek orada o insanlara film izlettik. O dönem oynayan Eyvah Eyvah filmiydi. Orada tüm misafirlerimizden çok güzel tepkiler aldık. Beni çok etkileyen 2 konuşmacı oldu. Bir tanesi dedi ki, ben 50 yaşındayım, ilk defa bir sosyal etkinlik için sokağa çıktım. İlk defa hayatımda bu şekilde sinema izliyorum, dedi. İkinci konuşmacı da, bir sahne ayrıntısı vardı. Kesinlikle çok beğendim. Bu filmi üçüncü izleyişim ama bu filmi ben şu an anladım, dedi. Bu tepkinin üzerine biz de çalışmalarımıza devam etmeye karar verdik.

DD: Engellilere yönelik çalışmalar yapmaya sizi iten ne oldu? Ailenizde engelli bireyler var mı?

M: Ailemde veya çevremde engelli bireyler yok. Tamamen insani duygular. Öncelikle sinemayı seviyor olmam, ikincisi de insan hayatına dokunmayı seviyorum. Yani birinin hayatında yer edebilmek, yürekten gelen bir çalışmayla onların hayatına iz bırakmak hoşuma gidiyor.

DD: MORSENDER olarak siz sesli betimlemeyi nasıl tanımlarsınız?

M: Sesli betimleme özellikle sinemadan yola çıkarsak, izlediğiniz bir sahnenin sessiz geçen sahnelerinde o anki sahneyi anlatmak. Yani mesela oyuncu odadan içeri girdi, kapıyı çaldı. Masasına geçti, oturdu. Yani bizim gözümüzle gördüğümüz ama onların göremediği sahneleri o anda anlatmak. Betimleme budur. Diyalog girdiği zaman zaten susuyor alt ses.

DD: Hedef kitlenizi nasıl tanımlıyorsunuz? Size göre görme engelli nasıl bir izleyici ki ona göre sesli betimlemelerinizi yapıyorsunuz?

M: Görme engelliler ya doğuştan ya sonra hastalıkla ya belli bir yaşta kazayla görmelerini kaybeden kişiler. Biz ilk çalışmalarımızda sanki onlar tamamen hiç görmüyormuş gibi çok ayrıntılı bir şekilde anlattık. 'Açık denizin kenarında, yeşil ağaçlarda, bembeyaz araba gidiyor' gibi ayrıntılı bir şekilde anlatıyorduk. Sonra bu

gala gösterimimizden sonra arkadaşlar dediler ki, ben doğuştan görmüyorum, sen mavi renk diyorsun, masmavi deniz diyorsun. Ben mavinin ne renk olduğunu bilmiyorum. Bu kadar detaya niye girdin? Hemen yanındaki kişi ise hayır böyle gayet güzel çünkü ben 22 yaşında şeker hastalığından kaybettim gözlerimi. Dolayısıyla betimlemeyi dinlerken sanki o günlerimi yaşamış gibi oldum, dedi. Dolayısıyla bunun orta yolunu bulmamız gerekiyor dedik. Yani hedef kitlemiz görme engelli ama kademeleri var. Bir görme engelli arkadaşımız, bunun ortası diye bir şey yok, dedi. Çünkü hedef kitlenizde kaç kişinin gördüğünü ve ne derece gördüğünü bilemezsiniz. Dolayısıyla biz de önem sırasına göre… Sahnenin önem derecesine göre betimlemenizi yapıyorsunuz.

DD: Şu ana kadar sadece filmleri mi betimlediniz?

M: Hayır. Az da olsa resim sergisi betimledik.

DD: Kaç tane materyal betimlediniz? Bir sayı verebilir misiniz?

M: 20 tane kadar film

DD: Bu filmler yerli mi yabancı mı?

M: Çoğu yerliydi çünkü telif konusu var. Bir tek My Name is Khan filmini yaptık.

DD: Bu çalışmalara hangi platformlardan ulaşabiliriz?

M: Bizim sosyal medyamızda kendi yaptığımız filmimiz var. Diğer filmleri de telif haklarından ötürü yüklemedik. Ancak isteyenlere özel DVD'lerde ben gönderiyorum.

DD: İşbirliği içerisinde olduğunuz başka şahıs, kurum veya kuruluşlar var mı?

M: Sinema Eseri Yapımcıları Meslek Birliğimiz vardır bizim. Birkaç firma destek oldu ve bize filmlerini verdi. Bu kişiler eskiden beri tanıdıklarım ama yeni nesle maalesef bunu kabul ettiremedik. Bir tane, iki tane tamam dediler ama geri kalan ticari haklı olarak. Çünkü günümüzde maliyetler çok yüksek. Maliyet telifi istedikleri için onlarla maalesef çok anlaşamadık. Ama onun dışında belediyelerle işbirliği yapıyoruz. Onlar özel gösterimler düzenliyorlar.

DD: İşbirliği içinde olduğunuz kurum veya kuruluşların sesli betimleme konusunda sizden talepleri oluyor mu?

M: Yok, hayır çünkü yapımcı firmalar da bu işi maalesef bilmiyorlar.

DD: Sesli betimleme sürecinden bahseder misiniz? Ürün size geliyor sonra ne oluyor?

M: Öncelikle 5 kişilik bir grup çalışmasıyla oluşuyor. Hep derler ya, 1,5 saatlik bir film izliyorsunuz ama minimum 3 aylık bir çalışmadan geçer. Bize geldiği zaman da, öncelikle betimleme yapacak olan arkadaşımız izliyor. Sonra o filmin konusuna göre nasıl, nerede, ne şekilde anlatacağını, boşlukları kendince not ediyor. Ondan sonra yazmaya başlıyor. Sahne sahne önce yazıyor ama betimleme sahnenin süresini geçmişse baştan yazıyor. Konuyu bozmadan, konunun gereği ne ise betimlememiz gerekir. Olması gereken, konuyu anlatan, tam tanımlamayı bularak ve süreye uyarak betimlemeyi yapmak durumundayız. O zaman filmi anlamış oluyor kişiler.

DD: Metinleri kim yazıyor?

M: Filmi izleyen kişi yazar. Daha sonra onu redakte eden arkadaşlarımız vardır. Düzeltmeleri yaparlar. Time code'lar kontrol edilir. Yani betimlemeyi yaparken önce bir kişi yazıyor sonra ikincisi kontrol ediyor. Zamanlamayı ve kalitesini kontrol ediyor. Daha sonra seslendiren arkadaşımız alıp stüdyoda okuyor. Onu iki şekilde okuyorlar. Önce hızlı okur. Daha sonra time code'a sığdıracak şekilde yavaşlatılmış bir biçimde okur. Sonrasında sesleri alan arkadaş miksaja girer. Diyalogların dışında kalan, gelen betimlemeleri o süreye göre miksaj yapar. Sonra filme yerleştirir. Böylece betimleme bitmiş olur.

DD: Siz de metin yazarlarından birisi misiniz?

M: Evet. Açıkçası bu konuda birçok arkadaşla çalıştık. Daha doğrusu öğretmeye çalıştım. Ama başta dedim ya, sevmek gerekiyor. Önce çok kolay buldular ama sonra aynı filmi aynı sahneyi sekiz saatten önce bitiremiyorsunuz. Gençlerimize bu biraz sıkıcı geliyor. O yüzden şu anda iki kişiyle çalışıyoruz. Ben yazıyorum. Diğer arkadaşımızın da kalemi çok iyidir. Edebiyatı iyi olan bir arkadaşımız kendisi. Betimlemeyi yaparken, bana göre bilemiyorum, sinemayı sevmesi gerekir bir. İnsanı sevmesi gerekir iki. Edebiyatı ve Türkçeyi doğru kullanması gerekir üç. Çünkü orada anlattığınız cümlelerle de bir yandan da Türkçemizi katletmemek gerekiyor. Özellikle yeni nesilde biliyorsunuz Türkçemiz çok fazla katlediliyor. Ben buna özellikle dikkat ediyorum. Daha önce çalıştığımız sinema öğrencileri bize gelmişlerdi. Yapmak istiyoruz, öğrenmek istiyoruz. Gönüllülük yapalım, diye. Bir tanesini hiç

unutamıyorum. Noktası, virgülü hiçbir şeyi yoktu. İmla kurallarına kesinlikle uymamıştı. Okuduğum zaman, nerede duracağım, nerede virgül, nerede nokta belli değil. Sorduğum zaman, zaten okuyacaklar, ne gerek var ki, dedi. Senin yazdığına göre okuyucu okuyacak. Verdiğin ünlem işaretine göre orada sesini inceltecek ya da mesela dram verecek. Okurken filmi izlemeden okuyorlar. Ama orada noktalama işaretleri olursa, örneğin noktada tam durur, nefes alır. Virgülde başka bir şey yapar. Üniversite okuyan arkadaşlarımızla böyle bir tecrübem olmuştu maalesef. Dolayısıyla betimleme yapan şu an iki arkadaşız. Umarım sizin çalışmanızdan sonra gençlerin ilgisini çeker.

DD: O zaman betimleme metnini yazarken daha edebi bir dil mi olmasına dikkat ediyorsunuz? Bundan başka nelere dikkat ediyorsunuz?

M: Edebi dil derken düzgün Türkçe. Bir de filmin konusu çok önemli. Orada bir dram varken, komik sözlerle bunu anlatamazsınız. Ses tonu da, okuyucu da önemli tabii. Konunun geçtiği şekle göre cümlelerinizi doğru kullanmak zorundasınız. Edebi derken, doğru cümle kullanmak ve sahnenin durumuna göre yani komediyse komik, dramsa dram gibi cümleleri ona göre seçmek gerekiyor.

DD: Seslendirmeyi kim yapıyor?

M: TGRT'den bir seslendirmenle çalışıyoruz. Ama yeni seslendirmenlere de kapımız açık.

DD: Bu sürece dâhil olan görme engelli bireyler var mı?

M: Biz o şekilde gitmedik. Bu işi yapmaya başladığımızda, 2012 yılında TRT'nin engelsiz kanalı açılacağı söylenmişti. Biz oraya teklifimizi verdik. O zaman TRT bilirkişi olarak birkaç görme ve işitme engellilerden bir kontrolünü istemişler. O zaman orada öyle bir kontrol yapılmış. Bize doğru kelimeler seçtiğimizi söylemişti kontrol yapan kişi. Sonrasında birkaç kere gönderdik yine onlara. Çok kısa bölümler halinde. Onlar, tamam siz artık yapıyorsunuz, bizim yönlendirmemize gerek yok, şeklinde geri döndüler. Biz sadece teknik anlamda, süre anlamında destek istedik. Bazen çok ayrıntıya takılıyorsunuz gibi eleştiriler de geldiği oluyordu. Ona da orta yol bulmaya çalışıyoruz.

DD: Sayfanızda "engelli projelerimize gönüllü olun" yazıyor. Bu kısmı biraz açabilir misiniz?

M: Gönüllüler betimleme çalışmasını yaparken veya işaret dili biliyorsanız filmin işaret dili uygulamasında gelip çalışabilirler. Onun dışında yapmak istedikleri bir etkinlik olursa bize haber verdiklerinde biz filmin gösterimini yaparız.

DD: Eklemek istediğiniz bir şey var mı?

M: Çok teşekkür ediyorum.

**Appendix 3:** (Interview with the Lawyer of SEBEDER, Date: 19.10.2018)

Duygu Dalaslan: Sizi tanıyabilir miyiz?

Lawyer: 1969, Ordu doğumluyum. Selçuk Üniversitesi Hukuk Fakültesinden 1992 yılında mezun oldum. O yıldan beri serbest avukat olarak çalışıyorum. 2011'den bu yana da SEBEDER'de aktif olarak çalışıyorum, yönetimdeyim. Tabii o döneme kadar birçok derneğin yönetiminde bulundum. Hâlâ daha da sivil toplum kuruluşlarıyla çalışıyorum ama en çok SEBEDER ile şu an ilgileniyorum.

DD: Şu an siz derneğin avukatlığını yapıyorsunuz değil mi?

L: Evet, derneğin avukatlığını da yapıyorum aynı zamanda da derneğin iktisadi işletmesinin de başkanlığını yürütüyorum. Yani saymanıyım.

DD: Sizin engellilik tipiniz nedir?

L: Ben görme engelliyim. Hiç görmüyorum yani sıfır. Işığı öyle çok az görüyorum.

DD: Peki, bu durum doğuştan mı sonradan mı?

L: Evet doğuştan.

DD: Bir kavram kargaşası var. Birisi daha mı kibar? Daha mı kaba? Yoksa ikisi de var da farklı anlamlara mı geliyor? Kör mü yoksa görme engelli mi demeliyiz?

L: Şimdi şöyle aslında hepsi aynı kapıya çıkıyor. Bizim için bu sıkıntı değil. Bunu insanların kendi algılarına bırakmak lazım. Kör de diyebilirsiniz. Görme engelli de diyebilirsiniz. Görme özürlü de diyebilirsiniz. Bunları işte insanlar biraz daha yumuşatmaya çalışıyorlar. Ama mesela nedir? İngilizcede bir blind vardır. Blind, blind'dır yani başka bir şey yoktur. Kördür yani nihayetinde. Bu şekilde benim için fark etmiyor.

DD: Bu terimler hukukta nasıl geçiyor?

L: Hukukta önceden sakat olarak geçiyordu. Kör ya da sağır ya da görme engelli diye değil. Sonra da geçen sene bir uyarlama yaptılar. Bütün sakat kelimelerini engelliye çevirdiler. Hatta özürlüydü ondan önce. Özürlüden sonra engelli oldu. Bütün yasalardaki bu terimleri toparladılar. Tüm kanunlardaki terimler engelli oldu. Yani işte ortopedik engelli, işitme engelli, görme engelli gibi hukukta son durum bu.

DD: Anladım. Bir görme engelli dünyayı nasıl algılıyor? Kendisi için gerekli olan bilgiye nasıl erişiyor?

L: Tabii insan kendi yaşantısında zorluklar karşısında o zorluklara başlıca kolaylıklar geliştiriyor. Bu her insan için geçerli. Gören insanlar için de geçerli. Bir zorluk çektiğinde o zorluğu yenmek için bazı yöntemler buluyor. Bizimki de bu şekilde. Biz görmediğimiz görme yetisiyle yapamadığımız şeyleri başka duyu organlarını biraz daha hassaslaştırarak, o duyu organını biraz daha geliştirerek yapıyoruz. Ne yapıyoruz? Etrafımızı daha iyi dinliyoruz, dokunma hissimizi daha iyi geliştiriyoruz. Belki koku hissimizi daha iyi geliştiriyoruz ve ona göre sizin görerek etrafınızda algıladığınız şeyleri biz diğer duygularımızla algılayarak hayatımızı idame ettirmeye çalışıyoruz. Tabii bunu siz de yapıyorsunuz ama görme sizde ön planda olduğu için önceliği görmeye veriyorsunuz. Biz de önceliği duymaya veriyoruz, duymadan sonra onu takviye edecek dokunma, onu takviye edecek koku vs. şeyler geliyor.

DD: Bir görme engelli toplumsal hayatta ne gibi problemlerle karşılaşıyor? Mesela siz okul hayatınızda ne gibi problemlerle karşılaştınız?

L: Toplumsal hayattaki aslında en büyük problem önyargı. Yani kişilerin sizi tanımamalarından kaynaklı olarak size olan algıları. Olumsuz algı ama. Bir kere şöyle bir şey var: Kişi görmüyorsa hiçbir şey yapamaz. Muhtaçtır. Bu devlette de böyle, toplumda da böyle ne yazık ki. Şunu bir türlü topluma kazandıramıyoruz. Kişiler aslında kendilerine imkân sağlandığında fırsat eşitliği yaratıldığında diğer akranları gibi ya da toplumdaki diğer insanlar gibi her şeyi yapabilir. Biz bunu bir türlü topluma empoze edemiyoruz. Böyle olunca da bu da toplumun size başka engeller koymasına yol açıyor. Aslında engellilik dış etkenlerle oluşan bir durum. Ben görme engelliyim. Ben görmediğimi ne zaman fark ediyorum? Bir sorunla karşılaştığımda. Mesela kaldırımda giderken kaldırımın önüne araba çektiğinizde o zaman görme engelimi fark ediyorum. Çünkü niye? Benim yolumu kesmiş oluyor. O zaman engelli oluyorum. Bilgisayar kullanırken eğer ekran okuyucu program yoksa kullanamadığım için engelli oluyorum. Aslında engeli bize toplum yaratıyor. Eğer evrensel tasarım her yerde olsa yapılan her çalışma tüm engelliler düşünülerek ya da toplumun her kesimi düşünülerek yapılsa aslında engellilik diye bir şey kalmayacak sadece biz ne olacağız? Görme yetisini yitirmiş bir vatandaş olacağız. Önyargı dışında sizinle çalışmak istediklerinde

önceliği size vermiyor olmaları. Yapamaz kaygısıyla. Bunlar tabi toplumda bizim yaşadığımız sıkıntılar.

DD: Bir çocuk ne yaşıyor? Okula gittiğinde mesela

L: Eğer körler okuluna gidiyorsa çok bir sıkıntı çekmiyor. Sadece çektiği sıkıntı yatılı okulda okuyorsa o büyük sıkıntı oluyor çünkü siz 7-8 yaşında çocuğu ailesinden ayırmış oluyorsunuz. Onun bir travması oluyor aslında. Kaynaştırılmış eğitime gidiyorsa bu sefer kendi akranları düşüncesiz, saf çocuklar olduğu için ne yapıyor birden algılayamıyor görme engelli. Onunla dalga geçiyor. Belki oyunda onu aralarına almıyor. Onlar da tabii aileden gelen ve çevreden gelen bir önyargıyla davrandıkları için çocukta sıkıntı oluyor. Ama benim tahminim, eğer anaokulunda çocuklar kreşlerde çocuklar engellilerle birlikte olursa bence ta çocukluktan engelliliği birlikte yaşamayı öğrendikleri için bir önyargı oluşmuyor. Onların engelliye bakış açısı diğer yetişkinlere göre çok daha iyi ve sağlam oluyor.

DD: Siz körler okulundan mı mezun oldunuz?

L: Evet

DD: Burada anasınıfı var mı? Körler okulu ilkokul ve ortaokul düzeyinde var diye biliyorum Türkiye'de.

L: Benim dönemimde yoktu ama şimdi var. Ama nasıl işliyor bilmiyorum.

DD: Oradaki eğitim sistemi daha mı farklı?

L: Yok, müfredatın aynısı sadece müfredata ek olarak beceri dersleri koyuyorlar. Müzik biraz ağırlıklı oluyor. Sanat dersleri ağırlıklı oluyor. El becerisine yönelik dersler ağırlıklı oluyor. Biz mesela okuldayken yalnız, bağımsız yaşayabilmek için neler yapabiliriz. Yemek yapmasını öğrenmiştik, dikiş dikmesini öğrenmiştik. Bunları bize öğretmişlerdi mesela ek dersler olarak çünkü hayata diğerleriyle eşit atılmadığınız için bunlarla ilgili ek dersler oluyordu. Ama müfredat aynı, MEB'in müfredatı.

DD: Gördüğüm kadarıyla siz bilgisayar kullanıyorsunuz. Bu beceriyi nasıl elde ettiniz?

L: Ben okuldayken bilgisayar yoktu tabi. Şimdi okulda bilgisayar dersleri veriliyor. Ben ilk bilgisayarımı 99 yılında edindim. 99 yılında sağdan, soldan yardım alarak, ekran okuma (JAWS programı) o zaman 40 dakika kipinde çalışıyordu. 40 dakikada bir bilgisayarımı yeniden çalıştırarak falan sorarak öğrenerek kendi kendime öğrendim.

DD: Normalde bir görme engelli nasıl yazı yazabiliyor?

L: Daha çok bilgisayarla yazıyor ya da Braille kullanıyor.

DD: O da okulda öğretiliyor mu?

L: Tabii

İKİNCİ KISIM: ERİŞİLEBİLİRLİK

DD: Yaşadığımız toplum bilgiye erişim konusunda yeterince erişilebilir mi?

L: Bilgiye erişim konusunda yok, değil. Çünkü bizim görme engelliler açısından bakarsak bizim bilgiye erişimimizin en temel noktası akıllı telefonlar ve bilgisayarlar. Ama web sayfaları (çünkü siz web sayfaları vasıtasıyla erişeceksiniz) görme engellilere uygun hazırlanmadığı zaman size iletilen dosyalar pdf veya resim formatında olduğu zaman bilgiye erişemiyorsunuz. Ne yapıyorsunuz? Bunun için farklı programlar kullanarak oluşturmaya çalışıyorsunuz. O programlardan pdf dosyasnı word dosyasına çevirerek okumaya çalışıyorsunuz. Birçok web sayfası da erişilebilir biçimde. Eğer evrensel tasarımı her yere uygulayabilirsek bunda da sıkıntı kalmayacak. Ama tabi benim gençliğime çocukluğuma oranla bilgiye erişim şimdi çok daha iyi. Biz okuldayken kitapları ya birine okuturduk kasetle ya derslere girip ben dersleri kasete alıyordum öyle not çıkarıyordum ama şimdi öyle değil. Şimdi tarama teknolojisiyle her belgeyi tarayıp okuyabiliyorsunuz.

DD: Türk hukukuna erişilebilirlik 2004 senesinde Fikir ve Sanat Eserleri Kanunu ile girdi, ek 11. madde ile. Daha sonra 2005'te Engelliler Kanunu, 2007'de de BM Engelli Hakları sözleşmesi imzalandı. Ancak ben bu maddelere baktığımda bunların hiçbirisi sesli betimlemeyi getirmiyor.

L: Fikir ve Sanat Eserleri Kanunu ek 11. madde girdiğinde o zaman Türkiye'de sesli betimleme kavramı yoktu. Sesli betimlemenin Türkiye'deki tarihi 2006 yılına

dayanıyor. Böyle olmadığı için daha çok kitapların Braille basılması ve seslendirilmesi yöntemiyle Fikir ve Sanat Eserleri Kanununa bir hüküm konulması düşünüldü. Hatta orada bir sınırlayıcı şey var. Basılı eserler diyor. Aslında burada ek 11. madde bizim çağın gerisinde kalmış oluyor. Çünkü Fikir ve Sanat Eserleri Kanunu normalde uygulanma şekliyle çok sınırlayıcı hükümler içeriyor. Yani siz kanunu lafzıyla yorumlayamıyorsunuz. Bu böyledir ama bunu geniş yorumlayayım, diyemiyorsunuz. Şimdi öyle diyoruz ama çünkü hukuki bir altyapı yok. Bu şekilde diyemiyorsunuz. 2015 yılında Engelliler Kanununun ek 15. maddesinde bir değişiklik oldu. Oradaki değişiklikte MEB'e ve Kültür Bakanlığına sesli betimlemeyle materyal hazırlanması görevi verildi. Yani sesli betimleme kavramı oradaki kanunla girdi ancak Fikir ve Sanat Eserleri Kanunu hâlâ değişmediği için biliyorum mecliste şu an bekliyor o değiştiğinde bu söylediğimiz husus da kanuna girecek. Kanun daha geniş yorumlanacak ve sesli betimleme kavramı sanat eserlerinde de yerleşmiş olacak.

DD: Yani şu an sadece kavram olarak duruyor. Ne kadarı sesli betimlenecek, televizyonda izleyeceğiz, bunlarla ilgili herhangi bir düzenleme yok.

L: Yok yok. Sadece bizim dernek olarak çalışmamız RTÜK'te var. RTÜK'ün Yayın Hizmetleri Yönetmeliğinin Erişilebilirlik başlıklı bir maddesi var. Oradaki madde de bir alt yazı zorunluluğu getiriyor televizyonlara, yüzde 30 ve yüzde 50 oranında. TRT yüzde 50 diyor. Özel kanallar yüzde 30 diyor, buna bir süre koymuş. Biz de bu altyazının engelliler arasında ayrımcılığa neden olduğunu söylüyoruz. Ve diyoruz ki buna sesli betimleme ve işaret dili de girmeli. Bu bildiğim kadarıyla çalışması bitti imzada bekliyor. Bitince televizyonlarda veya internet yayınlarında sesli betimleme kavramı bir yerde mecburi hale gelecek.

DD: Dernek olarak change.org'ta bir imza kampanyası düzenlemiştiniz. Hatta ben de imza attım ama son durum ne oldu?

L: O imza kampanyasından sonra biz RTÜK'le görüştük hatta 42000 imzaya ulaştık. Bu aslında güzel bir imzaydı. 42000 imzayı RTÜK'e kendimiz götürdük. Kendileriyle görüştük. O görüşmeden sonra biraz daha yol kat ettik. Dediğim gibi iş imza aşamasına geldi. Yani sadece RTÜK Başkanının yönetmeliği imzalamasından sonra resmi gazetede yayımlanması kaldı. Yani RTÜK'teki hukuki altyapı hazırlandı.

Yönetmelikte gerekli değişiklikler düzenlendi. Sadece resmi gazetede yayımlanması kaldı.

DD: O zaman bu değişiklikle birlikte televizyonda görebilecek miyiz sesli betimlemeyi?

L: Bir yaptırımı yok. Yönetmelikle bir yaptırım koyamıyorsunuz ama zorunluluk var. Her kanunda yaptırım yok. Yaptırım olmasa bile kanun olduğu için mecburen uygulayıcılar bunu yapmak zorunda. Yönetmelik de kanunun bir uygulama şeklini oluşturduğu için yönetmeliği de uymak zorundalar. Evet, televizyonda da eğer altyapıyı yaparlarsa göreceksiniz ama bugün itibariyle bazı kanallarda kanun olmasa bile var. TRT'de, Kanal D'de, Digitürk'te, Tivibu'da sesli betimlemeli dizileri, filmleri görebiliyorsunuz.

DD: İnternet üzerinden…

L: Digitürk'te ana yayında görebiliyorsunuz. Tivibu'da da öyle film olduğu için. Ama TRT'de, Kanal D'de internet üzerinden. Çünkü diğer kanalların aslında bunun altyapısını hazırlaması gerekiyor. Yani alt kanal olarak konuşulması gerekiyor ki Digitürk'te olduğu gibi, kişi sesli betimleme seçeneğini seçip onu izleyebilsin.

DD: Peki dünyada durum nasıl? Amerika'da, Avrupa'da hukuka girmiş mi?

L: Bildiğim kadarıyla sesli betimleme aslında 1940'lı yıllarda Barcelona'da başlamış ve 1980'den sonra sesli betimleme kavramı aslında film ve dizilere daha çok girmeye başlamış ve ilk yasalaşma İngiltere'de olmuş. Daha sonra bu Amerika'da da yasalaşmış. Yani Amerikan Körler Yasası var. Orada da erişilebilirlik şeyi var. Dünyada bunun örnekleri bu şekilde var.

DD: Siz sesli betimleme çalışmalarınızı bu hukuki düzenlemeler çerçevesinde mi yürütüyorsunuz? Mesela ek 11. maddede "hiçbir şekilde satılamaz, ticarete konu edilemez veya hak sahipleriyle ilgili bilgi bulundurulması zorunludur" diye geçiyor. Mesela bir yapımcı veya bir yapım şirketi "hayır ben buna izin vermiyorum. Benim filmimi alıp sesli betimlemesini yapamazsınız" dediği oluyor mu?

L: Aslında bir iki oldu ama biz dedik ki bunu hukuka taşıyın. Biz de hukuk burada ne karar veriyor görmek istiyoruz. Henüz bir çekişme olmadı bizim özel kurumlar veya

resmi kurumlarla aramızda çünkü biraz daha sosyal içerikli baktıkları için şu an çok bir sıkıntı çıkmıyor. Hukuki olarak bir çatışma var: Fikir ve sanat eserlerinde geniş yorumlamamız gerekiyor. Benim biraz önce söylediğim gibi kanunun kendisi buna izin vermiyor aslında. Kanun ne diyorsa odur. Diyor ki mesela basılı eserler... Siz artık buraya filmleri, müzikleri veya sesli betimlemesini yapacağınız materyalleri basılı eserler dışına koyamazsınız. Kanuna o zaman aykırı davranmış olursunuz. O zaman biz de aslında kanuna aykırı davranmış oluyoruz. Ama BM Engelli Hakları Sözleşmesine göre, kültür ve sanatı devletin sağlaması gerekir.

DD: Yani herkes eşit, erişilebilir haklara sahip.

L: Evet e şimdi biliyorsunuz o da bir kanun Türkiye bunu kabul etmekle kanunlaşmış oldu. Biz oradan hareket ediyoruz. Biliyorsunuz, Evrensel İnsan Hakları Beyannamesi de engellilerin erişime engellenemez. Yani eşit haklara sahip olması gerekir, hükmü var. Bu biraz geniş yorumlanabilir. Biz neye dikkat ediyoruz? Biz kendi yaptığımız filmleri sadece engelli üyelerimizle paylaşıyoruz. Fikir ve Sanat Eserleri Kanununun kütüphanelere yaptığı uygulamayı biz de burada yapıyoruz. Engellilerden bize raporlarını göndermelerini istiyoruz. Raporu olanlara biz bu filmleri teslim ediyoruz. Eğer toplu gösterim yapılacaksa o zaman zaten yapımcısına telif ödüyoruz gerekirse, iznini alıyoruz. O şekilde yapıyoruz. Dizilere gelince dizileri de zaten kanalın kendisinde olduğu için telif hakları orada bir sıkıntı olmuyor. Kanal kendisi yaptırıyor zaten. Bir izin sorunu olmuyor çünkü kanun daha çok izinsiz bu eserlerin betimlenmesi konusunu denetliyor. Mesela Digitürk ve Tivibu'da da, telif hakları kendilerinde olduğu için, bu filmi biz istediğimiz şekilde gösterebiliriz, onu da biz yapacağız diyorlar. Böyle olduğu için iş ilerliyor. Ama sivil konumda yani kişilerin bireysel yararlanmasında kanunla çatışma var çünkü siz bir esere müdahale ediyorsunuz.

DD: O zaman ben mesela bir filmi alıp, sesli betimlemesini yapıp bu çalışmanın da hem görenlerin hem görmeyenlerin olduğu bir salonda yayınlayabilmem için öncelikle yapımcıdan izin almam gerekli.

L: Tabii ki.

DD: Diyelim ki, yabancı bir film. Eski bir Hollywood filmi. Hiç kimseyle iletişim kuramayacağım. O zaman ne yapabilirim?

L: O zaman korsan göstereceksiniz. Kimseyle iletişim kuramadığınız için onlar da filmi gösterdiğinizi bilmeyecekler. Ama söylediğim gibi bir hukuki çatışma olmadı ülkede. Mahkeme ne diyor, Yargıtay ne diyor, Yargıtay Hukuk Genel Kurulu ne diyor bunu bilmemiz lazım. Bir içtihadın oluşması lazım diye düşünüyoruz. Ama şu an öyle bir içtihat yok.

DD: Kültür ve Turizm Bakanlığının buradaki payı nedir peki?

L: 15. madde aslında bakanlığa yaptığı filmlere sesli betimleme ile erişilebilir hale getirmesi görevini veriyor. MEB'e de ders materyallerinin görme ve işitme engelliler için erişilebilir hale getirmesi görevini yüklüyor aslında. Mesela Kültür ve Turizm Bakanlığı şunu yapabilir: Birçok film projesine destek veriyor. Şartnamesinde diyebilir ki, eğer proje yapacaksan, benden para alacaksan, bu filmi erişilebilir yapacaksın. Bana erişilebilir kopyasını da getireceksin.

DD: Engelsiz film festivallerinin hukuki arka planı tam olarak nasıl oluyor?

L: Engelsiz filmler Festivalinde de şöyle: Tüm festivallerde yapımcılar ve festivalciler işbirliği yapıyorlar. Bu yapımcılar filmlerinin görüntülenmesine izin veriyorlar ve sesli betimlenmesi iznini de alıyorlar. Sesli betimlemeli gösterim iznini de alıyorlar.

DD: Sesli betimleme ile olduğu gibi bu süreçte yer alan aktörlerle de ilgili bir yasa yok. Yani metin yazarı var, seslendiren var, son kontrolör var. Bu insanlar ne kadar çalışacak? Yaptıkları işten ne kadar kazanacak? Bunlarla da ilgili yasal bir düzenleme yok dolayısıyla.

L: Yok, piyasa şartları kendisini oluşturuyor burada. Aslında mesela dublaj sanatçılarıyla ilgili de bir yasa yok. Bu özel sektör, sanat sektörü. Bir aktör ne yapıyorsa, piyasası nasıl oluşuyorsa sesli betimlemenin piyasası da o şekilde oluşacak zamanla.

DD: Yapımcı ve kanallarla bir sözleşme imzalanıyor anladığım kadarıyla. Para da bunun üzerinden mi geliyor?

L: Evet

DD: Betimleme Tartışmaları grubuna üyeyim. Orada da takip ediyorum mailleri. Bir kişi şöyle bir şey demişti: Bir kanala mail atmış, siz zaten kaç kişisiniz ki, sesli

betimleme için bütçe ayıramayız, gibi bir cevap almış. O zaman sesli betimleme maliyeti yüksek bir iş mi?

L: Bir film maliyetini, bir dizi maliyetini düşünürseniz hiç yüksek bir iş değil. Şöyle söyleyeyim: Bir işin ortalama dakikası 35 lira-50 lira arası değişiyor. Yaptığınız işin uzunluğuna, süresine göre. Bir dizinin 100-120 dakika. Biz 3500-4000 TL civarında bölüm başına talep ediyoruz. Biz STK olduğumuz için zaten kâr amacımız yok. Ama mecburen bu işi sürdürebilmek için insan çalıştırmak zorundasınız. Gönüllü yürümüyor ne yazık ki. Bir kişiye derseniz ki, bana şu dizinin şu bölümünü betimle. Tamam ama her gün, her hafta bunu betimle, dediğiniz zaman olmuyor. Bu kitap okumak gibi bir şey değil. O yüzden bunun maliyetleri bu civarda da çıkıyor. Yani 3000 lira ile 5000 lira arasında değişiyor. Şimdi bir sinema filmine en kötü 500,000 dolar harcandığı söyleniyor. Ben bu maliyetleri çok bilmem ama böyle. Hadi bırakın 100,000 dolar harcansın. Bugün 100,000 dolar 500,000 lira demek. 500,000 lira harcadığınız bir filme ek 5000 lira ne kadar maliyet getirir sizce? Bu açıdan bakın. Diziler deseniz öyle. Yani bugün dizilerin maliyetleri de çok yüksek. Reklam gelirleri çok yüksek çünkü. O yüzden yüksek maliyet dedikleri sadece, nereden kaçarız, nereden kısarız. Bugün Kanal D bütün dizilerini yaptırıyor. O kanal ile Kanal D çok mu birbirlerinden farklıdır acaba. Onu bilemiyorum. Onlarınki biraz işten kaçmak. Biraz nasıl olsa talep yok ya da önemli değil. Ben size söylüyorum ya toplumun ön yargısı, toplumun koyduğu engel. Bu yöneticinin bakış açısı aslında. Olay bu, yoksa bir kişi bile talep ediyorsa aslında buna cevap vermeli. Aslında kamu yayıncılığı yapıyorsun. Kamu yayıncılığı yaptığına göre sen kamudaki herkesi gözetmek durumundasın. İşte RTÜK o yüzden önemli. O değişikliği yaptırabilirsek o zaman bir kişisiniz, iki kişisiniz diyemeyecek kimse. Sorun çözülecek. Bizim yaşadığımız problem bu zaten.

DD: Kanal D, TRT dizileri zaten çok uzun. Her hafta geliyor. Yeni kanallar da devreye girerse nasıl yetiştireceksiniz peki?

L: Bizim metin yazarlarımızın bir kısmı dizilerde, bir kısmı film yapıyorlar hepsi yarı zamanlı çalışan insanlar. Ama sizin de dâhil olduğunuz Betimleme Kumbarası var. Biz aslında Betimleme Kumbarasını biraz da bunun için yani kumbaradaki metin yazarlarını ileride yapacağımız işlerde hazır tutabilmek için onları hazırlayabilmemiz

için yaptığımız bir proje. Bu proje aynı zamanda görme engelliler arasında çok tutan bir proje. Çok da güzel oldu. Biz kumbaradaki metin yazarlarını değerlendiriyoruz. Diyoruz ki, bu yazar dizi yazabilir, film yazabilir. Bunun alt yapısı var. Eğer böyle bir şey olursa biz oradan çekerek metin yazarlarını alabiliriz. Bu şekilde çalışmamız olacak. Ama şu an biz elimizdeki metin yazarlarıyla hemen gelse iki kanalın daha bütün dizilerini çıkarabiliriz.

DD: Sesli betimleme konusunda Türkiye olarak neredeyiz? İstenen yere ulaştık mı dünyaya şöyle bir baktığımızda?

L: Dünyada aslında çok yeni aslında sesli betimleme. Şimdi ABD, İngiltere, Almanya, İspanya ve bildiğim kadarıyla Polonya bu konuda iyi ama geriye kalan ülkeler bu işe bu kadar gönül vermiş değil. Türkiye de bunlardan biri, şu an Türkiye'de zaten sesli betimlemeyi en iyi hatta tek yapan bizim derneğimiz. Biz başından beri, engelliler, körler olarak bu iş içerisinde olduğumuz için şu an dünyada bizim yaptığımız işlerin çok sayılı olduğunu duyuyoruz. Geçen Barselona'da bir toplantı vardı. Çok güzel geribildirimler aldık. Avrupa'nın bizi izlediğini, bizim şu anki olduğumuz yere gelmek için çaba gösterdiklerini öğrendik. Mesela Avrupa'da sesli betimlemede geniş zaman kullanılıyor. Türkçede gündelik konuşmada geniş zaman ne kadar kullanılıyoruz? Onu düşündük yani biz sesli betimlemeyi bir dublaj metni gibi düşünüyoruz. İnsan nasıl zevk alır, filmden nasıl kopmaz, bunun için çaba gösteriyoruz. Film içerisinde eğer bir şey olmuş bitmişse –di'li geçmiş zaman da kullanıyoruz. Avrupa da şu an bunu yapmaya çalışıyormuş, bunu öğrendik. Sesli betimlemenin bir ülkenin konuştuğu günlük dilde olması gerektiğini ön plana çıkarıyor Avrupa. Biz bu anlamda öndeyiz. Ama bunun sebebi ne? Biz olmadan bizim için asla… Engelli için bir şey yapıyorsanız, o işin içinde engellinin olması gerekiyor.

DD: Yani postkontrolörler orada var mı?

L: Onu bilmiyorum ama bizde bir film bir görme engellinin kontrolünden geçmeden gitmiyor. O yüzden biz iyi geribildirimler alıyoruz.

DD: Sesli betimleme sürecinde siz tam olarak nerelerde yer aldınız?

L: Ben şahsi olarak şöyle alında her kısmını biliyorum. Uygulamasını da yaptım, teorisini de yaptım. Bir metin nasıl yazılır? Onunla birlikte bir metin yazabilirim. Ses

montajı nasıl yapılır? Ses ayarlarını yapabilirim. Onun haricinde hukuki süreç, sözleşmeler benim işim. Aslında her sürecinde varım. Ama aktif olarak değil, yönetici olarak takip ediyorum. Ama takip edebilmek için bunu bilmelisin.

DD: Metin yazarlarınız eğitim sürecinden geçti mi?

L: Tabii. Bir metin yazarı ortalama 6 ayda yetişiyor. Önce 20'şer dakikalık birçok filmden metinler betimletiyoruz. Aksiyon, durgun filmler, dram, korku... O betimlemelere göre biz bir eğitime alıyoruz. Şurayı şöyle burayı şöyle betimleyeceksin, diye öğretiyoruz. Ondan sonra biz onlara 3 tane uzun metrajlı film betimletiyoruz. 3 tane uzun metrajlı film betimletiyoruz. Eğer geçerse ondan o yazar bir metin yazarı olmuş oluyor.

DD: Eklemek istediğiniz bir şey var mı?

L: Temennim var. Temennim sesli betimlemenin aslında bütün yayınlarda olması. Ben şahıs olarak, bir görme engelli olarak çünkü sesli betimlemeli bir şey izlemeye başladıktan sonra artık ben diğer film ve dizileri izleyemiyorum. Çok yavan geliyor. Bunu fark ettim. Temennim sesli betimlemenin yaygınlaşması ve talep görmesi.

DD: Bu röportajı kabul ettiğiniz için teşekkür ederim.

L: Ben teşekkür ederim.

**Appendix 4:** (Interview with the Describer A of SEBEDER, Date: 08.08.2019)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Okul Öncesi Eğitimi Öğretmenliği…

2. Mesleğiniz nedir?

Akademisyen…

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2017 yılının Mart ayında…

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Bir arkadaşımın aracılığı ile…

5. Sesli Betimleme Derneği'ne neden katıldınız?

Ekonomik nedenler…

6. Metin yazarı olma süreciniz nasıl oldu?

SEBEDER Koordinatörlerinde bu konu ile ilgili yetkili kişiden eğitim aldım.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Devam edemiyorum.

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

Çok okumalı, Türkçeyi çok iyi kullanmalı, kendini sürekli yenilemeli, gündemden, popüler terminolojiden haberdar olmalı.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

İşitme duyusu son derece etkin, dikkatli, filmler ve diziler başta olmak üzere çeşitli programlara oldukça ilgili, son derece duyarlı ve hassas bir kitle.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Yok.

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Tek yönlü bir iletişimimiz var. SEBEDER bünyesindeki mail grubundaki maillerini okuyorum.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

Çok büyük bir bölümü film olan yaklaşık 90 materyalin metin yazarlığını yaptım.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Korku filmlerini çocukluğumdan beri tercih etmez iken korku filmi betimlemeye başlayınca bu korkumu yendim. Ama yine özel olarak korku filmi tercih etmiyorum. Belli bir tercihim yok, hepsinin kendi içinde zorluğu var.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Altı tane animasyon filmi betimledim.

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Çocuk betimlemelerinde daha şirin, ilgi çekici bir dil kullanmalısınız ve kelimelere daha çok dikkat etmelisiniz. Ağdalı, mecazlı bir dil kullanmamalısınız. Cümleler kısa ve yalın olmalı. Benzetmeler yapmalısınız.

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

Animasyonlarda konuşmayla birlikte hareket devam ediyor. Bu yüzden konuşma üstüne denk gelecek betimleme cümleleri mutlaka oluyor. Çünkü konuşurken yer değiştiriyorlar, kılık değiştiriyorlar vs. O yüzden animasyon betimlemeleri ister istemez kalabalık oluyor. Bazı kavramları bilemeseler de filmde geçtiği için mutlaka vermek durumunda kalıyorsunuz. Örn. "Mobile tutunarak sallandı." "Şönili kıvırıp kancaya dönüştürdü." Şönile mecburen şönil diyorsunuz ama birçok yetişkin bile şönili bilmeyebilir. Bu da çok doğal.

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Ben izlemiyorum.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Filmle ilgili bilgiye IMDB'den bakıyorum ve sonra betimlemeye başlıyorum. Karakterler ve konu oturana kadar yaklaşık ilk 35 dakikası yavaş akarken, sonrasında hızlanabiliyorsunuz.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

WhatsApp gruplarına dâhil oluyorsunuz. O gruplarda 7/24 filmde çıkan oyuncuların fotoğrafları, isimleri, önemli mekân, mağaza, yer isimleri ya da konu ile ilgili dönüm noktaları sürekli paylaşılıyor. Sorunuz olursa da oradan diğer yazarlara yöneltiyorsunuz. Başarılı bir etkileşim gerçekleşiyor.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Benim için ayrıntılı olmasından öte görüntüyü tam olarak yansıtması ve saniye aralığının doldurulması daha önemli. Bu koşulları sağladıktan sonra tabii ki ayrıntılı olarak betimlemek amaca kaliteli işler için son derece önemli.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Tabii değişir. Filmler 3 ya da 4 gün sürebiliyor. Filmin uzunluğuna, konusuna, filmde ne kadar diyalog olduğuna ve sizin hızınıza göre değişir. Bazen 1,5 günde de bir film bitirebilirsiniz, bazen 4 günü bulur.

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Dönem filmleri gibi yabancı olduğunuz kültürler, coğrafyalar, tarihsel unsurlar zorlayıcı olabiliyor. Ara ara internetten araştırma yapmanız gerekiyor. Net olmayan filmler ya da siyah beyaz filmler de renkleri vermek ve detaylı anlatmak açısından dezavantajlı oluyor.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Zorlandığımda SEBEDER Koordinatörlerinden bu işle ilgilenen yetkili kişiye ve bazı durumlarda son kontrolcülerimize danışıyorum.

**Appendix 5**: (Interview with the Describer B of SEBEDER, Date: 06.08.2019)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

İktisat

2. Mesleğiniz nedir?

Sesli betimleme metin yazarı

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2014

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Yönetim kurulundan bir arkadaşımın vasıtasıyla, denemeye tabi tutularak

5. Sesli Betimleme Derneği'ne neden katıldınız?

Bu işi sosyal sorumluluk olarak görüp, görme engellilere fayda sağlamak için hem de edebiyata karşı ilgim olduğu için

6. Metin yazarı olma süreciniz nasıl oldu?

Üç deneme filmi yazıp yetenekli görüldüm, sonrasında eski metin yazarlarının metinlerini takip ederek ve kitaplar okuyarak kendimi daha fazla geliştirdim. Sonrasında işin duayeninden eğitim ve karşılığında sesli betimleme metin yazarı sertifikası aldım.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Hayır

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

Gördüklerini iyi algılamalı. Yorumdan kaçınmalı. Yeterli süreyi en önemli ayrıntılarla kullanabilmeli. Hedef kitleye, ilgili görselleri doğru aktarmalı, araştırmacı olmalı.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Tüm algıları açık, en ufak ayrıntıyı kaçırmayan, betimlemelerimizi takip edip olumlu ve olumsuz eleştirileriyle bize yol gösteren, bizi destekleyen yol arkadaşlarımız.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Evet

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Evet, daima… Son kontrolcü iş arkadaşlarımız görme engelli. SEBEDER aracılığıyla devamlı iletişim halindeyiz.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

Sinema filmleri, diziler, belgeseller, çizgi filmler, afişler, dergiler, ilgili fotoğraflar, yarışmalar olmak üzere 1500 civarı.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Severek yazdığım için tercihim, korku ve komedi filmleri. Tercih etmediğim, bilim kurgu ve aksiyon.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Evet, fazlasıyla.

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Daha kolay anlayabilmeleri için, çocuklara yönelik olanlar da daha kısa cümleler kurmak, daha sevimli bir dille anlatmak.

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

Hayır, yok.

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Filmlerde izliyorum, hatta muhakkak izliyorum. Dizilerde sadece ilk bölümü izliyorum.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Eğer metnini yazacağım diziyse, sadece izliyorum. Filmse, sadece izlemekle kalmayıp araştırıyorum. Filmle ilgili yorumlara, eleştirilere göz atıyorum. Sonrasında, video betimleme programımızla veya vlc ve word dosyası kullanarak yazmaya başlıyorum. Betimleme metninin, film sesinin üzerine gelmemesi için uygun tıme codları aşmadan, en önemli ayrıntıları yazıyorum. En önemli ayrıntılarsa, öncelikle duygular, yönetmenin özellikle aktarmak istediği görsellerin betimlenmesi, mekânlar...

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Öncelikle dizi veya filmle ilgili bir whatsapp grubu oluşturuyoruz. Orada kendi bölümümüzde ismi çıkan ve çıkmayan karakterlerin, mekânların bilgisini veriyoruz. Ortak bir dil kullanıp devamlılık uyumunu sağlamak adına karakteri çıkmayan isimlere nasıl hitap ettiğimizi paylaşıyoruz. Aynı durum mekânlar ve bazı objeler içinde geçerli. Ayrıca diğer arkadaşlarımızın yaptığı bölümleri izleyerek...

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Film sesinin başlama ve bitiş arasında ki time code boşluğu uygun olduğu müddetçe kesinlikle önemli.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Materyalin türüne göre değişiyor. Diziler her zaman filmlere göre daha kısa sürede betimleniyor. Ayrıca, ikisi içinde geçerli olmak üzere, filmde ki sahnelere göre değişiyor. Sessiz yerler çoksa, yazmak için daha fazla vakit harcıyorum. Sahneleri hızlı akan filmler, aksiyon-fantastik-bilim kurgu vb. filmler

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Çok hızlı bir tempoda akan sahneler. Örneğin aksiyon filmlerinde sahneler çok hızlı akıyor. Yazılan metindeki seslendirme ile görsel arasındaki süre arasında uyum sağlamak sıkıntı oluyor. Çünkü iki saniyede akan bir görseli anlatmak için bazen en az on saniyeye ihtiyaç duyuluyor. Zorlandığım diğer nokta, çoğu zaman ilgili materyallerde ki objelere yabancı oluyorum. Bunun için de uzun süre araştırma yapmam gerekebiliyor.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Önce kafamı dağıtmak için ara veriyorum. Başka bir uğraşla ilgileniyorum. Gerek gördüğümde diğer metin yazarı arkadaşlarımla fikir alışverişi yapıyorum.

**Appendix 6** : (Interview with the Describer C of SEBEDER, Date: 25.08.2019)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Türk Dili ve Edebiyatı.

2. Mesleğiniz nedir?

Öğretmenlik.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2015 yılının sonlarında.

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Emine Kolivar ile tanışıyordum, yaptığı işi biliyordum ama mesleki yoğunluğum nedeniyle daha önce ilgilenememiştim. Yarı zamanlı çalışmaya geçtiğim bir dönemde hem merak ettiğim için hem de ek gelir getirici bir faaliyet olarak sesli betimlemeyle ilgilenmeye başladım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Başta eşit ve erişilebilir bir dünyanın gerekliliğine her alanda inandığım için, daha sonra edebiyatla ilgili olduğumdan dolayı betimlemenin bu türünü merak ettiğim için.

6. Metin yazarı olma süreciniz nasıl oldu?

Beş deneme filminin Emine Kolivar'la beraber kontrolünden sonra.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Şu anda tam zamanlı olarak özel bir okulda öğretmenlik yaptığım için betimlemeye vakit ayıramıyorum.

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

İşini dikkatli, özenli ve titiz bir şekilde yapmalı. Son kontrolcülerin yorumlarını dikkate almalı, (mümkün olduğu kadar) tarafsız bir göz olmaya çalışmalı, dilini geliştirmek için betimleme yapmadığı zamanlarda da egzersiz yapmalı, iyi bir benzetmenin nasıl kurulabileceğine dair çalışmalar... Kitap okumalı, film izlemeli, sözcük dağarcığını geliştirmeye çalışmalı.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Görsel materyallere erişimlerinde görenlerle eşitlik sağlamaya çalıştığımız her kesimden görme engelli birey.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Hayır. (Dernek aracılığıyla tanıştığım kişiler var.)

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Şu anda bir iletişimim yok.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

On filmin yazarlığını yaptım. Dört filmden oluşan Indiana Jones serisi dışında genellikle dram türünde filmler.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Aksiyon filmlerini betimlemeyi sevmiyor(d)um.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Hayır.

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

-

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

-

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Evet.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Filmi baştan izlerim. Sırrı filmin ortalarında veya sonunda ortaya çıktığı halde gözden kaçırmamam gereken, bununla ilgili olarak başlara özellikle yerleştirilmiş bir motif varsa onları not alırım. Filmin geneli üzerinden karakterin ismi söylenene kadar onu nasıl adlandıracağıma ve betimleme üslubuna dair düşünürüm. Yazmaya başlarım. Çok yavaş çalıştığım için çabuk sıkılırım, sık sık kalkarım. Ne yaptığımı unutmamak için bol bol not alırım. Betimleme bitince metni baştan sona yazım-noktalama ve anlatım açısından kontrol ederim.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Böyle bir çalışmam olmadı.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Evet.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Bir filmi en yoğun olarak başına oturduğum günlerde (sabahtan akşama kadar çalışarak) bir hafta-on günde bitirebiliyordum.

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

* Diyalogların çok olduğu filmlerde yer olmadığı için ayrıntıları verememek.

* İlk başlarda zamanlar konusunda zorlanıyordum. Örneğin "geldi" yerine "geliyor" yazıyordum. Halbuki seslendirmen onu okuyana kadar kişi gelmiş olacağı için fiillerin zamanlarında hatalarım oluyordu.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Kesinlikle verilmesi gereken ayrıntıları not alarak uygun boşluklara yedirmeye çalışıyordum. Ancak bu da metinsel akışkanlığı bozma tehlikesi içeriyordu. Bir denge bulmaya çabalıyordum.

**Appendix 7:** (Interview with the Describer D of SEBEDER, Date: 09.02.2020)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Ege Üniversitesi Türk Dili ee Edebiyatı

2. Mesleğiniz nedir?

Öğretmen

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2013

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Bir arkadaşım metin yazarı arandığını söyledi

5. Sesli Betimleme Derneği'ne neden katıldınız?

Anlamlı bir iş yaptığımızı düşünüyorum.

6. Metin yazarı olma süreciniz nasıl oldu?

Eğitim sürecinden sonra önce dernek filmleri betimledim sonra kanal ve dijital platformlar için metin yazdım.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Evet

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

En önemlisi yönetmenin söylemek istediğinin ulaşmasını sağlayacak detayları kaçırmamak, sonra nesnellik, üçüncü olarak üslubun temiz olması.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Meraklı

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Arkadaşlarım var

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Dernek aracılığıyla iletişimdeyim.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

200 civarında film

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Uzun susmaların, bakışmaların olduğu temposu düşük filmler zorluyor.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Evet

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Bir çocuğun algı ve bilgi dünyasına uygun kelimeler seçilmeli.

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

En zorlardan biri. Onlar gibi düşünmeli, o yaşın üslubunu yakalamalıyız.

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Kesinlikle

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Filmi izlerim, betimleme metnini yazarım, kontrolden dönen yerler varsa düzeltirim, metnimi arşive yüklerim.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Whatsapp grubundan film hakkında birbirimizi bilgilendiriyoruz. Örneğin filme yeni giren biri varsa grupta fotoğrafı paylaşıp bilgi veriyoruz. Zaten diğer yazar arkadaş da izlediği için eksik bir yer kalmıyor.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Yer varsa maksimum ayrıntı verilmeli.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

2 gün ila 1 hafta

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Saatte 3-7 dakikalık bölümleri betimliyorum. Eğer acil bir işse yetiştirme zorunluluğu stres oluşturuyor. Ayrıca boyun kaslarım ve gözlerim yoruluyor.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Metin yazımı yardımla yapılacak bir iş değil maalesef. Zorlukları kendim aşmak zorundayım. Dayanıklı olmaya çalışıyorum.

**Appendix 8:** (Interview with the Describer E of SEBEDER, Date: 14.02.2020)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Kamu yönetimi

2. Mesleğiniz nedir?

İdareci

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2016

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Getem'e gönüllü okuyucu olarak başvurdum. Yazarlık teklifi aldım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Yakın çevremde olan engelli dostlarımın yaşadıkları engellere tanıklık etmem, beni harekete geçirdi.

6. Metin yazarı olma süreciniz nasıl oldu?

Altı ay kadar bir süre betimleme yazarlığı konusunda eğitim aldım. Deneme çalışmalar yaptım.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Evet

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

Öncelikle kesinlikle tarafsız ve duygusuz bakmayı bilmeli.

Dikkatli olmalı, her türlü detayı görmeli ve aktarmalı. Ne gördüğünü net olarak ifade etmeli, ağdalı cümleler ve yorumlardan kaçınmalı.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Farklı yaş gruplarında, farklı eğitim düzeylerinde ve farklı ilgi alanlarında geniş sayılabilecek bir kitle.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Var

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Yakın dostlarımla sıklıkla görüşüyorum. Yazar kimliğimle beni tanıyan engelli bireylerle sosyal medya üzerinden iletişim kuruyorum.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

Tam olarak sayısını bilmiyorum. 120 civarında film yaptığımı tahmin ediyorum. Korku filmi hariç tüm türlerde film çalışmam oldu.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Korku filmi

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Birkaç kez yaptım

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Çocuklara yönelik yapılan çalışmalarda kullanılan dilin biraz daha onların anlayabileceği basit kelimeler ve ilgisini çekebilecek sempatik tanımlar tercih edilmeli.

Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

Bir üstteki sorunun cevabıyla aynı…

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

İzlemiyorum.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Öncelikle filmin konusunu ve filmle ilgili fragmanları izliyorum. Eğer özel bir konuyu işliyorsa o konuyla ilgili biraz bilgi ediniyorum. Belli bir dönem savaşı, yaşanan bir olay vb.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Bir whatsapp grubu oluşturuyoruz. İlk bölümden itibaren karakterler, mekânlar, nesneler vb. görselleriyle ve tanımlarıyla grupta paylaşılıyor. Bir hitap ya da bir tanım koymamız gereken durumlarda ortak karar alınıyor.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Gördüğümüz şeyde ayrıntı varsa metinde de ayrıntı vardır. Benim için önemli olmasının yada olmamasının yazımla bir ilgisi yok.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Filmin akışına göre değişiyor. Diyaloğu az filmlerde metin yazımı daha uzun sürer.

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Çok uzun ama durağan sahneler olabiliyor. Artık anlatacak çok bir şey yoktur. Ama uzun süreli sessizlik görmeyen izleyicimizde ne oluyor merak duygusunu veriyor. Tamamen olmasa da o boşlukları doldurmak kimi zaman yorucu oluyor.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Derin bir nefes alıyorum, ara veriyorum. Betimlemesinde zorlandığı karmaşık bir görsel varsa başka yazar arkadaşlarıma danışabiliyorum.

**Appendix 9:** (Interview with the Describer F of SEBEDER, Date: 06.10.2020)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Ben Hacettepe Üniversitesi, İşletme Bölümünden mezunum. 1990 mezunuyum.

2. Mesleğiniz nedir?

Yöneticiyim şu anda.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2010 yılında, kurucu üye olarak yer aldım.

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Derneğin kurucuları arasındayım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Ben aslında bir sivil toplum örgütü yöneticisiyim. Bundan önceki birçok alanda yine engellilerle ilgili faaliyet gösteren kurum ve kuruluşlarda, federasyonlarda görev aldım. Çok uzun süredir engellilerle ilgili çalışmalar yapıyordum. Bir de ben sporcu bir geçmişe sahibim. Antrenörlüğüm, zihinsel engelli eğitimciliğiyim, uluslararası hakemliğim var. Jimnastikçiyim. Ritmik jimnastik üzerine eğitim aldım. Tüm bu platformlarda federasyonlarda, zihinsel engelliler, İşitme Engelliler Spor Federasyonu'nunda alanda danışmanlık yaptım. Bu süreçte edindiğim bilgilerle, SEBEDER ne zaman sivil toplum örgütü olmaya karar verdiğinde ben de bu bilgilerimi, birikimimi buraya yansıttım.

6. Metin yazarı olma süreciniz nasıl oldu?

Bir yönetici olarak sisteme girdiğinizde içinde bulunduğunuz kurumun nasıl çalıştığını irdelemelisiniz. Doğal olarak da, ben metin yazarlığını aslında ilk önce bu süreçteki "nasıl çalışılır?"ı bilmek niyetiyle başladım. İlk denememde çok zevk aldım ve başarılı olduğumda kontrolörler söyledikten sonra bunun ikinci bir meslek gibi yöneticiliğin yanında sürdürebileceğim bir olgu olduğunun farkına vardım ve böylece yürüdü gitti.

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Evet, metin yazarlığı mesleğime çevirmen olarak devam ediyorum.

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

Filmin içine gireceksiniz. Şöyle söyleyeyim, yaklaşık on yıldır metin yazıyorum. Türkiye'deki ilk metin yazarlarından biriyim. Diziyi her hafta yaptığınızda bir doygunluk oluyor. Pek çok şeye hâkim oluyorsunuz ve eliniz hızlanıyor. Ama eğer bir film yapıyorsanız baştan itibaren filmle birlikte bir şeyleri not alarak, bir şeyleri araştırarak, durup tekrar başa dönerek, her kareyi belki on defa izleyerek yapmanız gereken bir metin yazarlığı var. O yüzden de bunu çok içselleştirmezseniz, çok kolay yapılabilir bir olay değil. O yüzden de içselleştirmeyi başarabilen, kelime haznesi geniş, entelektüel farkındalığı olan, aradığı şeyi nerede bulması gerektiğini bilen kişi güzel bir metin yazarı olur.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Benden tek farklarının görme yetilerinin kısıtlı olması. Onun dışında her şekilde eşitiz. Sadece bu kısıtlılığın getirdiği gereklilikle metin yazıyorum.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

İki kuzenimin ileri derecede görme bozuklukları var.

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Evet, birçok platformda görüştüğümüz, yaptığımız işleri değerlendiren bir hedef kitlemiz. Ayrıca, çok fazla görme engelli arkadaşım var.

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

Sayı olarak tam verememem ama herhalde binlerin üzerinde diyebilirim. Bunun içinde her türlü ürün var. Film, dizi, müze, kitap gibi her türlü görsel-işitsel materyaller bu yapılan ürünlerin içinde yer alıyor.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Komedi filmi hiç sevmiyorum. Korku da sevmiyorum. Benim derdim aslında tam da korku değil ama biraz gerilim, biraz polisiye, *Kuzuların Sessizliği* gibi mesela. Kandan korkmam, cesetlerden ürken bir insan değilim. Çok rahat anlatabilirim. Ama tercihim yok. Önümüze ne gelirse betimlerim.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Evet

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Yetişkine hazırladığınız gibi hazırlayamıyorsunuz. Çocuğu çocuk gözüyle görmeniz gerekiyor. Onun yaşıtları gören çocuklardan ne kadar farklı olarak kelimelere vakıf olduğunu ya da oradaki betimlediğiniz şeyin kısa aralıklarla çok daha fazla ses kirliliği yapmadan, çocuğu yormadan, çocuğun film üzerindeki diğer bir sesi algılamasını sağlayacak şekilde küçük, kısa cümleler, özneli yüklemli tam cümleler hatta tekrarlanabilir cümlelerle betimleme yapılması gerektiğinin kanısındayım.

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

Var. Kendinizi kaptırıp yetişkine yapar gibi devam ettikten sonra geri dönüp kontrol etmeniz gerekiyor. Görme engelli bir çocuğun yaşıtlarıyla algıladığı tarzda bakmanız gerekiyor. Cümleyi bilip bilmediğini, yapılan eylemi değil de, eylemde kullanılan nesneleri bilip bilmediğini ya da çizgi filmde doğal akışında bozmadan, fazla kelimeler üretmeden ona anlatabilmenizin varlığına dikkat etmeniz gerekiyor. Bu da çok kelimeler kullandığımız yetişkinlere yönelik filmlerden tabii ki biraz farklı.

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Evet, kesinlikle, yaptığım dizi bile olsa baştan sona bir kez izliyorum. Filmi baştan sona bir kez izliyorum. Hatta notlarımı alıyorum.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Önce rahat bir yazma ortamı oluşturuyorum. Betimleme programında belirli periyotlarla çalışıyorum. Belirli saatlerde kalkıp beynimi dinlendirerek metin yazmaya devam ediyorum. Dizi ise farklı ilerliyor. O devam ettikçe çok daha hızlı ilerleyebiliyorsunuz. Ama bir filmse başlangıcı oldukça yavaş gider. İlk 15-20 dakikasını bir iki günde yazarsınız ama daha sonra hızlanırsınız filme hâkimiyetiniz geldikten sonra çünkü karakterler oturmuştur. Artık siz filmi anlatmaya başlarsınız. İlk aşama kesinlikle karakter ve mekân oturtmasıyla geçer. Bunu da doğru zamanda, doğru yerde verebilmeniz için belki her kareyi on defa izleyip an kollarsınız. Elimde mutlaka defter kalemim vardır. Sürekli notlar alırım.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Birkaç tane oldu. Onda da sürekli telefon veya whatsapp'ta haberleşerek birbirimize notlar göndererek, filmi baştan sona birbirimize anlatarak, paylaşımlar yaparak ilerledim. Onun dışında çoklu dizilere girmiyorum. Benim kendi prensibim. Ben yazdığım işi kendi başıma yapıyorum. Ekip çalışmasına çok giremiyorum fakat olursa da, aynı biraz önce dediğim gibi toplu şekilde görüşerek yapılır.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Evet, ben ayrıntı vermeyi çok seven bir insanım. Nedense elimi azaltamıyorum bir türlü. Sürekli bir ayrıntı vermek, görüntüden bir şey yakalamak isterim. Aynı görüntü üzerinde farklı yerlere bakarım. Filmde ya da görüntüde aynı şey varsa, aynı şeyi yazmamayı tercih ederim. Orada arka tarafta gözüme bir şey takılmıştır. Sürekli bir ayrıntı veririm.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Diziler 48 saatte teslim ettiğimiz için bir oturuyoruz, hiç kalkmadan neredeyse 18 saatte yazıp çıkıyoruz. Ama benim için film yazımı 4 ya da 5 gün sürmeli. Onun altı eksik bıraktığım anlamına gelir. Hiçbir zaman filmin çok hızlı yazılmasından taraftar değilim. Film dediğiniz şey içselleştirdiğiniz bir olgudur. Filmin tüm detaylarını başka türlü veremezsiniz.

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Karakter, mekân oturtmaları ya da küçük ipuçlarını yakalarken zorlanırım.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Metin yazarı mutlaka çalıştığı ürün üzerinde bir araştırma yapmalı.

**Appendix 10:** (Interview with the Describer G of SEBEDER, Date: 07.01.2021)

METİN YAZARLIĞI İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Tarih

2. Mesleğiniz nedir?

Tarih projelerinde çalıştım. Sebeder'in kurucularındanım. Artık sadece Sebeder'de yöneticilik, metin yazarlığı, seslendirme, metin yazarlığı eğitimi veriyorum.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

Boğaziçi Üniversitesi'nde sesli betimlemeyi Türkiye'ye ilk getiren gruptanım. En başından beri içindeyim.

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Kurucularındanım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Çalışmaların daha profesyonel bir yapıya kavuşması gerekiyordu.

6. Metin yazarı olma süreciniz nasıl oldu?

-

7. Metin yazarlığı yaparken mesleğinize de devam ediyor musunuz?

Evet.

8. Sizce sesli betimleme sürecinde iyi bir metin yazarı nasıl olmalı? Nelere dikkat etmeli?

Metin yazarının mutlaka kendini sürekli güncel tutması gerekiyor. Genel kültürü geniş, öğrenmeye açık, meraklı, sorgulayan, film izlemeyi ve seven, kültürel öğelere hâkim, okumayı seven birisi olması gerekiyor.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Aslında gören kitleden farklı değil. Bazısı meraklı, bazısı değil, bazısı eğitimli, bazısı değil, bazısı ilgili bazısı değil, bazısı sanat filmi seviyor bazısı vizyon filmi. Kişileri tek bir potada eritmeyi sevmiyorum.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Hayır yok. Arkadaş çevremde var.

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Sürekli iletişimdeyim, telefon, mail, etkinlikler.…

BÖLÜM 3: METİN YAZIMIYLA İLGİLİ SORULAR

Metin Yazımıyla İlgili Genel Sorular

1. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin metin yazarlığını yaptınız?

Korku türü haricinde her türde betimle metni hazırladım. Korku türünü sevmediğim için yazmıyorum. Sayısını hatırlamam imkânsız ama bin materyalin üzerinde olduğunu düşünüyorum.

2. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Korku dışındaki tüm türleri yazarım. Korku tercih etmiyorum.

3. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da betimlemelerini yapıyor musunuz?

Evet

4. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında ne gibi farklar var?

Betimleme metninin materyalin diliyle uyumlu olması gerekir. Çocuk için üretilen içerik de de diğer materyallerde olduğu gibi ürünün ne amaçla hazırlandığı göz önünde bulundurulmalıdır. Eğitim- eğlence- yarışma- oyun vs. Bunların hepsi için materyalin diliyle uyumlu bir metin oluşturulmalıdır.

5. Çocuklara yönelik betimleme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu betimlemelerde siz nelere dikkat ediyorsunuz?

Her betimleme kendine göre zordur. Çocuklara yönelik betimlemeler pedagojik yaklaşım ve yaş gruplarına göre anlatımlar gerektirdiği için ayrı bir kategoride değerlendirilebilir. Anlatımda kullanılacak kelimeleri çocukların tanımaları, nesneleri bilmeleri gerektiği için ayrıca üzerinde düşünülmesi gereken bir türdür.

Metin Yazım Süreciyle İlgili Sorular

1. Metinleri yazmadan önce dizinin ilgili bölümünü veya o filmi baştan sona izliyor musunuz?

Hayır, dizilerde izlemem. Dönem filmlerinde izlemeyi tercih ederim.

2. Metnini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Metnin yazımına başlayıp bitirene kadar olan süreci anlatabilir misiniz?

Dizilerde önceden senaryo geldiyse mutlaka önümde açık durur. Başlar ve bitiririm. Sinema filmlerinde mutlaka öncesinde film üzerine okuma yaparım, yönetmeni kimdir, filmin yapım yılı nedir, ödül almış mı, sembolik anlatımlar var mı, mesajı var mı gibi sorulara cevap bularak başlarım. Özellikle sanat filmleri için bunlar önemlidir.

3. Birden fazla kişinin metin yazarlığı yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Sinema filmlerinde bunu neredeyse hiç yapmayız. Bir sinema filmini sadece bir kişi yazar. Serinin farklı bölümlerini nadiren başka kişiler yapar. O zaman da mutlaka önceki filmin metni önünde durur, bu şekilde dil bütünlüğü sağlarız. Aynı zamanda filmin kontrolcüsünün de bir önceki filmin kontrolcüsü olmasını tercih ederiz. …diziler de aslında çok tercih etmiyoruz, metin yazarı ve sesçi nadiren değişir. Bu durumda yazarlar mutlaka çok sıkı irtibat halinde olur, aralarında yazışırlar. Bir objeye biri sandık diğeri kutu diyemez mesela.

4. Metinlerin yoğun (ayrıntılı) olması sizin için önemli mi?

Her zaman değil. Bazen akıştaki müzik, nefes sesleri, bağrışlar daha önemli olabiliyor. Oralarda gereksiz ayrıntı yerine yazarın susması daha iyi olur. İyi bir yazar ne yazacağını bildiği gibi nerede susacağını da bilmelidir.

5. Metinlerin yazımı ne kadar sürüyor? Materyalin türüne göre (dizi, film vs.) değişiyor mu?

Türüne göre değişir. Diziler tekrar eden mekân, kıyafet detayları nedeniyle daha hızlı yazılırken sinema filmleri her zaman daha zordur. Ama tabii türünün ne olduğu da önemlidir. Örneğin diriliş gibi bir dizi, romantik komedi bir sinema filminden tabii ki daha zordur.

6. Metinleri yazarken zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Sığmayan aksiyon sahneleri, net görünmeyen karanlık sahneler, dans sahneleri, dövüş sahneleri.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Sahneyi baştan sona izleyip bütünü kavrıyor, sonra programda yavaşlatarak dikkatle saniye saniye ilerleterek yazıyorum.

**Appendix 11:** (Interview with the Voice Talent A of SEBEDER, Date: 01.08.2019)

SESLENDİRME İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Disability studies/ Social Work for Immigrants & Refugees

2. Mesleğiniz nedir?

Gazeteci/ Radyo programcısı

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2013

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Sebeder kurucularından ve yönetim kurulundan davetle

5. Sesli Betimleme Derneği'ne neden katıldınız?

Engellenenler için sosyal değişime katkıda bulunmak amacıyla

6. Sesli Betimleme Derneği çatısı altında seslendirme yapma süreciniz nasıl oldu?

Alanda profesyonel olduğum için kısa bir deneme çekimi ve geri bildirimin ardından hemen ekibe katildim.

7. Seslendirme yaparken mesleğinize de devam ediyor musunuz?

Evet

8. Sizce sesli betimleme sürecinde iyi bir seslendirme ortaya koyabilmek için nelere dikkat etmeli?

Metinler artikülasyonu bozmadan okunmalı, hedeflenen duygu doğru vurgu ve tonlamalarla aktarılmalı. Kaliteli ekipman kullanılmalı, kullanılan sofware ve hardware hakimiyeti iyi olmalı, stüdyo ortamı yoksa kayıt yapılan ortam standart olmalı. Genel olaraksa ses sağlığına dikkat edilmeli ve pratik yapılmalı.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Yurtdışında yaşadığım için bahse konu hedef kitlesini tanımıyorum fakat sosyal medyadan benimle iletişime geçmek isteyenleri baz aldığımda genellikle gençler olduğunu düşünüyorum.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Evet

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Sebeder aracılığıyla geri bildirimleri alıyorum.

BÖLÜM 3: SESLENDİRMEYLE İLGİLİ SORULAR

Seslendirmeyle İlgili Genel Sorular

1. Seslendirmeyi SEBEDER'e ait bit stüdyoda mı yapıyorsunuz? Cevabınız evet ise, bu özel bir stüdyo mu?

Kendi stüdyomda çalışıyorum.

2. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin seslendirmesini yaptınız?

Sayısını net olarak hatırlamıyorum. Dram, macera, komedi, korku, animasyon, polisiye, bilim kurgu, LGBTQ+, savaş, biyografi

3. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Dram, klasikler tercihlerim. Korku ve gerilim filmlerini tercih etmiyorum. Dizilerde ise seslendirmede kolaylık yaşanıyor.

4. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da seslendirmesini yapıyor musunuz?

Evet

5. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında seslendirme açısından ne gibi farklar var?

Filmin doğası gereği oluşan farklar dışında çocuklar için seslendirme yapmanın farklı olduğunu düşünmüyorum.

6. Çocuklara yönelik seslendirme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu seslendirmelerde siz nelere dikkat ediyorsunuz?

Tonlamama ve duygu geçişlerine dikkat ediyorum.

Seslendirme Süreciyle İlgili Sorular

1. Seslendirmeden önce nasıl bir hazırlık yapıyorsunuz? Betimleme metnini okuyor musunuz?

Evet, metni okuyorum

2. Seslendirmesini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Seslendirme ve kayıt sürecini anlatabilir misiniz?

Stüdyoya girmek için mümkün olduğunca metnin tamamını tek seferde seslendirebileceğim bir zaman dilimini yakalamaya özen gösteriyorum. Olası bir tuş sesinin kayda yansımaması için metni touchscreen bir cihazdan okumayı tercih ediyorum. Seslendirme yaparken mümkün olduğunca vücut dili kullanmadan, mikrofona ayni mesafe kalıyorum. Seslendirmeyi yaptıktan sonra montajda rahatsızlık verebilecek büyük ses aralıkları veya öksürük gibi dalgaları temizliyorum. Kaydı mp3 formatta ftp dosyasına yüklüyorum ve ekip arkadaşlarımı bilgilendiriyorum.

3. Birden fazla kişinin seslendirme yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Altyazı ve dublaj gibi çalışmalarda isimlerin telaffuz edilmesinde mutabık olabilmek için ilk kaydı dinliyorum.

4. Okuma hızınıza göre metinlerde düzeltme yaptığınız oluyor mu?

Çok nadiren oluyor. Metinde yaptığım düzeltmeler kelime tekrarı gibi hatalar ya da cümle düşüklükleri oluyor.

5. Kullanmak istemeyeceğiniz veya telaffuz edemeyeceğinizi düşündüğünüzden ötürü metin üzerinde değişiklik yapıyor musunuz?

Hayır. Gerekirse kaydı durdurup doğru telaffuz edene kadar çalışıyorum

6. Seslendirmede zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Günlük yaşamımla tamamen zıtlık teşkil ettiği için özellikle altyazı seslendirmelerindeki küfürleri seslendirirken utanıyorum. Müstehcen sahneler gibi kritik regülasyon gerektiren betimlemelerde ise hedef kitlenin ne kadar geniş bir yelpazeye yayıldığını bildiğim için tereddüt ediyorum.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

Etik sınırlar içinde profesyonel bir çalışma sergilemeye gayret ediyorum.

**Appendix 12:** (Interview with the Voice Talent B of SEBEDER, Date: 19.10.2020)

SESLENDİRME İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Ben Hacettepe Üniversitesi, İşletme Bölümünden mezunum. 1990 mezunuyum.

2. Mesleğiniz nedir?

Yöneticiyim şu anda.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2010 yılında, kurucu üye olarak yer aldım.

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Derneğin kurucuları arasındayım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Ben aslında bir sivil toplum örgütü yöneticisiyim. Bundan önceki birçok alanda yine engellilerle ilgili faaliyet gösteren kurum ve kuruluşlarda, federasyonlarda görev aldım. Çok uzun süredir engellilerle ilgili çalışmalar yapıyordum. Bir de ben sporcu bir geçmişe sahibim. Antrenörlüğüm, zihinsel engelli eğitimciliğiyim, uluslararası hakemliğim var. Jimnastikçiyim. Ritmik jimnastik üzerine eğitim aldım. Tüm bu platformlarda federasyonlarda, zihinsel engelliler, İşitme Engelliler Spor Federasyonu'nunda alanda danışmanlık yaptım. Bu süreçte edindiğim bilgilerle, SEBEDER ne zaman sivil toplum örgütü olmaya karar verdiğinde ben de bu bilgilerimi, birikimimi buraya yansıttım.

6. Sesli Betimleme Derneği çatısı altında seslendirme yapma süreciniz nasıl oldu?

İlk başta yaptığım ürünlerin birkaç tanesini seslendirmedim. Daha sonra küçücük bir stüdyo kurduk, tek bir masa ve sandalyeden oluşan, etrafı bir ahşap kutu, içi yumurta süngeriyle kaplı olan bir mekânda başladı seslendirme sürecim. Arkamda avukatımız dinleyerek, "burayı düzelt, şurayı düzelt" dediği, tamamıyla çok çok acemi bir seslendirme sürecim oldu. İlk başlarda bu işi yapamayıp vazgeçtiğim oldu, kendi

sesimi beğenmediğim çok oldu çünkü hiçbir seslendirme tecrübem yoktu. Bu süreç içinde tamamıyla alaylıdan bu işi öğrenerek gittim. Daha sonra kendi dizilerimi seslendirmeye başladığımda bu bir tecrübe edinme süreci oldu. Bazı işler benim sesime iyi gittiğinde, kendim de dinlediğimde "bunu böyle yapsaydım" dediğim bir analiz döneminden sonra bunu bir meslek olarak sürdürmeye devam ettim.

7. Seslendirme yaparken mesleğinize de devam ediyor musunuz?

Zaten SEBEDER çatısı altındayım.

8. Sizce sesli betimleme sürecinde iyi bir seslendirme ortaya koyabilmek için nelere dikkat etmeli?

Kayıt esnasında kendi sesimi duyarak ses tonumu değiştirmekle ilgili süreci yakaladığım andan itibaren de doğru seslendirmeyi yakalamaya başladım. Bir kere okuduğunuz metne odaklanmalısınız. Kendi sesinizi duymalısınız. Diyaframdan sesinizin çıktığına emin olmalısınız. Ses tınınızı kendi kendinize ayarlayabilmelisiniz. Kendi tecrübelerim bunlar…

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Benden tek farklarının görme yetilerinin kısıtlı olması. Onun dışında her şekilde eşitiz. Sadece bu kısıtlılığın getirdiği gereklilikle metin yazıyorum.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

İki kuzenimin ileri derecede görme bozuklukları var.

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Evet, birçok platformda görüştüğümüz, yaptığımız işleri değerlendiren bir hedef kitlemiz. Ayrıca, çok fazla görme engelli arkadaşım var.

BÖLÜM 3: SESLENDİRMEYLE İLGİLİ SORULAR

Seslendirmeyle İlgili Genel Sorular

1. Seslendirmeyi SEBEDER'e ait bir stüdyoda mı yapıyorsunuz? Cevabınız evet ise, bu özel bir stüdyo mu?

İlk yıllarda öyleydi. Daha sonra evde seslendirme yapmaya başladık. Mikrofonlarımız için izolasyon olması gerekiyordu. Bulunduğum oda, perdeler gibi izolasyonla sesi daha da yalıtarak seslendirme yapmayı deniyordum. Daha sonra mikrofonum çok daha profesyonel hale geldi. Sesleri ayırt edebilen bir mikrofonum olduktan sonra da ben her mekânda seslendirme yapabilirim. Kulaklığımla yankılanmayı sesimle deneyerek, ses ayarımı yaparak hissettiğimde bunun kullanılabilir bir ses olduğuna karar verip devam edebiliyorum. O yüzden şimdi artık bir stüdyo ortamına ihtiyacım yok. Sadece mikrofonum, kulaklığım ve odanın akustiğini hesaplıyor olmam benim için yeterli.

2. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin seslendirmesini yaptınız?

Metin bölümünde dediğim gibi binlerin üzerinde… Dizilerim rahatlıkla 500'ü, 700'ü bulmuştur. Yüzün üstünde de filmim vardır. Hepsini genelde kendim seslendirdim. Kendi ürünlerimi kendim seslendiriyorum.

3. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Benim sesim korku, gerilim veya aksiyon filmine gitmiyor. Bu kesin. Bunu izleyiciler de tercih etmiyor. Görme engelli arkadaşlarım da, "sen bunu okuma" diyerek bana zaten kendi ses tonuma uymayan filmler için bilgi verirler. O yüzden ben komedi filmleri, çocuk filmleri ya da romantik komediler benim sesimin rengine daha uygun olan türlerdir. Ben de buna istinaden bunu tercih ederim. Gerilimde de biraz daha tok bir ses çıkışı sağlamaya çalışıyorum. O bunu tolere ediyor ama yumuşatılmış bir sesim var. O yüzden çok da farklı böyle *Testere* gibi bir filmi benden dinlemek istemezsiniz.

4. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da seslendirmesini yapıyor musunuz?

Evet, neredeyse hepsini ben yapıyorum.

5. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında seslendirme açısından ne gibi farklar var?

Çok fark var. Bu tokluk dediğim gibi sert, dik, nötr bir ses tonunu çocuklar için kullanamıyoruz. Onlara daha yumuşak, daha sakin, ses aralarındaki nefeslerin biraz daha farklı olduğu bir tınıda çocuklarla konuşmak istiyorum. Onları filmin içine sokmak, o havayı vermek istediğimiz için de aslında bir dış sesim ama onlara hikâye anlatan bir abla rolünü üstleniyorum. O yüzden de yetişkinlere okuduğum ses tonundan biraz daha farklı. Daha yumuşak, daha çocuksu bir ses tonuna dönüşüyor.

6. Çocuklara yönelik seslendirme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu seslendirmelerde siz nelere dikkat ediyorsunuz?

Evet, normal konuşma tonundan farklı bir ton kullanıyorsanız, sürekli o tonu tutturmak zor olabiliyor. Ama çocuklara yönelik seslendirme benim favorim.

Seslendirme Süreciyle İlgili Sorular

1. Seslendirmeden önce nasıl bir hazırlık yapıyorsunuz? Betimleme metnini okuyor musunuz?

Metni okuyorum. Okumakta zorlanacağım kelimeler var mı, onlara bakıyorum. Biraz hız ayarını, bana metin yazarının başlangıçta koyduğu “canlı, heyecanlı” dediği noktaları ayarlıyorum.

2. Seslendirmesini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Seslendirme ve kayıt sürecini anlatabilir misiniz?

Başkasının metnini okuyacaksam diziyi veya filmi seyretmeye çalışıyorum. En azından nasıl bir dizi olduğunu, karakter yapısının nasıl olduğunu kesinlikle bilirim. O dizinin fragmanlarını, kısa versiyonlarını, hızlandırılmış bölümlerini kesinlikle izlerim. Bir filmse de filmle ilgili kesinlikle bir bilgi sahibi olurum.

3. Birden fazla kişinin seslendirme yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Birkaç dizi çalışması haricinde ekip çalışmasını ses yönünde yapmadım. Ama çoklu sesler bizim SEBEDER olarak çok tercih etmediğimiz bir çalışma stili o yüzden buna gerek olmuyor.

4. Okuma hızınıza göre metinlerde düzeltme yaptığınız oluyor mu?

Kesinlikle oluyor. “Bunu şuradan kısalım” diye montajcıya ve son kontrolcüye notlar gönderdiğim oluyor.

5. Kullanmak istemeyeceğiniz veya telaffuz edemeyeceğinizi düşündüğünüzden ötürü metin üzerinde değişiklik yapıyor musunuz?

Yapmıyorum, yapamam çünkü bu metin yazarına saygısızlık olur. Telaffuz edemediğim bir kelime olursa da nasıl etmem gerektiğini araştırırım.

6. Seslendirmede zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Metni yarıda kesmişseniz, bir önceki kısımdaki akustiği, ses tonunu yakalamak gibi zorlukları var. Gerilim filmlerini örnek verebilirim.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

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**Appendix 13:** (Interview with the Voice Talent C of SEBEDER, Date: 06.01.2021)

SESLENDİRME İLE İLGİLİ SORULAR

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Tarih

2. Mesleğiniz nedir?

Tarih projelerinde çalıştım. Sebeder'in kurucularındanım. Artık sadece Sebeder'de yöneticilik, metin yazarlığı, seslendirme, metin yazarlığı eğitimi veriyorum.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

Boğaziçi Üniversitesi'nde sesli betimlemeyi Türkiye'ye ilk getiren gruptanım. En başından beri içindeyim.

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Kurucularındanım.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Çalışmaların daha profesyonel bir yapıya kavuşması gerekiyordu.

6. Sesli Betimleme Derneği çatısı altında seslendirme yapma süreciniz nasıl oldu?

En başından beri seslendirme yapıyorum zaten.

7. Seslendirme yaparken mesleğinize de devam ediyor musunuz?

Sadece Sebeder işleriyle ilgileniyorum.

8. Sizce sesli betimleme sürecinde iyi bir seslendirme ortaya koyabilmek için nelere dikkat etmeli?

Filmin duygusunu bilmek ve ona göre seslendirme yapmak ama bunu yaparken çok fazla teatral okumalar yapmamak. Ben kendi adıma duygusu zor filmleri atlayarak da olsa izlemeyi tercih ederim eğer hiç vaktim yoksa en azından internetten film üzerine

birkaç okuma yapar ve fragmanını mutlaka izlerim. Zaten metin yazarları da hangi cümlenin hangi duyguyla okunacağı konusunda bizi yönlendiriyorlar.

BÖLÜM 2: HEDEF KİTLEYLE İLGİLİ SORULAR

1. Görme engelli hedef kitlenizi nasıl tanımlarsınız?

Aslında gören kitleden farklı değil. Bazısı meraklı, bazısı değil, bazısı eğitimli, bazısı değil, bazısı ilgili bazısı değil, bazısı sanat filmi seviyor bazısı vizyon filmi. Kişileri tek bir potada eritmeyi sevmiyorum.

2. Ailenizde veya çevrenizde görme engelli bireyler var mı?

Hayır yok. Arkadaş çevremde var.

3. Görme engelli hedef kitlenizle iletişim kuruyor musunuz? Bu iletişimi kimler veya hangi platformlar aracılığıyla kuruyorsunuz?

Sürekli iletişimdeyim, telefon, mail, etkinlikler…

BÖLÜM 3: SESLENDİRMEYLE İLGİLİ SORULAR

Seslendirmeyle İlgili Genel Sorular

1. Seslendirmeyi SEBEDER'e ait bit stüdyoda mı yapıyorsunuz? Cevabınız evet ise, bu özel bir stüdyo mu?

Evde yapıyorum.

2. Şu ana kadar hangi türlerde ve kaç tane görsel-işitsel materyalin seslendirmesini yaptınız?

Sayısını bilmem imkânsız, gerçekten böyle bir sayım yapmadım ama dizi ve sinema metinlerini toplarsak iki bin parçaya ulaşabilir.

3. Örneğin komedi dizisi veya korku filmi gibi sizin özel olarak tercih ettiğiniz veya etmediğiniz türler var mı?

Korku okumayı sevmiyorum. Onun dışında tür ayırt etmem.

4. Çocuklara yönelik olarak çizgi filmlerin ve animasyonların da seslendirmesini yapıyor musunuz?

Evet yapıyorum.

5. (3. Sorunun cevabı Evet ise) Sizce görme engelli çocuk hedef kitle ile yetişkinlere yönelik materyallerin betimlemeleri arasında seslendirme açısından ne gibi farklar var?

Seslendirmen yazılanı okur. Sesten önce burada bakılması gereken yer metindir. Öncelikle metnin dilinin materyalin diline uygun olması gerekir. Eğitici, masalsı, hikâye anlatan, eğlendiren vs. Hangi türde bir çizgi film için hangi türde bir metin yazıldığına bakarım. Sonrasında da buna göre ses tonu okuma hızımı ayarlarım. Ama tüm bunları söylerken bir kez daha tekrarlamak zorundayım. Betimleme seslendirmesi tiyatro metni okumak gibi bir iş değildir. Hatta anlatım sesinin ayrı durması için özellikle çok teatral okunmaması istenir. Tabii ki çocuk filmini dram filmi gibi okumaktan bahsetmiyorum ama çok fazla da role girmiyoruz.

6. Çocuklara yönelik seslendirme yapmanın sizce zorlukları var mı? Varsa nelerdir? Bu seslendirmelerde siz nelere dikkat ediyorsunuz?

Çocuklara seslendirme yapmaktan önce zor olan o metni hazırlamaktır. Eğer metniniz çocuk diliyle yazıldıysa ve siz profesyonel bir okuyucuysanız zaten bunu bir çocuğa okur gibi okursunuz. Sesinizi biraz sevimli hale getirmeniz, yüzünüzde bir gülümseme le metni okumanız ifadenizi yumuşatacaktır.

Seslendirme Süreciyle İlgili Sorular

1. Seslendirmeden önce nasıl bir hazırlık yapıyorsunuz? Betimleme metnini okuyor musunuz?

Sesimi açıyorum. Metni önceden okumuyorum. Film üzerine araştırma yapıp nasıl bir filme okuma yapacağımı öğreniyorum. Metni önceden çalışmam gerekmiyor çünkü tekrar etme, baştan alma, öksürme gibi seçeneklerim her zaman var. Provayı mikrofon başında alıyorum.

2. Seslendirmesini yazacağınız dizinin bölümü veya film önünüze geldi diyelim. Seslendirme ve kayıt sürecini anlatabilir misiniz?

Metni tablet bilgisayarımdan açıp sürekli okuma yaptığım küçük kabien geçiyorum. Dizi filmse zaten sürekli okuduğum için öncesinde bir araştırma yapmam gerekmiyor.

Filmse mutlaka fragmanını izliyorum. File dair okuyorum. Metin yazarı zaten yazdığı cümlelerin önüne parantez içinde büyük harflerle o cümlenin duygusunu ve film akışını veriyor. Bunlar benim için yönlendirici oluyor.

3. Birden fazla kişinin seslendirme yaptığı dizi veya filmlerde o uyumu nasıl sağlıyorsunuz? Ekip çalışmasını nasıl ayarlıyorsunuz?

Birden fazla kişi seslendirme yapmıyor. Sadece eğer filmde alt yazılar varsa o zaman ikinci bir ses sadece alt yazıları alt yazı okuma tonuyla okuyor. Betimleme seslendirmeni kadınsa alt yazı okuyucu erkek oluyor.

4. Okuma hızınıza göre metinlerde düzeltme yaptığınız oluyor mu?

Aksiyon filmlerinde daha hızlı okuyup dram filmlerinde nispeten daha rahat okuyorum ama genel kural bir saniyeye iki kelime okunmasıdır.

5. Kullanmak istemeyeceğiniz veya telaffuz edemeyeceğinizi düşündüğünüzden ötürü metin üzerinde değişiklik yapıyor musunuz?

Daha iyi vurgulayacağım şekilde yaparım. Ben metin yazarlarının eğitmeni olduğumdan metne de sık müdahale eder, başka şekilde okuyabilirim. Daha sonra kendilerini bu konuda bilgilendiriyorum.

6. Seslendirmede zorlandığınız noktalar nelerdir? Örnek verebilir misiniz?

Aklıma herhangi bir şey gelmiyor.

7. Zorlandığınız noktalarda neler yapıyorsunuz?

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**Appendix 14:** (Interview with the Blind Proofreader A of SEBEDER, Date: 06.08.2019)

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Anadolu üniversitesi çalışma ekonomisi bölümü

2. Mesleğiniz nedir?

Bilgisayar işletmeni

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

2011 yılında

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Olgun bey 2011 yılında bir filmi kontrol etmemi istemişti. O şekilde ilk adımı atmış oldum.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Betimlemeli film izlemenin keyfini tadınca diğer görme engelli bireylerin de bu keyfi yaşamalarını ve gerçekten kimseye bağımlı olmadan film izleme keyfini yaşamalarını istedim

6. Sesli Betimleme Derneği çatısı altında ne zamandan beri kontrolörlük yapıyorsunuz?

2014 yılından bu zamana aktif olarak çalışıyorum

BÖLÜM 2: KONTROLÖRLÜK SÜRECİYLE İLGİLİ SORULAR

1. Kontrolörün görevi tam olarak nedir? Metin yazarlarından ve seslendirenlerden gerektiğinde düzeltme yapmalarını talep ediyor musunuz?

İzlediğiniz bir yayında görsel kısımların betimlemesinde anlaşılmayan, hatalı okunan ya da montajlanan kısımları düzeltmek ve izleyiciye düzgün bir şekilde ulaşmasını sağlamak… Tabii, ekiple koordineli çalışıyoruz ve duruma göre hepsiyle düzeltme yapıyoruz. Bunlar metinde düzeltme yeniden okutma ya da montaj düzeltmeleri gibi…

2. Eğer düzeltme yapıyorsanız, neleri düzeltiyorsunuz? Nelere dikkat ediyorsunuz?

Okuma hatalarını, betimleme hatalarını ve montaj hatalarını düzeltiyoruz.

3. Bütün dizi ve filmleri kontrol ediyor musunuz? Aradan seçtiğiniz belli türler var mı?

Derneğimizin anlaşma yaptığı her tür yayını kontrol ediyoruz.

4. Materyallerin kontrolü ne kadar sürüyor? Türlere göre değişiyor mu?

Türlere göre değişiyor. Uzunluklarına ve yayının yapısına göre de değişiyor. 1 saat de sürebiliyor 3 gün de…

**Appendix 15:** (Interview with the Blind Proofreader B of SEBEDER, Date: 27.01.2020)

BÖLÜM 1: KİŞİSEL BİLGİLER

1. Hangi bölümden mezun oldunuz?

Eskişehir Anadolu üniversitesi Açık öğretim fakültesi halkla ilişkiler.

2. Mesleğiniz nedir?

Maliye Bakanlığı personeli olarak emekli oldum.

3. Sesli Betimleme Derneği'ne ne zaman katıldınız?

Mart 2013

4. Sesli Betimleme Derneği'ne nasıl katıldınız?

Yönetim kurulu uygun görerek teklifte bulundu.

5. Sesli Betimleme Derneği'ne neden katıldınız?

Dizi, film izlemeyi çok seviyorum ve kendim gibi görme engellilerin varlığını, betimlemesiz izlemenin zorluğunu biliyorum. Bu sebeple katılmadan evvel de Sebeder'i hayranlıkla takip ediyordum. Kendilerinden böyle bir teklif de gelince, belki onlara ve diğer izlemeyi seven görme engellilere katkım olur diye düşünerek katıldım ve severek yapıyorum.

6. Sesli Betimleme Derneği çatısı altında ne zamandan beri kontrolörlük yapıyorsunuz?

Katıldığımdan beri.

BÖLÜM 2: KONTROLÖRLÜK SÜRECİYLE İLGİLİ SORULAR

1. Kontrolörün görevi tam olarak nedir? Metin yazarlarından ve seslendirenlerden gerektiğinde düzeltme yapmalarını talep ediyor musunuz?

Görevim tam olarak; projenin her görme engelli tarafından eksiksiz şekilde anlaşılabilirliğini sağlamak. Metin yazarlarından ve seslendirenlerden düzeltme talep etmediğim herhangi bir projem henüz olmadı :)

2. Eğer düzeltme yapıyorsanız, neleri düzeltiyorsunuz? Nelere dikkat ediyorsunuz?

İsimlerin doğru şekilde ve doğru zamanda söylenişiyle ilgili sorun varsa. Eksik olduğunu düşündüğüm, eklenmesi gereken bir şey varsa. Cümle tam olarak doğru şekilde anlaşılabilir değilse. Bir kişiye yanlışlıkla başka bir isimle seslenilmişse. seslendirmenin sesi ve filmin sesi uygun şekilde değilse gibi bir çok düzeltme yaptırabiliyorum.

3. Bütün dizi ve filmleri kontrol ediyor musunuz? Aradan seçtiğiniz belli türler var mı?

Koordinatörlük tarafından bana verilen her dizi ya da filmi aynı heves ve özenle kontrol ediyorum.

4. Materyallerin kontrolü ne kadar sürüyor? Türlere göre değişiyor mu?

Dizilerde proje uzunluğunun yüzde ellisi kadar daha fazla bir zamanda bitiyor büyük bir sorun yoksa. Lakin filmlerde türüne göre projenin iki üç katı kadar vakit harcayabiliyorum.