

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAMME

**TRANSLATING HORROR IN AUDIO DESCRIPTION IN BIRD BOX:
A NETFLIX MOVIE**

Master's Thesis

Elif Naz ALTINIŐNE

Ankara-2024

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Ankara-2024

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Translating Horror in Audio Description in Bird Box: A Netflix Movie” and prepared by Elif Naz ALTINIŐNE meets with the committee’s approval unanimously/by a majority vote as Master’s Thesis in the field of Translation Studies following the successful defense conducted on 07/06/2024.

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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
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- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

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ÖZ

ALTINIĞNE, Elif Naz. Sesli Betimlemede Korku Ögelerinin Çevirisi, Bird Box: Bir Netflix Filmi, Yüksek Lisans Tezi, Ankara, 2024.

Sesli betimleme, görme engelli izleyicilerin film, televizyon dizisi gibi görsel ürünlere kolay erişimini sağlayan görsel-işitsel çevirinin bir alt alanıdır. Bu tez, bir örnek olay olarak *Kafes (2018)* filmine odaklanarak korku/gerilim türünde sesli betimleme çevirisini araştırmaktadır. Korku filmlerinin negatif duyguları yansıtmak için görsel öğelere ağırlık vermesinden dolayı bu araştırma korku filmlerindeki sesli betimleme örneklerine odaklanmıştır. Nispeten yeni ve gelişen bir alan olarak sesli betimleme ve sesli betimleme çevirisi, özellikle korku filmlerinin ayrılmaz bir parçası olan görsel unsurların aktarılmasında belirli zorluklar doğurmaktadır. Bu araştırma, korku/gerilim türünde sesli betimleme çevirisinin sesli betimlemenin zorluklarına ve kısıtlamalarına bir çözüm olacağı ve zaman kazandıracığı hipotezine dayanır. Göstergebilim Kuramı, Film Çalışmaları ve Çeviribilim alanlarından elde edilen nitel verilere dayanan bu araştırma, sesli betimleme anlatısının hem Türkçe hem de İngilizcede nasıl işlediğini, sesli betimlemenin nasıl çevrildiğini ve çevrilmek üzere hangi göstergebilimsel kodların seçildiğini anlamaya çalışmıştır.

Anahtar Sözcükler: Görsel-işitsel Çeviri, Sesli Betimleme, Erişilebilirlik, Çeviribilim, Göstergebilim

ABSTRACT

ALTINIŐNE, Elif Naz. Translating Horror in Audio Description in Bird Box: A Netflix Movie, Master's Thesis, Ankara, 2024.

Audio description is a subfield of audiovisual translation that enables easy access to visual products such as movies and television series for visually impaired audiences. This thesis explores audio description translation in the horror/thriller genre, focusing on the movie *Bird Box* (2018) as a case study. The study focuses on a horror film as such films focus more on imagery to bring out distress and fear. As a relatively new and evolving field, audio description and audio description translation pose unique challenges, particularly in conveying the visual elements integral to horror films. This research was based on the hypothesis that translation of audio description in the horror/thriller genre is a solution to audio description difficulties and restrictions and it will save time. Based on qualitative data from Semiotic Theory, Film Studies, and Translation Studies, this research sought to understand how audio description narrative operates in both Turkish and English, how the audio description was translated, and which semiotic codes were chosen to be translated.

Keywords: Audiovisual Translation, Audio Description, Accessibility, Translation Studies, Semiotics

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my supervisor Prof. Dr. Nüzhet Berrin AKSOY for her unwavering support, guidance, and expertise throughout this research. Her insightful feedback and encouragement have been invaluable to the completion of this thesis. I also wish to extend my appreciation to Assoc. Prof. Gökçen Hastürkoğlu and Asst. Prof. Elif Ersözlü for their constructive feedback and support.

I am immensely grateful to my family. My parents, Serap and Erkan Altınığne for their support and belief in me, and my brother, Oğuzhan, for his encouragement and understanding during this journey. A heartfelt thanks to my friends for their constant encouragement.

Lastly, I am grateful to all those who offered their time, knowledge, and support in various ways throughout this journey. Your contributions, no matter how big or small, have been invaluable.

Thank you all.

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LIST OF SYMBOLS AND ABBREVIATIONS

AD: Audio description

AVT: Audiovisual Translation

TS: Translation Studies



INTRODUCTION

The art of storytelling through moving images has captivated audiences worldwide, evolving from humble beginnings into a multi-billion dollar industry. From disks to cassettes to CDs, from black and white to color, the medium has continually adapted to changing technologies. The development in the medium accelerated in the 21st century as services like Netflix revolutionized distribution by offering vast libraries of movies and original content at the click of a button for a monthly price making products accessible whenever, wherever. Mass accessibility to media products led to the conversation of accessibility, in regard to disability, which paved the way for new translation fields under the scope of audiovisual translation. One of these fields is Audio Description (AD).

AD is a relatively new topic of discussion in Translation Studies, as it is a relatively new practice in media products. Generally speaking, AD is a post-production process that includes an additional audio track embedded in the movie that describes the visuals of a scene. AD is a tool for visually impaired audiences to access the visual aspects of a media product that would otherwise be inaccessible. However, AD presents unique challenges as it needs to convey visual information concisely in a restricted time without interfering with the story or overwhelming the audience. These challenges vary depending on several factors such as the genre, the target audience, and the amount of silent frames in a product.

In this regard, the subject of this thesis is the translation of AD from English to Turkish in the movie *Bird Box*. As *Bird Box* is a horror/thriller movie, much of the fear and terror depends on visual horror elements and the soundtrack, this thesis will mainly focus on the horror elements and their translation in both ADs.

Background of the Study

AD is considered a subfield of audiovisual translation (AVT), a relatively new area of research and practice in Translation Studies. The development in AVT, and hence AD, is intertwined with the evolution of media technologies and the necessity of accessibility. The origins of AVT can be traced back to the silent film era of cinema where live narration was required to convey dialogue. However, with the advent of sound in films, the requirement for translation of dialogue and other

audio elements emerged. Subtitling and dubbing emerged as an early form of AVT to make foreign films accessible (Chaume, 2013, p.106). These practices paved the way for Subtitling for the deaf and hard-of-hearing (SDH) and AD. Originally utilized in live theater performances, AD provided spoken narration of visual elements for visually impaired audiences to follow the action on stage. This practice was later adapted to film and television as a post-production process. With the emergence of streaming platforms, accessibility tools such as AD became a common tool to offer. While these platforms led to an advancement, AD in the horror genre, particularly in Turkish, is still limited. One of the reasons for this is how horror films are perceived.

With the development of televisions and the availability of movies, controversies about what is “video nasty” surfaced. The video nasty “was most likely to be a low-budget horror film, produced in the US or Italy, that exploited the lack of a rigorous regulatory system for how rental video cassettes were circulated in the UK” (Edwards, 2019, p.120). The concerns about video nasties caused the creation of VRA, or The Video Recordings Act of 1984, which was an act that required all video productions to be sent to the British Board of Film Classification to be analyzed for censorship in the UK. A similar situation occurred in the USA after the accessibility of videos for private use and the distribution of adult-themed movies. Although American censorship was not as severe as British censorship, debates about the effects of adult-themed films on society and mentality were common. The main concern was that the vulnerable audience, such as children, may have access to inappropriate material or video nasties, and these materials could lead to harmful behavior such as violence. This negative perception of horror films persisted despite the advancements in media technologies. The stigma surrounding the genre led to the limited availability of AD in horror films. Nevertheless, semiotic elements and non-verbal cues in horror films create unique opportunities and challenges for AD.

Purpose of the Study

Today, AD is a developing field both in practice and in research. There are numerous studies to create a guide for the quality of AD. However, the needs of visually impaired individuals change depending on their age, gender, cultural background, the genre of the product, etc. Depending on the target audience and the genre, AD necessities and limitations vary. Considering this, the purpose of this thesis

is to understand the process, translator's choices, and the advantages and disadvantages of AD in the horror/thriller genre. Since the horror/thriller genre mainly focuses on non-verbal, out-of-dialogue cues and atmosphere with visuals and soundtrack to elicit fear and terror, AD needs to elicit the same emotions. Moreover, the translation of AD depends on the quality of the source AD and the word choices of the translator. Therefore, this thesis aims to compare the Turkish AD with the English AD of Bird Box to understand how these choices influenced the quality.

Scope of the Study

This thesis will only examine the English and the Turkish AD of Netflix production film, Bird Box (2018). Dialogues and other original content will not be included in the study. Furthermore, any spinoffs or related content, such as sequels or prequels, will not be included in the thesis.

Hypothesis

In this research, it is hypothesized that translation of AD in the horror/thriller genre is a solution to AD difficulties and restrictions and will save time and be cost-efficient. In regard to this paper, it is hypothesized that the translation of AD in Bird Box (2018) reflects the conventions and tropes commonly associated with the horror/thriller genre hence making the Turkish AD process more streamlined and efficient.

Assumptions and Limitations

It is assumed that the translators who created the AD script of the film are educated in the field of audiovisual translation and have an understanding of the structure, conventions and tropes associated with horror/thriller genre.

The limitation of this thesis is that only the AD in Bird Box and the horror/thriller genre will be analyzed. AD in other genres and other products are excluded. Due to the subjective nature of films, personal preferences and tastes may play a role in the analysis. Another limitation may occur due to the nature of AD creation. The visual nature of the film intermitted with dialogues, soundtrack, and music gives the description a limited amount of time, therefore not every visual of scenes may be included in the description.

Research Questions

This thesis will examine the following questions;

1. In what way does the AD narrative operate the same as the film narrative in horror films?
2. What semiotic codes were included and what were not in the translation?
3. What are the similarities and differences between English AD and Turkish AD?
4. What are the methods used in the AD translation of horror films?



CHAPTER 1. DISABILITY, ACCESSIBILITY AND AUDIO-VISUALITY STUDIES

Media productions, particularly films, have been part of one's life ever since the invention of television in 1884. With the rapidly evolving landscape of streaming services, providing access to films and other forms of media products gained attention. While fast production and consumption of media productions became a topic of debate, accessibility also became a point of interest. Such developments paved the way for new translation fields under the scope of audiovisual translation. One of these fields is audio description.

Audio description (henceforth AD) is a subfield of audiovisual translation that aims to provide access to visual products such as movies and television series for visually impaired audiences. The process of AD changes depending on the necessities and the restrictions of the product; however, it generally consists of the narrator (audio describer) verbally describing the important actions and visual contents such as the writings, the outfits, the facial expressions, the surrounding scenery, etc. Today, AD is a developing field both in practice and in research. There are numerous studies to create a guide for the quality of AD. However, the needs of visually impaired individuals change depending on their age, gender, cultural background, the genre of the product, etc. While AD, on its own, is a form of intersemiotic translation, translation of AD to make foreign films accessible while making the AD process cost-efficient and time-saving is also a point of interest in Translation Studies.

Translation of AD is a relatively new area of research in Translation Studies. Research on the topic suggests that translating AD for foreign films that provide dubbing is time-saving and cost-efficient. Others argue that the quality and the benefits of translated AD depend on the quality of the original AD which in some cases can be more time-consuming and even harder.

In light of this, the purpose of this thesis is to understand the process of AD in the movie *Bird Box* (2018). *Bird Box*, produced by Netflix, is a post-apocalyptic horror/thriller movie that follows Malorie in her journey to safety after unseen entities threaten the sanity of the population. *Bird Box* was selected for this research as it includes Turkish AD and focuses on non-verbal, out-of-dialogue cues and atmosphere with visuals and soundtrack to elicit fear and terror. The study consists of an analysis

of horror elements, how such elements were described in the English AD, and the translation (or transition) of such elements into Turkish AD.

Given that AD is a relatively new field of study, this study adopts a qualitative methodology, relying on comprehensive analyses of existing literature in translation studies, semiotics, and film studies. This study hypothesizes that translating AD as opposed to non-translated (created) AD in the horror/thriller genre is a solution to AD difficulties and restrictions and is more time-saving and cost-efficient. It is assumed that the audio describer and the translator of the film are educated and experienced in the field of audiovisual translation. The primary limitation is that only Bird Box and its descriptions on Netflix will be examined for this study. Visuals and dialogues other than the AD will not be directly included due to copyright restrictions. Furthermore, due to the subjective nature of film analysis, personal preferences may play a role in the analysis.

1.1 Visual Impairment and Accessibility

Visual impairment may simply be defined as a range of visual disabilities, including total blindness, low vision, and color blindness. It is a condition that affects millions of individuals worldwide. The World Health Organization classifies visual impairment into two groups, distance, and near-presenting vision impairment, and states that “globally, at least 2.2 billion people have a near or distance vision impairment” (WHO, 2022). Visual impairment impacts the development of individuals and hinders everyday tasks such as reading or watching television. WHO explains that children who experience severe visual problems may experience delays in language, emotional, social, cognitive, and motor skills. Such delays could have long-term effects. Adults with visual impairment may experience a considerably lower quality of life, which can have negative effects on their productivity and participation in the workforce, as well as their propensity to develop depressive and anxiety disorders (WHO, 2022). While visual impairment does create physical difficulty that may lead to emotional one, there is also a social aspect of such disabilities.

To understand the necessity of accessibility for disabled persons, it is important to understand the two ideological approaches to disability. Initially, disability was seen as a medical condition that required a cure or amelioration. This ideology, or the medical model of disability, was based on the belief that disabled persons desired to

be as close to 'normal' as possible. From this ideology, the social model of disability was formed as a backlash. The social model of disability argued that disabled persons were systematically discriminated against and excluded from participating in social and cultural activities (Lang, 2009, p. 268). In this regard, inclusivity became a pivotal factor in avoiding such discrimination. The social model of disability later led to accessibility laws and necessities. Accessibility in the field of disability may be divided into two main areas: the physical environment and the communication environment. The physical environment corresponds to housing, buildings, public transportation services, and more. Physically accessible environments need to be approachable, obtainable, and attainable. The communicational environment comprises informational platforms and alternative formats for persons with visual and hearing impairments (United Nations, 1993). While media accessibility falls under the category of access in the communicational environment, it could be considered the third main area due to the media's contemporary structure and importance. In this case, media accessibility refers to access to audio-visual products such as TV productions, theater plays, and more. Media accessibility is more of a discussion of availability, as media productions require alternative formats for disabled persons rather than accessing the products.

Accessibility entails ensuring that everyone, regardless of abilities or limitations, can utilize and access the same resources. Accessibility is essential because it fosters inclusivity and ensures that persons with disabilities are not excluded from participating in society or gaining access to activities and resources. While accessibility has been a critical issue throughout history, it started to gain widespread attention in the 19th and 20th centuries. With industrial developments and urbanization, buildings, transportation, and other forms of construction posed significant challenges for disabled persons. As a result, disability activism began as disability activists requested accessibility to public places (Albrecht, 2006, p.9). Accessibility movements originated from physical accessibility and later became a discussion of social accessibility. Accessibility is interactive and changeable, new necessities and requirements surface with the developments. On the other hand, accessibility occurs across different planes and is not static. For example, Braille enables linguistic communication for visually impaired individuals; therefore, written works are required to be available in Braille for blind individuals to access. However,

blind individuals must know how to read Braille, which creates the requirement of accessibility in education (Albrecht, 2006, p.9). Therefore, the rising importance and awareness of accessibility cannot be defined by one event or development, as accessibility is dynamic.

1.1.1. Accessibility outside of Türkiye

The origins of accessibility are rooted in ableism and its counterpart disability rights. As Albrecht (2006) defines, “ableism describes prejudicial attitudes and discriminatory behaviors toward persons with a disability” (p.1). Ableism prevents persons with disabilities from participating in social life. Ableist approaches to disability have been around throughout history; however, as a term, ableism emerged from the civil rights movements in the United States and Britain during the 1960s and 1970s. Ableism may manifest in various forms, but the common components include lowered expectations, normalization as beneficence, limitations in self-determination, and labeling (Albrecht, 2006, p.1). From an ableist point of view, expectations towards disabled persons are lowered as disabled individuals are considered inferior and incapable. Similarly, disability is seen as abnormal and something that should be normalized. This ideology enforces the idea that having a disability is inherently wrong, which leads to discrimination and exclusion. Limitations in self-determination refer to taking away a person’s right and responsibility to make decisions for themselves (Takayuki, 1999). This is considered to be another form of domination as it takes away the sovereignty and decision-making from disabled individuals. Labeling creates a duality of categorization as people are either ‘abled’ or ‘disabled’. Albrecht (2006) explains that “labeling a person as ‘disabled’ requires a judgment, usually by a professional, that an individual’s behaviors are somehow inadequate, based on that professional’s understanding of community expectations about how a given activity should be accomplished” (p.3). The idea of how a given activity should be accomplished is defined by ‘abled’ individuals, making that the ‘normal’. Ableist thoughts and practices annihilated disabled persons by architectural and attitudinal barriers. While these barriers have been rapidly disappearing, previously, most architectural structures were formed to benefit the abled individuals, hence creating a separation of access. Attitudinal barriers, in this case, occurred with pity towards disabled persons as their lives were considered to be unfortunate and challenging. It also enforced the view of inferiority through stigmatization and stereotyping, as

disability was seen as a burden, and disabled individuals were considered in need of charity and helpless (Loja et al., 2013). These barriers not only led to social exclusivity that caused disabled persons to struggle with the concept of identity and belonging but also forced disabled individuals to a monetary disadvantage as they were also excluded from the workforce. As a result, during the late 1970s and early 1980s, disability became relevant in political and sociological terms by disabled activists in the United Kingdom and The United States (Barnartt & Scotch, 2003). Activism regarding this topic acknowledged that disability was not a medical condition to be 'fixed' but a social construct that required deeper understanding and inclusivity. This idea enforced the social model of disability and enabled it to become the ideological and intellectual foundation of disability movements. The social model of disability made a distinction between disability and impairment. It rejected the concept of societal and political structure that was formed to benefit able persons as they were considered 'normal' by challenging the concept that disability equated to physical inferiority. The activism regarding disability rights that originated in the UK and the US rapidly became a topic of discussion internationally. In 1981, with the establishment of Disabled Persons' International, the international disability movement emerged (WHO & SHIA, 2002). This allowed disability rights activism to take a worldwide form. Consequently, disabled people organizations (DPOs), which were organizations managed by disabled individuals aiming to advocate and promote disability rights, were established across the world (Coleridge, 2007). The establishment of Disabled Persons' International and the subsequent growth of DPOs around the world were pivotal in providing a platform for disabled persons to come together and advocate their rights as well as in involving them in the decision-making process. The 1980s also witnessed the creation of an ongoing relationship between the United Nations and civil society institutions regarding disability. Hence, 1981 was designated the International Year of the Disabled, and shortly after, the first UN Decade of Disabled Persons (1983–1992) came to light. The main theme of this Decade was “full participation and equality,” and it led to other regional Decades, such as the Asian and Pacific Decade of Disabled Persons (1993-2003) and the African Decade of Persons with Disabilities (1999–2009). These initiatives aimed to encourage governments to enact and supplement anti-discrimination legislation to raise the political profile of disability issues at a regional level (Lang, 2009). The creation of the Decades played a significant role in the recognition of discrimination against disabled persons. Furthermore, these

developments forced governments to take necessary actions that paved the way for further political and, therefore, global developments. One of these developments is the accessibility regulations.

In 1982, the UN General Assembly adopted the World Programme of Action with respect to disability. This was essential as it focused on equalizing opportunities, which later led to the adaptation of *UN Standard Rules on the Equalization of Opportunities for Persons with Disabilities* (United Nations, 1993). These twenty-two rules addressed the problems of equal opportunity regarding education, employment, health services, and support services of people with disabilities and highlighted the importance of participation from disabled persons, disabled organizations, and international cooperation during the solution process. However, the member states were only morally obligated to follow these rules. Hence, at the end of the 1990s and early 2000s, the UN focused on creating a legally binding international treaty, which would later lead to the creation of the UN Convention On The Rights Of Persons With Disabilities (CRPD) that came into force in 2008 (Lang, 2009). Many states signed this Convention, which was legally included in regional and national legislation. The CRPD paved the way for discussions and research on accessibility as a right.

Another important development around the 1900s was the Americans with Disabilities Act, which prohibited discrimination based on disability and even forced the states to change the infrastructure to make it more accessible for disabled persons (Scotch, 2000). Before this, accessibility was considered for the architectural and physical barriers, which led to the building of wheelchair ramps and elevators. Around the 2000s, accessibility became a broader frame that focused on equal opportunity and included cultural activities such as being able to watch media productions or visiting museums. These discussions led to accessibility laws and regulations. Article 9 of the CRPD acknowledges accessibility as a human right (United Nations, 2008) as it is considered necessary to enable equality in the educative and social fields. It is, however, important to note that Greco (2016) explains that while most EU organizations agree with Article 9 of the CRPD, accessibility as a human right is still a topic of discussion (p.8). While both sides of the argument acknowledge accessibility as a right, some put forward that it does not qualify as a human right.

From the point of visual impairment, it is essential to note the historical developments and ideologies regarding blindness throughout history. The history of

blindness is difficult to track. Before the eighteenth century, the history of blindness was created to inspire the sighted, and the blind were seen as individuals who required charity rather than active agents of history. They were discriminated against and excluded from society (Albrecht, 2006, p.182). This exclusion began in early childhood, particularly in the field of education. One of the most influential philosophers of the French Enlightenment, Denis Diderot, provided a philosophical foundation for the education of blind people as he argued that visually impaired individuals could be educated if the educator focused on their skills rather than the lack of sight. He penned one of the most influential treatises regarding this topic in 1749 (Albrecht, 2006, p.182). Prior to this, education of visually impaired individuals was considered impossible, which caused the lack of employment. In 1784, the first school for blind students was opened in Paris by Valentin Haüy. After this, an alphabet for blind people became a necessity. This alphabet first started as a raised alphabet, but the raised alphabet was a very inefficient reading system. In 1821, Louis Braille created a dotted alphabet, which became the most crucial advancement in blind accessibility. Another issue was that the blind students were educated by sighted teachers, creating a conflict about what should be taught. By the early nineteenth century, Britain had several schools for blind students that gave education in the English trade model rather than reading and writing. In 1804, Johann Wilhelm Klein founded a school in Vienna, arguing that blind students should be in the same classroom as sighted students. Both the trade model and Klein's school sparked a debate on what blind students should learn as some believed it would be more beneficial to teach them something that can be a tool for them to support themselves, while others argued that blind students should be considered the same as sighted students (Albrecht, 2006, p.183). This could be considered the foundation of blind rights activism and blind inclusivity. The debates regarding blind students later led to several other schools, but the blind students were separated from their sighted peers. In the 1920s, blind advocates began to argue forcibly that blind students should attend school with sighted students. This sparked the advocacy of inclusivity regarding blind individuals (Ferguson, 2001, p.104). Furthermore, visually impaired individuals are protected and supported by the previously mentioned disabled laws and regulations.

Today, many countries have laws and regulations regarding accessibility. Accessibility is morally and legally mandatory; therefore, many structures, activities,

and platforms need accessible alternatives and adjustments such as audio-visual alternatives, Braille writings, sign language translations, and more.

1.1.2. Accessibility in Türkiye

Developments regarding accessibility became a topic of discussion later in Türkiye, and it remains a challenge. However, accessibility and disability rights are improving through government policies, public-private partnerships, and civil society initiatives. According to the Turkish Statistical Institute, approximately 15.3% of the population in Türkiye has at least one disability. It is important to note that the Turkish Statistical Institute defines disabled individuals as persons having difficulties with at least one of the seeing, hearing, walking, going up and down stairs, learning, and remembering functions (TurkStat, 2022). A large number of disabled individuals in Türkiye have physical disabilities, which limits their participation in society due to difficulty in access. It influences disabled individuals' role and place in community places, schools, hospitals, the workforce, and more. Lack of accessibility, whether physical or other forms, creates social and economic barriers, impacting workplace and education participation. Hence, addressing such issues requires a comprehensive approach involving civil society advocacy, private sector initiatives, and perhaps most importantly, government policies.

The institutionalization of disability rights in Türkiye started with the establishment of the Administration for the Disabled in 1997. While the legislation regarding disabled persons was relatively weak in this period, the process gained momentum with the adoption of the Law on Disabled People in 2005, and the rights of people with disabilities were made visible on official and legal grounds (Çağlar, 2012). The Law on Disabled People is considered to be the basis for disability rights in Türkiye. The purpose of this Law is to ensure that disabled people benefit from their fundamental rights and freedoms, ensure their full and effective participation in social activities on equal terms with other individuals, strengthen the respect for their inherent dignity, and make necessary arrangements for taking measures to prevent disability (The Law on Disabled People, 2005). This Law enforced the infrastructure change to grant physical access to public spaces such as hospitals, schools, libraries, and more. The Law also paved the way for services in these environments for persons with disabilities, such as sign language translators and instructions written in braille.

Türkiye became a party to the UN Convention on the Rights of Persons with Disabilities in 2009. This accelerated the legal and administrative work toward solving the problems of disabled persons regarding access to rights and services. Furthermore, disability rights gained more recognition in national action plans (Çağlar, 2012). Türkiye's recognition of disability rights in the national action plans started actively taking steps to address the challenges disabled persons face and overcome them. Some of the actions included establishing inclusive education and employment opportunities and standing against discrimination and stigmatization of persons with disabilities.

Çağlar (2012) examines the actions regarding accessibility under two categories: legal and administrative measures. From the perspective of legal measures, she explains that in the case of Türkiye, physical accessibility is in the foreground (p.559). The Law on Disabled People necessitates that the official structures belonging to public institutions and organizations, social and cultural infrastructure areas, and all kinds of structures open to the public should be made suitable for the access of the disabled (Provisional Article 2). Similarly, Provisional Article 3 of the Law necessitates access to public transportation services. As observed, the presence of wheelchair ramps at most institutions and organizations' entrances, braille in places where writing is used, voice guidance in vehicles such as elevators and subways, and many more accessibility measures are increasing. With the Law, institutional arrangements were envisaged to help the accessibility of disabled people within local governments. Within this framework, disability services units in metropolitan municipalities were planned to be established to provide information, awareness, guidance, consultancy, and social and vocational rehabilitation services for disabled people. However, only seven metropolitan municipalities have this unit, and these units focus on raising social awareness (Çağlar, 2012, pp. 561-562). This indicates that the expected actions and developments regarding accessibility could not be carried out at the anticipated speed and amount.

Another area that can be examined regarding legal measures is the prohibition of discrimination. Although there is no specific legal regulation addressing discrimination against persons with disabilities in Türkiye, Article 122 of the Turkish Penal Code considers discrimination a crime. In addition, Türkiye must take the necessary actions and measures regarding the prohibition of discrimination and equal opportunity as required by the Convention on the Rights of Persons with Disabilities

and the European Convention on Human Rights (Çağlar, 2011). While these two Conventions prohibit discrimination, it may be said that Türkiye should define and concretize discrimination and add obligations that will contribute to measures to equalize people with disabilities in local laws.

Regarding administrative measures, the Prime Ministry Administration for the Disabled has implemented the Accessibility Strategy and the National Action Plan. In this Action Plan, the reasons for the physical and social environment, the difficulties of accessing information and technology, and the reasons why they cannot benefit from the rights and services in areas such as health, education, work, and rehabilitation have been determined as strategic priorities and a 3-axis action plan has been developed. These three axes are legislative arrangements (including standards), social awareness, and implementation (2010-2011, p.27-28). Legislative arrangements prioritized detecting the faults and deficiencies in legislation and regulations. It also investigated whether the legislation and regulations are sufficient to meet the disability criteria and whether they respond to the needs of individuals with disabilities. Regarding raising social awareness, the “Disabled Türkiye” and “Exemplary Disabled-Free City” projects were started by the Administration for the Disabled in 2007, and exemplary practices were continued in selected local units with conferences and panels to inform society about disability. In addition to these studies, he prepared brochures on “Accessibility” under the title of “Awareness and Informing of Technical Staff on Accessibility,” one of the priorities of the Social Awareness axis. Brochures are brochures that draw attention to the fact that everyone has the right to benefit from space equally and independently and that accessibility is to reach and benefit from rights and services in all areas of life. It has been prepared specifically to provide basic information to relevant occupational groups.

Among the strategic priorities regarding implementation are the financing needs of public and local government institutions and organizations, and determining the resources to meet these are the first. In order to increase the number of accessible applications, public institutions and organizations were asked to consider the need for appropriations for these works while preparing their 2011 budget. Within the framework of the priority of improving not only the number but also the technical qualities of the applications related to accessibility, it is planned to develop a method for the application of accessibility principles in housing projects and planning, project

design, licensing, and inspection studies prepared or supported by public institutions and organizations, and to provide the needed materials (Çağlar, 2012, p.582).

One of the leading organizations in Türkiye in terms of access for the visually impaired is the Audio Description Association (SEBEDER). SEBEDER was first established to provide access to movies and TV series for visually impaired audiences, and now, it provides access to many different platforms besides media (Okyayüz, 2019, p.14). SEBEDER was institutionalized in 2010, and it provides AD services for various forms of media, including movies, TV series, documentaries, and live events, such as theater performances and sports events. In addition to providing AD services, SEBEDER also works towards raising awareness about the needs and rights of individuals with visual impairments by conducting training sessions and workshops for individuals and institutions on how to provide accessible services and how to use AD technology. SEBEDER has also collaborated with various organizations and institutions in Türkiye to promote accessibility. In addition to SEBEDER, other organizations in Türkiye work towards ensuring accessibility for individuals with disabilities. Another important institution is The Confederation of the Persons with Disabilities, founded in 2006 in Ankara, Türkiye, by The Federation of the Blind, The Federation of the Mental Disability, and the Federation of the Disabled. The Confederation has been one of the leading forces towards disability rights throughout the country. Due to ever-changing environment and technology, accessibility is also an everchanging necessity in Türkiye where both government and non-governmental organizations are making efforts.

CHAPTER 2. DISABILITY, MEDIA ACCESSIBILITY, AND AUDIO-VISUAL TRANSLATION

Media accessibility is one of the significant areas where persons with disabilities experience substantial barriers, and it is essential to address and overcome these barriers to ensure that they are not excluded from the media landscape. The notion of these barriers quickly becomes multidimensional as it may take on multiple meanings and necessitate the employment of different instruments depending on how content is envisioned. Considering accessibility in general, while architectural barriers have been addressed for decades with many practical accomplishments, digital barriers still exist, indicating that complete access to media content has not yet been achieved. This access is generally achieved with the aid of audiovisual translation (AVT). Audiovisual Translation, also called multimedia translation, is a specialized branch of translation that focuses on translating multimedia products such as movies, TV series, news, theater plays, and other forms. AVT makes media productions accessible, inclusive, and diverse. Media accessibility in terms of AVT corresponds to accessibility to media services and programs through the use of interlingual, intralingual, or semiotic modes of translation in order to meet the needs of audiences with impairments (Okyayuz & Kaya, 2020, p.998). As media products mainly rely on sight and audio, audiovisual alternatives for such products are necessary for visually or hearing-impaired individuals to utilize and enjoy media content as much as others. In this matter, AVT encompasses a variety of translation modes, including subtitling, dubbing, audio description, sign language interpreting, and other forms of multimodal translation that aim to make media content accessible to people with disabilities (Díaz Cintas, 2018, p.1). The provision of audiovisual alternatives is essential for visual or hard-of-hearing individuals since, without these alternatives, people with disabilities are excluded from accessing media content, which may lead to social isolation and exclusion. Media accessibility is, therefore, a critical component of disability rights and inclusion. From the perspective of disability rights, The UN Convention on the Rights of Persons with Disabilities (UNCRPD) recognizes the importance of media accessibility, stating that "State Parties shall take appropriate measures to ensure that persons with disabilities have access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and other facilities and

services open or provided to the public" (Article 9). Mass media is not only a form of entertainment but also a method of education and an opinion former. It influences individuals; hence, inaccessibility to such directly leads to cultural and societal exclusivity.

To ensure that the media is accessible, providing different AVT modes for different assistance is essential. For example, visually impaired individuals can access media products through audio descriptions, voice-activated controls, or text-to-speech software. Deaf and hard-of-hearing individuals utilize subtitles and sign language interpretations (European Audiovisual Observatory, 2014). To accomplish accessibility, most, if not all, of these alternatives should be created. Moreover, some individuals may require a combination of these modes, such as those with visual and hearing impairments. As most AVT modes are post-production additions, including multiple modes in a single media production is possible and common. Most media accessibility nowadays is provided with co-accessibility, including multiple AVT modes to one particular product. Although co-accessibility has some downsides, it creates diversity in terms of accessibility and meets different needs. As Okyayuz and Kaya (2020) explain, co-accessibility has some drawbacks, including information overload and screen clutter; however, for end-users who do not have access to the visual or auditory channel, there is no downside to having multiple modes of translation on the same product. Co-accessibility can appeal to users of similar translation types and provide access to a single product using different types of translation. It also allows disabled and non-disabled users to watch a product together (p.990). Currently, with the technology, it is easy to turn on and off the necessary modes that one may need. Most video-on-demand platforms utilize this technology, a decent solution to information overload and screen clutter. However, co-accessibility modes in video-on-demand platforms face criticism for inadequate quality and quantity of AVT (Jones, 2019). The inadequate quality criticism is mainly due to AVT modes being a post-production addition.

AVT services in general, and accessibility services in particular, are expanding exponentially with new legislations leading to increased amounts of subtitling for deaf and hard-of-hearing individuals and audio description for visually impaired individuals, with nations like the UK and France reaching 100% SDH coverage on national TV (Romero-Fresco, 2013, p. 201). However, most AVT modes are added

post-production, which causes difficulties as the media products disregard AVT during the creation and production process. The effectiveness of AVT on media accessibility relies on the quality and the extent to which it is integrated into the media content. Therefore, if the product does not consider accessibility from the beginning, the post-production addition of accessibility modes becomes challenging. Products that consider the possible inclusion of accessibility modes by designing adaptable content or using tools to facilitate the integration pave the way for higher quality outcomes once the accessibility modes are included.

Additionally, the initial consideration for the addition of accessibility modes can reduce costs and time associated with post-production modifications. It is also possible to include AVT modes in the production process to enhance the quality of such modes. For example, Lopez, Kearney, and Hofstadter (2021) suggest that the enhanced audio description, the integrated description delivered to all audiences, gives more freedom and room for an adequate description of the scenes for visually impaired individuals (p. 162). In this case, since the description is embedded in the movie rather than a post-production addition, it creates a more emotionally and physically inclusive cinematic experience while maintaining a high quality. Similarly, the consideration and incorporation of accessibility guidelines and standards in the production process enhance the usability of the product for disabled persons.

CHAPTER 3. THEORETICAL FRAME: AUDIO- DESCRIPTION AND ITS TRANSLATION

Audio description (AD) can be defined as a supplementary or alternative auditory narration of visual information in media production for visually impaired audiences. It can be done both interlingually and intralingually. Interlingual AD refers to creating or translating AD in various languages to make it accessible to international audiences. This form of AD is generally preferred when a product is released in multiple languages. On the other hand, intralingual AD provides descriptions within the exact language of the production. AD offers information about the visual elements, and it is usually included as an alternative audio track and, in some cases, live narration. The purpose of AD is to enhance the accessibility of media products and make them more inclusive for individuals who may otherwise miss out on the visual content. Audio description is used in various media types, including movies, TV shows, online videos, and live events. It can be produced by professional audio describers, who write and record the description, or by volunteers. In recent years, audio description has become more widely available, with many streaming platforms and TV channels offering audio-described content. The style and methodology of AD vary depending on the medium and the target audience. Some ADs require a relatively objective description, while others aim for an emotional response from the audience. In this regard, objective AD seeks to convey the essential visual elements factually and objectively. This process typically includes descriptions of physical appearances, physical descriptions of the surrounding environment, actions, and more. This description method is generally used in educational or informational mediums such as documentaries. While subjective AD also describes the product's physical aspects, it may utilize evocative language with metaphors and sensory details to express mood, ambiance, and emotions portrayed in the visuals.

In recorded mediums such as movies and television shows, the common practice of integrating AD is a post-production matter that consists of writing, recording, and synchronizing with the existing dialogue and audio tracks. However, AD, or in this case referred to as Audio Narration, included as a pre-production and production process, is a new area of practice and research. AD, as a form of live narration, is delivered simultaneously through a microphone during live performances and the description is provided to the audience through a headset or assistive listening

products. The description in this approach adapts the pace and timing of the live performance. While it is rare, in some cases, the audience of live performances can request additional descriptions and even ask questions to clarify the scenes further.

The standardization and globalization of AD is an ongoing process with different perspectives and approaches. The standardization and globalization of AD are essential for creating an inclusive media landscape; however, it is challenging. It is a subject matter that includes various opinions, perspectives, and approaches, and the application differs depending on different mediums.

3.1 History of Ad

Assumably, AD has been around long before television and films, and it was done as a description of the visual surroundings by peers and family members of visually impaired individuals. Similarly, AD delivered by peers and family has continued since the advent of film and television. The foundation of AD can be traced back to 1933 when John Logie Baird demonstrated a prototype device called “Phonovision”. Phonovision was a device that synchronized an audio track with a filmstrip, allowing for a rudimentary form of AD. While this can be considered a precursor to modern audio description, it did not gain widespread recognition or adoption then (Albrecht, 2006, p.141). While Phonovision allowed AD to be considered possible, the first concrete work on AD occurred in the mid-1970s when Dr. Margaret Rockwell Pfanstiehl and Cody Pfanstiehl provided AD to theater audiences at the Arena Stage Theater in Washington D.C. They also found a technique called "introvision," which involved inserting descriptions during pauses in the dialogue of live theater performances (Packer et al., 2015, p.85). In the 1980s, WGBH in Boston became the first public television station to provide AD via a secondary audio program that enabled viewers to hear the regular soundtrack and a prerecorded AD (Albrecht, 2006, p.143).

Pfanstiehls also made a notable contribution to advancing audio description practices in England. In 1987, a pivotal moment occurred when Monique Raffray, a member of the editorial board of the British Blind Journal, and her colleague Mary Lambert established contact with the Pfanstiehl family. This connection culminated in their shared experience of watching the musical "Cats" accompanied by audio description. This event catalyzed subsequent deliberations on the potential expansion

and refinement of audio description services in English. Consequently, a formal discourse was initiated, ultimately leading to the commencement of professional studies in the field of audio description in England, commencing in late 1987 with the audio description of the musical production "Stepping Out." This field subsequently disseminated its influence across many theaters over the half-decade (Şulha, 2019, p. 44). Thus, the practice of AD in England was initiated by volunteers in an amateur manner. As a result, The National Theatre of England trained a group of actors as voice description artists to improve the quality of later applications. While proper AD started in theater, it eventually made its way to television. In the field of television, the Audio Described Television (AUDETEL) project unfolded from 1992 to 1995, undertaken through collaborative efforts involving various European academics, broadcasting entities, and consumer associations, this project enabled enhancement in AD and the necessary technological infrastructure to describe television products (Fryer, 2016, pp. 16-17). Particularly with the improvement in media technologies, the creation and distribution of AD for multimedia products such as TV shows and movies became easier. On that note, publishing guidelines for AD in some countries, such as the UK, Spain, and Germany, became essential to creating aid for audio describers.

One of the most prominent projects related to AD in Europe is the ADLAB project. Funded by the European Commission and the European Union's Lifelong Learning Programme (LLP) from 2011 to 2014, ADLAB aimed to enhance the practice of AD for the visually impaired community. The project's objectives included financing higher education courses to train AD specialists, establishing reliable guidelines for AD, and addressing inconsistencies in AD creation methods and policies across Europe. ADLAB's core motivation was to collaborate with industry partners and service providers in establishing practical and educational guidelines to ensure effective and reliable AD practices. In pursuit of these goals, ADLAB conducted comprehensive analyses and experiments using innovative approaches such as eye-tracking technology and linguistic investigations. The results of these efforts contributed to developing an international database and well-researched tools to guarantee high-quality AD in the industry and formulate reliable curricula for AD courses at higher education institutions across Europe (Taylor, 2014). The ADLAB project is a significant milestone in the advancement of audio description, and it plays an essential role in research regarding AD. The project also paved the way for an

advanced version called ADLAB Pro, a three-year (2016-2019) project focused entirely on film AD.

From an academic perspective, the concept of audio description, initially introduced by R. Jakobson in 1963, involves the linguistic interpretation of non-linguistic signs. Over the past decade, AD has gained increasing attention from researchers of linguistics and translation studies. Most of these studies have concentrated on audio descriptions for film and television. However, research on audio description has also extended to encompass its application in the performing and visual arts (Okyayuz & Kaya, 2020, p.17). With the development of streaming platforms such as Netflix and their initiative regarding accessibility, AD, and other forms of AVT became even more popular. Netflix started an AD initiative in April 2015 and included various AD versions in its streaming products.

3.1.1. AD in Türkiye

Compared to other countries, the development, practice, and research regarding AD in Türkiye is a relatively new field of interest. As Okyayuz and Kaya (2020) explain, in Türkiye, there is a notable lack of comprehensive academic research on various translation types, such as audio description, audio-visual translation with sign language, and subtitle translation for hearing-impaired, despite the internationally extensive scholarly investigations and global exploration of these translation forms (p.17). As research plays an essential role in the practical developments of translation, this highlights the imperative for further scholarly endeavors to bridge this research gap. Furthermore, while Türkiye has initiated particular political measures for accessibility, the practical execution of these efforts is still limited.

As mentioned, Türkiye's accession to the UN Convention on the Rights of Persons with Disabilities in 2009 expedited legal and administrative actions. In Türkiye, there have been practices in various contexts regarding AD. These practices include a range of initiatives, including research on interface programs, talking screens, animations, audio games, and web-based methods that aim to enhance accessibility. Notable examples include the application of three-dimensional technologies for teaching Turkish as a foreign language to the visually impaired and the development of interface designs tailored for the visually impaired (Okyayuz & Kaya, 2020, p.24). Regarding the film AD, the first practices started in 2006 with the

efforts of Boğaziçi University's Mithat Alam Film Center, which later became the Audio Description Association (SEBEDER). SEBEDER is the pioneering institution in Türkiye dedicated to advancing audio description and facilitating information access. SEBEDER's primary goal is the establishment of an Audio Description Law. Other goals include making AD and sign language mandatory for all publicly released films, integrating audio descriptions and sign language translations into various forms of visual content, enhancing accessibility in transportation and entertainment, and ensuring inclusivity across museums, exhibitions, educational materials, and other visual and audio products. Some of the works that SEBEDER conducted regarding AD include a collaboration with Boğaziçi University Visually Impaired Technology Center (GETEM) to facilitate the accessibility of audio-described films, establishing a website with a library membership system and distributing three audio-described movies each month to its members upon request, actively supporting various non-governmental organizations, municipalities, and universities in organizing accessible film screenings and, enhancing the accessibility of DVDs through collaborative efforts with production companies and their association.

SEBEDER has actively contributed to making cinema and film festivals more inclusive for individuals with visual impairments in Türkiye. The organization's initiatives have incorporated audio descriptions, detailed subtitles, and sign language translations into film presentations at various festivals, including the Ankara Accessible Film Festival, the Cinevana Film Festival, and the European Union Human Rights Film Days. In collaboration with the Young Guru Academy (YGA) and Turkcell, SEBEDER has made substantial strides in improving cinema accessibility. Through the Turkcell Dream Companion application, these films, described by the association, are accessible to visually impaired individuals simultaneously and equally with everyone else in the cinema. By March 2018, SEBEDER had successfully made 237 movies accessible with audio descriptions, marking a significant achievement in cinematic inclusivity.

Considering movies on digital platforms and television, SEBEDER has successfully incorporated audio descriptions, detailed subtitles, and sign language translations into various media. SEBEDER marked a first on Turkish television by enabling both persons with disabilities and persons without disabilities to watch numerous movies every week on Digiturk, with the initiative's continuity extending to

TV series and movies with seasons for Digiturk since 2013. Some other platforms include Accessible TV of Türk Telekom since March 2018, Kanal D since April 2011, TRT channels including TRT 1, TRT CHILDREN, TRT BELGESEL, and TRT OKUL, FOX TV, Star TV, Show TV, and even Netflix Türkiye. SEBEDER also worked with the Search and Rescue Association (AKUT) and the Disaster and Emergency Management Presidency (AFAD) to make disaster preparedness training materials accessible to individuals with hearing and visual impairments.

3.2 Semiotics

Semiotics is the study of signs and symbols, encompassing the analysis of how these elements convey meaning and contribute to communication. Semiotics focuses not on the organization of signs, but on how meaning is created, what makes an utterance meaningful, how it signifies, and the underlying factors that lead to the emergence of meaning. In this field, a sign is anything that stands for something else. It includes a signifier, the physical form of the sign, and a signified, which is the concept or idea that the signifier represents (Chandler, 2007, p.187). Semiotic codes are systems of semiotic signs and symbols that convey meaning within a particular cultural or social context. Codes serve as a framework for understanding how meaning is created and communicated. In semiotics, a code encompasses cultural conventions, modern sub-codes, and recurring themes employed to convey meaning. While typically associated with spoken language, the term extends to various narrative forms, such as the color palette in an image or the regulations governing a board game (Champagne, 1979). These codes include linguistic codes, spoken or written language, and non-linguistic codes, visual symbols, gestures, and cultural conventions. Semiotic codes serve as foundational frameworks facilitating individuals in interpreting and comprehending their surroundings by establishing collective meanings and norms within a specific cultural or communal context. Their pivotal role extends across diverse communicative modalities, encompassing language, literature, visual arts, and media, thereby shaping individuals' perceptions and cognitive processes in deciphering encountered signs and symbols.

3.3 The Place of Ad in Translation Studies

Translation studies (TS) encompass mass subfields that continually explore new areas and modes of translation. One such area that has gained prominence in

relatively recent years is AD. AD involves converting visual information into verbal text, such as images, actions, and gestures. Hence, many researchers agree that AD is a specific form of translation in the subfield of AVT, and it is possible to define it as intersemiotic, intermodal, or cross-modal translation (Braun, 2008, p.2). However, the place of AD in TS is a topic of debate. Reviere (2011) points out that the position of Audio Description (AD) within the field of AVT and its umbrella field, TS, is enigmatic as AD is considered an outlier given its distinctive practice of transmuting visual modes into verbal modes, effectively generating an aural target text (p.3). Within the field of AVT, the challenge of situating AD can be attributed firstly to the translation of visual modes of a text rather than verbal ones and the creation of an aural text rather than an audio-visual amalgamation. Traditional translation typically deals with written or spoken language and the transfer of meaning. In contrast, AD focuses on transforming non-verbal elements into descriptive aural text.

Nevertheless, AD should not be detached from TS. As Munday (2022) explains, the field of AVT quickly became a natural challenger of critical concepts in TS due to its multimodal form (p.232). AD, being an integral component of AVT, similarly presents comparable challenges. Positively, this relatively new and unexplored subfield added new concepts of source and target text by “confronting a language-focused discipline with texts that make meaning through the combination of visual, aural, and linguistic resources” (Munday, p.234). Within this context, AVT, encompassing AD, broadened the horizons of TS. The multifaceted nature of AVT texts has engendered explorations into cultural adaptation, audience reception, and the complexities posed by the interplay of various semiotic modes. Similarly, researching AD from a TS perspective, particularly an AVT perspective, undoubtedly offers valuable contributions.

3.3.1. AD as intersemiotic and cross-modal translation

AD is generally defined as intersemiotic by scholars. Intersemiotic translation, as proposed by Jakobson (1959), refers to the process of translating signs from one semiotic system to another. This concept is fundamental to understanding AD, as it encapsulates the core activity of the practice, which is translating visual signs and cues into a verbal and auditory semiotic system. In the context of AD, this

transition is not only a process of describing what is seen but also a deep understanding of the visual meaning in the auditory and linguistic realms.

As Bardini (2020) explains, the AD of a film involves transforming a two-channel product into a mono-channel one, converting non-verbal elements into verbal ones. AD primarily focuses on transposing non-verbal language into the verbal system by expressing on-screen visuals through words (p.275). As AD consists of a shift from one semiotic system (the non-verbal) to another (the verbal), it is considered an intersemiotic translation. Roman Jakobson defined intersemiotic translation as "an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959, p.233). Interestingly, AD represents the opposite of Jakobson's transmutation, as it entails the verbal interpretation of non-verbal signs. Díaz Cintas (2007) expresses the need to revise Jakobson's classification, incorporating additional dimensions such as audio and visual elements (p.16). In essence, the study of AD as intersemiotic translation sheds light on the transformative nature of the process.

In addition to its classification as intersemiotic translation, AD can also be understood as a cross-modal translation. The cross-modal translation, primarily involving the translation of visual images into verbal text, distinguishes AD from other translation forms (Braun, 2008, p.2). Cross-modal translation is a concept that gains prominence when considering the sensory modes involved in AD. This type of translation involves the transfer of information between different sensory modalities. In the case of AD, it represents the translation of visual information, which is primarily conveyed through sight, into the auditory and linguistic modalities. Individuals with visual impairments rely on their auditory and tactile senses to access information primarily presented visually to the sighted population. AD bridges this sensory gap by transforming visual signs into auditory and linguistic signs. The descriptions go beyond merely enumerating what is visible, evoking the scene's essence or action and capturing the emotions, nuances, and ambiance. In essence, AD not only translates from one modality to another but also encapsulates the emotional and aesthetic dimensions of the visual content.

A fundamental research challenge in AD lies in its relatively unknown processes. The complexity deepens as the cross-modal mediation inherent in AD is influenced and constrained by various specific conditions. Notably, the source text in AD, applicable to both live and recorded performances, is an audiovisual, multimodal

text, distinguishing it from a mere mono-modal visual image or scene. Therefore, it is significant to comprehend how meaning is constructed in verbal and visual communication modes, emphasizing the need for this understanding before delving into linguistic strategies to convey visual meaning in audiovisual productions like films or theater plays (Doloughan & Rogers, 2005, as cited in Braun, 2008).

The presence of a multimodal source and target text in audio description also influences the interpretive aspect inherent in AD, akin to any other form of translation (Gadamer, 1960, as cited in Braun, 2008). Similar to how the creation of any translation relies on the translator's interpretation of the source text rather than the literal 'source text' itself, the development of an AD script is rooted in the audio describer's interpretation of the audiovisual source. Furthermore, the reception of these descriptions is shaped by the target audience's interpretation of the audio-described content. Nevertheless, multimodal texts offer even greater interpretation opportunities than mono-modal texts. The common challenge of intersubjectivity in text interpretation is magnified in AD due to the multimodality inherent in both the source and target text (Braun, 2008, p.4). In navigating these interpretive complexities within the multimodal context of AD, researchers, and practitioners play a pivotal role in advancing the field's understanding and effectiveness. Visual content often contains cultural references, nuances, and symbols that may not have a direct counterpart in the target culture. AD practitioners must navigate these cultural intricacies to ensure the descriptions remain culturally relevant and sensitive.

3.4 Process of Ad

AD is a process that includes aspects beyond mere description of visual information. Generally, AD is a post-production process during which an AD writer usually crafts a script, refines it, and delivers it in a way that enhances the understanding and enjoyment of visual content. Okayayuz (2019) explains that the initial step of AD is delivering audio-visual material to the AD writer translator who writes the AD text. During this stage, the translator examined the product to determine the elements that need to be described and the silent frames to include the AD. The translator then writes the AD text to suit the flow and not disturb the auditory codes. Then, the translator or the person who will vocalize the AD will add the AD in relevant parts. A visually impaired editor controls the AD, and additions, subtractions, and edits

are made during this process. Lastly, the final version gets embedded into the audiovisual product (p.56). While each of these steps is important and useful, there are cases when one or more are not employed.

Similarly, Güven (2018) states that creating audio descriptions involves navigating various constraints, with time being a crucial factor, requiring choices on which visual details to highlight for different user needs. In global literature, discussions on text production in AD primarily revolve around audiovisual products/media, derivatives of audio description, text qualities and language, competencies and training for description, timing of text production, methods employed in text creation, and the vocal rendering of the text (pp. 109-110). AD text production begins with selecting the audiovisual product or medium, such as film, theater, or opera. The AD structure and process change depending on its medium. There are different AD derivatives depending on the structure and characteristics inherent to the chosen audiovisual product or medium. Some characteristics include whether the medium involves moving images, live presentation, and the specific audiovisual translation technique employed (Matamala & Orero, 2007, p.333). For example, while cinema and television involve moving images, museums exhibit works that are two or three-dimensional still objects. AD, in the case of cinema and television, includes pre-recorded and temporally synchronized AD. In live performances like theatre, opera, and ballet, despite the possible advanced preparation of AD text, its execution occurs in real-time during the performance (Güven, 2018, p.111). To guarantee accessibility in light of the constraints inherent to the audiovisual product/medium, adaptations and organization of AD derivatives are tailored to the specific characteristics of the product/medium. There are different guidelines regarding text qualities and language. These usually form around time restrictions that AD faces.

Regarding the timing of text production, AD is generally a post-production and additional step. The current argument is to produce the AD text integrated with the product before and during production under universal design principles. The generally adopted method for text production is to write an original text suitable for the target language, culture, and audience after analyzing the source text (Güven, 2018, p.118). While this is arguably the most appropriate method, it depends on translators or audio describers with competencies in this field. How the audio description text is voiced

depends on the specific audiovisual product or environment where it is applied, with options ranging from live reading to pre-recorded voiceovers. Whether integrated seamlessly through pre-temporal matching, incorporated as part of the original audiovisual product, or presented live, the choice of software and equipment for sound recording affects not only the sound quality but also the overall effectiveness of the audio description (Güven, 2018, p.119). There are also suggestions and research on the voicing of AD, including synthetic voice and human voice recordings.

The AD process involves external factors such as time, cost, and trained AD writers. Today, audio-visual products are bought, produced, and broadcast in a very short period, especially with streaming platforms that make audio-visual productions rapidly. This means that there needs to be a specific amount of time given to include AD in the audio-visual product. Considering the process discussed before, AD is a time-consuming practice. As AD requires additional time, it also requires additional monetary resources. As Lopez Vera (2006) explains, the economic and operational challenges of making media accessible, particularly in terms of additional costs for features like audio description and closed captioning, raise questions about sustainability and responsibility, with concerns about limited budgets, increased workload, and the perceived lack of profitability given the relatively small user base (p.4). Lastly, AD training is relatively new and still under development. In most European countries, volunteers usually do AD internally and at a social level. Some describers include individuals with relatives with impairments or those interested in amateur theater (Lopez Vera, 2007, p.6). Professional audio describers require training to gain specific knowledge and capabilities. Okyayuz (2019) explains this knowledge and capabilities as proficiency in comprehensively analyzing source text codes, adeptness in rewriting visual codes, training in audio description, familiarity with audio description technologies, understanding the requirements and cultural nuances of the target audience, mastery of written and spoken language, application of creativity when needed, skill in summarization and analysis, the capacity to create concise and specific audio descriptions, clarity in description, and expertise in overcoming challenges unique to audio description are essential skills for effective audio description production (p.66). Achieving these capabilities and knowledge requires specific training, and lack of such would cause problems in AD quality and

time consumption. These necessities, especially time and monetary requirements, put forward the translation of AD.

3.4.1 Translated AD

When creating AD for films with foreign languages, there are two approaches. The first one is the creation of AD in the target language. The second one is the translation of existing AD in the source language. For the first approach, Güven (2018) explains that the regions that favor subtitles for foreign audio-visual products utilize audio subtitling, which involves voicing interlingual subtitles designed for foreign films (p.112). However, this AD version was not preferred as it led to viewer fatigue, especially when simultaneously hearing original dialogues and audio subtitles in the target language.

The translation of AD is a topic of debate. From one point of view, it is less costly and relatively faster than creating AD. From another point of view, it would keep the cost and time requirements the same as it has its own unique set of difficulties. Lopez Vera (2007) conducted research on the efficiency of translating audio description scripts based on assertions by Veronica Hyks and concluded that utilizing the original audio description for translation could lead to more culturally relevant and economical versions in the target language; however, the translator would require specific training to translate AD (p.8). Similarly, Remael and Vercauteren (2010) explain that needing to be fully trained in intersemiotic translation and film studies, translators may confront challenges in describing visual images and selecting content while translating AD (p. 158). This dual expertise is necessary to effectively convey visual images and maintain the coherence of the narrative in the target language, ensuring that the translated AD serves its purpose without compromising quality.

Translation of AD would achieve consistency between different language versions of the audio-visual product. Moreover, translating AD can result in a more cohesive and harmonious viewing experience for audiences across different linguistic backgrounds. Consistency in the translated content ensures that the narrative flow and emotional resonance remain intact, contributing to a seamless integration of audio description within the dubbed version. However, it is essential to acknowledge that, in this instance, the quality of translated AD would rely on the quality of source AD. If the source AD is well-crafted, providing accurate and evocative descriptions, the

translator's task would become more manageable, and the resulting target AD would likely maintain a high standard. However, suppose the source AD is deficient or lacks precision. In that case, the translator faces the challenge of adapting and improving the content to ensure a seamless transition into the target language. In the second case, translating AD may require more time and effort.

Similarly, the quality of translated AD also depends on the length of words and source AD. Depending on the language pairs, translation may change in length. Given that AD relies on inserting descriptions within restricted silent frames, any variation in the length of the translated text may pose synchronization challenges. The potential inconsistency in length between the source and target AD could lead to timing issues, impacting the coherence of the audiovisual experience. This aspect adds another layer of complexity to the translation process. Depending on the timing restrictions, it may require the translator to adjust and edit the translation and even lose some of the content.

3.4.2 Genre-based AD

The impact of AD goes beyond mere accessibility; it shapes how audiences perceive and engage with films. Different film genres have different aims and structures, and AD of different genres should follow the same aims and structures. AD becomes an art form in itself, conveying essential visual information and respecting the pacing and rhythm of the original work. Hence, AD must weave into the cinematic experience's fabric seamlessly. It should follow the genre-specific nuances and intended emotions. Achieving such nuances depends on many factors, including word choices, selection of aspects to describe, and even the describer's voice.

Considering horror and thrillers, visuals, theme, and atmosphere change to fit a gloomy, spooky, or disturbing aesthetic. In this sense, AD should include words that convey the visual elements and contribute to the overall tension and anticipation. Michalewicz (2015) states that one of the most essential features of horror movies is the off-screen space, which consists of dark and ambiguous features and sounds. The mood-setting music and close-ups showing fear in characters reinforce the tension and horror (p.256). In a sense, AD describes what is seen and the unseen, using language that describes the visible and evokes the unsettling and mysterious elements in the cinematic shadows. Comedies, on the other hand, rely heavily on timing and delivery

for the humor. The challenge for AD in comedies lies in maintaining the comedic rhythm without overshadowing the dialogue or punchlines. The AD fits into the comedic timing, ensuring the descriptions complement rather than compete with the humor. In the case of dramas, where emotions and subtleties often take center stage, the role of AD is to preserve the poetic essence of the storytelling. The describer becomes a storyteller by choosing words that convey the visual elements and capture the scenes' emotional nuances.

However, as AD generally faces time restrictions, the describer is required to make specific decisions on what to include and what to leave out. In action films, for instance, the focus may be on dynamic movements and intense sequences, providing visually impaired audiences with a vivid mental image of the on-screen action (Michalewicz, 2015, p.250). In romantic films, attention may shift to subtle gestures, expressions, and the atmosphere of the scene, enriching the romantic narrative for those who cannot see it. Moreover, the describer's voice plays a pivotal role in shaping the AD experience. A well-suited voice can enhance the overall atmosphere of the film. For instance, a thriller may benefit from a narrator with a suspenseful tone, while a lively and upbeat delivery could complement a comedy.

3.5 Guidelines For Ad

Guidelines for AD are essential to ensure a standardized and inclusive experience for individuals with visual impairments. By establishing clear and comprehensive guidelines, content creators, broadcasters, and service providers can guarantee consistent and effective AD delivery across various media platforms. These guidelines serve as a roadmap for creating descriptive narratives, ensuring that crucial visual information is conveyed in an informative and engaging manner. Consistent guidelines also contribute to developing a universal language for AD, fostering a more cohesive and accessible media landscape for individuals who rely on this service. Moreover, guidelines help maintain a balance between providing sufficient information and allowing the audience to fully engage with the auditory and narrative aspects of the content.

Establishing comprehensive guidelines for audio description can be challenging due to several factors. Firstly, the diverse nature of content, ranging from films and television shows to online videos and live events, poses a challenge in

creating universal guidelines. Each type of content requires unique considerations, making it difficult to develop standardized rules. Additionally, balancing enough descriptive information and overloading the auditory experience is delicate. Like any other translation, the main focus of AD translation is the target audience. ADLAB guidelines explain that the primary target audience of AD consists of blind and partially sighted individuals who form a very diverse group with different visual experiences and different knowledge of the world. As a result, AD should achieve accessibility to all of those individuals (Remael et al.). The ambiguity of the target audience necessitates flexibility in the guidelines. Moreover, the evolving landscape of technology and media formats adds complexity, as guidelines need to adapt to new platforms and innovations. Lastly, ensuring that guidelines are culturally sensitive and inclusive further complicates the process, as different regions and communities may have distinct preferences and needs. Despite these challenges, there are ongoing efforts to collaboratively develop and refine guidelines to advance the accessibility and quality of AD services.

According to the Encyclopedia of Disability, AD “provides descriptions of key visual elements such as actions, scene changes, text captions, wardrobe, sets, scenery, facial expressions, colors, textures, and composition” (p.140). All of these elements play a role in creating the visual scene and atmosphere. Most of the artistic decisions in this regard are made with a certain view in mind therefore, it is important to incorporate these if possible. The Encyclopedia continues to explain the AD process by stating that AD should be precise and concise to fit within the short spaces between dialogues, allowing audience members to draw their own conclusions. Objectivity and specificity are crucial to maintaining the work's artistic integrity without interpretation (ibid.). In the case of audiovisual texts, while most visuals are included to enhance the storytelling, the producers do not explain many elements openly, leaving interpretations to the viewers. The same should apply to visually impaired audiences that rely on AD. For example, instead of expressing emotions directly, such as sadness, the describer should describe the semiotic codes, such as body language, to imply the emotion.

In a study discussing the guide published online by the United States Audio Description Confederation, Okyayuz (2017) elucidates that the guide provides comprehensive examples, encompassing identifying individuals on stage, speaker

attribution, stage dynamics, entrances and exits, environmental cues, lighting nuances, dominant colors, costumes, and physical attributes of characters to facial expressions, movements, action sequences such as fights and dances, and the spatial origin of specific sounds. The guide contends that, besides character and environmental details, textual elements like on-screen texts, subtitles, and scene-setting descriptions in the visual code should be seamlessly integrated into the AD. Emphasizing that a proficient AD should harmonize with the auditory code without confusion, the guide underscores that an effective audio description should complement the overall product rather than compete with it (p. 567). It is important to note that including such elements depends on different mediums, genres, and audiences. AD should be mindful of diverse audience needs, considering factors such as cultural backgrounds, accessibility requirements, and varying levels of visual impairment. In addition, as AD has to be delivered in a limited time frame, a decision must be made about which semiotic codes to include if faced with a time limitation.

Additionally, there have been studies regarding the tone of the describer. Okyayuz (2017) explains that the guide highlights the importance of maintaining a confident, interested, knowledgeable tone, avoiding subjective interpretations, and synchronizing the AD with the unfolding narrative (p.568). The tone and manner must be easy to listen to and understand while still catching the viewers' attention. Similarly, the characteristics of the voice also affect the reception of AD. In a study regarding the voice of the describer, Fryer and Freeman (2014) found that human-voiced AD (as opposed to text-to-speech AD) effectively elicited intended emotions due to the describer's voice and manner in delivering targeted emotions (p.105). In essence, the manner of delivery profoundly influences the audience's perception and engagement with the described material.

While significant strides have been made in developing guidelines for AD, it is evident that the challenges are multifaceted. The diverse nature of content, the ever-evolving landscape of technology, and the need for cultural sensitivity all contribute to the complexity of establishing universal guidelines. Despite the ongoing efforts to collaboratively refine these guidelines, there remains a need for further study and research in this field. As technology advances and media consumption habits evolve, adapting guidelines to new platforms and innovations becomes crucial. Moreover, the pursuit of inclusivity demands an understanding of the diverse needs of audiences,

considering factors such as cultural backgrounds, accessibility requirements, and varying levels of visual impairment. Furthermore, it's important to acknowledge that a standardized approach to AD may not be practical, given the wide spectrum of genres and styles in audio-visual content. Each movie, television show, or online video possesses a unique artistic vision and storytelling style that may require tailored approaches to AD. Therefore, the guidelines should be flexible enough to cater to the specific demands of different genres and artistic expressions, ensuring that AD enhances rather than detracts from the intended viewer experience.



CHAPTER 4. BIRD BOX

Based on Josh Malerman's novel, *Bird Box* is a post-apocalyptic horror film directed by Susanne Bier and written by Eric Heisserer. The narrative unfolds through a dual time, alternating between the grim aftermath of a global catastrophe and the initial days of societal collapse. The story features Malorie, an expectant mother grappling with the uncertainty of forming a connection with her unborn child, and later, Malorie trying to survive with two small children. The narrative takes an intense turn when the mysterious force behind mass suicides infiltrates Malorie's immediate surroundings, compelling individuals to undertake self-destructive actions. The phenomenon induces psychedelic distortions in the eyes of those exposed, leading to their demise. The movie distinguishes itself from traditional horror conventions by avoiding complex action scenes and CGI, focusing instead on the psychological distress endured by its characters. Like other horror movies, *Bird Box* employs sensory deprivation to make the viewers fear the unknown. The film uses creative methods for navigating hazardous environments without relying on sight. Malorie's pregnancy adds complexity to the narrative, and later, when she becomes responsible for two children, the challenges intensify due to their inherent limitations, such as remaining quiet or following precise instructions.

The movie is studied by many in disability studies due to its depiction of blindness. Lipenga (2021) cites Schwab's observation that in films, the loss of sight typically represents a psychological obstacle for characters to overcome for the desired outcome; on the other hand, "*Bird Box*" subverts this concept by portraying sight as a hindrance in its post-apocalyptic setting, challenging and reversing the conventional ideology of ability within the film's narrative (p.17). This paradigm shifts in *Bird Box* challenges preconceived notions about the symbolism of sight in cinema, offering a thought-provoking perspective on the interplay between adversity, resilience, and the conventional narrative constructs surrounding abilities. As Kremmel (2018) explains, *Bird Box* demonstrates the experience of losing sight instead of how people who are blind are treated by society (p.43). In the case of *Bird Box*, individuals voluntarily lose their sense of sight to protect themselves from the beings. This leads to them figuring out how to survive without sight.

Bird Box also caused a social media challenge, The Bird Box Challenge, that led participants to blindfold themselves while doing everyday activities, from using household utensils to driving vehicles, leading to injuries. The challenge became so popular yet dangerous that Netflix released a statement asking people to stop participating. As Willoughby (2018) explains, the core of this challenge could be considered an attempt at empathy, where sighted individuals try to experience the world without sight to understand the challenges visually impaired individuals face; however, the challenge might also be a way of attention-seeking and a way to gain popularity online (p.50). Nevertheless, the Bird Box Challenge highlighted the challenges of visually impaired individuals and started an online discussion regarding the topic.

4.1 Semiotic Signs, Codes, and Scenes in Bird Box

As discussed before, semiotics is the study of signs and symbols, and film semiotics is a branch of semiotics that focuses on studying how meaning is created and communicated through films. McGonigle (2013) categorizes semiotic signs in films as genre, *mise-en-scène*, camera techniques, montage, and soundtrack to understand the AD (p.17). In semiotic terms, genre is an overall category comprising elements that represent that genre together (Berger, 1991, p.8). Bird Box is generally categorized as horror or thriller. Genres are recognized through standard features, like the patterns found in stories and types of mainstream culture (*ibid.* p.25). Different genres may have specific conventions and visual styles that influence the AD. While generally grouped under the umbrella of suspenseful cinema, horror, and thriller films are set apart in terms of tone and intended audience reactions. Jancovich (2009) explains that horror films primarily aim to elicit fearful emotions in the viewers while thriller films focus more on suspense and aim to elicit psychological reactions from the viewers (p.158). Whereas horror films generally include grotesque features like body horror, thriller films include symbolism, foreshadowing, and other story devices to create suspense.

In the case of Bird Box, it is usually classified as a contemporary horror and post-apocalyptic thriller, which is a fitting categorization. Pinedo (2004) explains that the universe of contemporary horror films blurs the distinctions between good and evil, reality and illusion while presenting violence as commonplace and human efforts as

inefficient, leading to an unstable and paranoid universe (p.1). This description applies to *Bird Box* as the movie features unseen dangers that affect the sanity of those who see them. As these dangers are unseen, it creates a blur in the distinction between good and evil, and due to their effect on sanity, it blurs the distinction between reality and illusion. As these forces cause insanity when seen, the only successful human effort to stop them is not to see them. Furthermore, those who are already insane are not affected by the beings but are mesmerized which blurs the lines of “us versus them” which usually occurs in horror films that include otherworldly or alien beings. Moreover, *Bird Box* depicts the start of apocalyptic events and post-apocalyptic consequences throughout the movie. The film incorporates typical thriller elements such as high-stakes situations and suspenseful elements in a post-apocalyptic setting.

A film's composition, or *mise-en-scène*, involves elements like the importance of information, what stands out, and how things are framed. The way a film is put together communicates a lot to the audience through visual features like the setting, body language, clothing, and more, as well as the overall mood created by color, lighting, and framing. These elements work together, forming connections as the basis for analogies and metaphors. Additionally, repeating stylistic elements or motifs can create a structured and meaningful pattern in a film, adding to its overall significance (McGonigle, 2013, p.18).

McGonigle continues to explain that the camera techniques are central to the expressiveness of filmmaking by giving the example that close shots indicate intimacy. In contrast, long or tracking shots can hold symbolic significance. Montage creates the film narrative structured by intricate semantic and rhythmic editing patterns. Lastly, a film soundtrack also has semiotic functionality as sound is represented through signs that cause certain emotions in the audience (McGonigle, pp.18-21).

CHAPTER 5: ANALYSIS AND DISCUSSION

AD of *Bird Box* includes changes in English and Turkish. Some of these changes can be explained as translation choices, and some result from Turkish AD depending on the dubbed version of the movie. First, the analysis will compare the English AD and Turkish translations based on the United States Audio Description Confederation guidelines, ADLAB guidelines, and Netflix guidelines. Later, the analysis will examine both ADs regarding the genre, mise-en-scène, camera techniques, montage, and soundtrack based on McGonigle's (2013) categorization of semiotic signs in films.

5.1 Methodology

The primary data source for this research is the AD scripts of the Netflix film *Bird Box*. The film was chosen due to its rich visual and auditory elements and audience reactions which was the “Bird Box Challenge” discussed in Chapter 4. The audio description scripts were transcribed verbatim from the film's audio track, ensuring accuracy and completeness for subsequent analysis. Specific scenes were selected based on the relevance to research questions, diversity of description, and narrative importance. The analysis is structured in two main parts: a comparison of the English and Turkish ADs based on the United States Audio Description Confederation guidelines, ADLAB guidelines, and Netflix guidelines. The use of several guidelines mitigated the subjective nature of the analysis and provided an in-depth understanding of the translation process. Additionally, semiotic analysis is conducted using McGonigle's (2013) categorization of semiotic signs in films, focusing on genre, mise-en-scène, camera techniques, montage, and soundtrack. Due to ethical considerations, the analysis will include only the transcribed AD scripts with mentions and summaries of the scenes without the utilization of visuals. One limitation of this study is the reliance on a single film, which may not provide a comprehensive view of AD practices in the horror/thriller genre. This was mitigated by supplementing the analysis with insights from multiple sources.

5.2 The Comparison of English Ad and Its Turkish Translation

As mentioned before, establishing AD guidelines is an ongoing process; however, several suggestions regarding aspects that determine AD quality. In this

regard, the AD of Bird Box in English and Turkish will be compared and analyzed based on the guidelines discussed in the third chapter, which include the tone of the describer, identification of individuals on stage and speaker attribution, timeline and location changes, physical attributes of characters, action sequences, the spatial origin of specific sounds, environmental details and scene-setting descriptions, and textual elements. It is important to note that Bird Box is targeted at ages eighteen and above therefore the AD language will be towards adult viewers.

5.2.1. The tone of the describer

Netflix states that AD “should be informative and conversational, in present tense and third person omniscient,” and “the vocabulary should reflect the predominant language/accents of the program and should be consistent with the genre and tone of the content.” The initial difference lies in the gender identity of the describer. A male voice articulates the English AD, whereas a female voice delivers the Turkish AD. Notably, both descriptions adhere to a similar tonal and stylistic approach. Netflix guidelines state that the gender of the describer should be selected “either to complement or to contrast with the majority of voices in the film.” As Bird Box features multiple characters of different genders, both describers fit into these criteria.

As previously discussed, Okyayuz (2017) states that the audio describer should exhibit confidence, interest, and knowledge while refraining from subjective interpretations and ensuring synchronization with the unfolding narrative (p. 568). Following these guides, both describers adhere to the specified criteria. Both descriptions are clear and easy to follow, and the intonations remain stable yet capture the audience's interest.

5.2.2. Identification of individuals on scene and speaker attribution

ADLAB guidelines explain that characters consist of physical attributes and traits. Attributes. The guidelines explain that the viewers acknowledge the characters through their physical appearance, actions, and reactions, as well as how they talk. Therefore, AD script writers should analyze the source text to understand the characters and their important aspects to include in the descriptions. Netflix guidelines suggest that the description should be factual, prioritize an individual's most significant identity traits, and should be consistent. Bird Box features many characters, both named and unnamed, throughout the movie.

During the movie's first scene, the main character talks to two children whom she refers to as Boy and Girl. The English AD is consistent regarding their names; however, the Turkish AD uses two different terms to refer to Boy.

In the first half of the movie, Boy is translated as “Oğlan”.

ENG AD: The woman holds the Boy and Girl by their arms and leads them along the wooded path. [02:17:45-02:25:39]

TR AD: Kadın Kız ve Oğlan'ı kollarından tutup ormandaki patikaya yönlendirir.

However, in the movie's second half, the Boy is translated as “Erkek.”

ENG AD: In the tent, Boy and Girl sleep soundly.

TR AD: Çadırda Kız ve Erkek sessizce uyurlar.

In the dubbed Turkish version of the movie, “Boy” is translated as “Erkek” when referring to the character’s name. Netflix’s guidelines state that the word choice, character’s qualities, and visual elements “should remain consistent within the description for the entirety of the content.” In this regard, using two different translations breaks the translation's consistency. Furthermore, in the case of AD, it causes difficulty in character identification. When other terms refer to the same character, it can confuse the audience and disrupt the flow of the narrative. It is essential to note that “Oğlan” is generally used to refer to a young boy; in this case, it would have been more appropriate. However, the translation needs to utilize the same word as the dub.

Regarding speaker attribution, both AD versions manage to identify who is speaking; however, only one instance specifically states who is talking. When the characters discuss the events occurring, Charlie states that it is the end of the world. He starts answering questions and statements from other characters. During the scene, both versions of the AD say “the cop” or “polis” before the cop starts talking. This is the only scene in the movie that explicitly states who is speaking.

Practically speaking, descriptions produced in the UK often name their characters at the beginning of the story for the convenience of the describer but also to avoid long-drawn phrases that could confuse the viewer. On the other hand, the German guidelines suggest that a character should only be named once their name is

mentioned in the film (Greening et al., 2010, p.5). In this regard, Netflix’s guidelines state, “Ideally, characters should remain unnamed until introduced through dialogue or plot point. However, characters can be named when they first appear if they are part of pop culture or when necessary for timing and clarification, as well as to identify characters in a large group.” To follow the movie's flow, the AD uses descriptions to identify the characters until they are named or given a descriptive noun. For example, the main character is not named initially. Both ADs use descriptions to clarify her appearance.

ENG AD: Indoors, a dark-haired woman crouches in front of two small children.

TR AD: Ev içinde esmer bir kadın iki çocuğun önünde çömelir.

Once the character is referred to as “Malorie,” both ADs also start to refer to her as such. By doing so, both ADs avoid premature identification, and delaying the name's introduction until after a relevant event or interaction allows for a more natural and meaningful connection.

As *Bird Box* is a fast-paced movie that focuses more on the events rather than the characters, the descriptions of the characters are kept short, and most characters are identified with one descriptive feature which is usually their age, hair color, or occupational clothes such as uniforms.

5.2.3. Timeline and location changes

The timeline of events generally holds a narrative significance. ADLAB guidelines explain that all stories take place in particular spatiotemporal settings, which comprise both a temporal and a spatial dimension. As settings influence the characters and the storyline, they require specific attention in the description. In addition, the importance and function of time and setting may change in the course of the story, the guidelines suggest analyzing the spatial and temporal dimensions of the movie and determining how essential it is to include in the AD. It is suggested that descriptions of background require minimal description to identify the place, settings require more detailed descriptions as they have more symbolic functions, and global settings require more general terms. If a setting is known or described previously, it is essential to maintain the same descriptions to clarify the scene and explain any changes that occurred between the scenes.

The timeframe in Bird Box is dynamic. The story unfolds through a dual time, past and present. This duality causes the audience to see how the events took place in the past and what they led to in the present simultaneously. The duality was defined as “in the past” and “in the present,” and it was translated as “geçmişte” and “günümüzde.” The transition between the past and the present is quick, and textual explanation appears later.

ENG AD: Mist hovers over the water. The woman rows the boat on the river. Elsewhere, a paintbrush smears black paint across a canvas. Words appear: Five years earlier.

TR AD: Suyun üzerinde sis vardır. Kadın nehrin üzerinde kürek çekerek yol alır. Başka bir yerde fırça tuvalin üzerine siyah boyayı yayar. Ekranda yazı belirir: 5 yıl önce.

The movie's opening scene shows Malorie and the children going on a boat at the river. Then, the story reverts to before the events started. Both ADs exhibit the timeline difference and the difference in location. The English AD utilizes words such as “Later,” “Then,” and “Next,” which are translated as “Sonrasında.” however, there is a lack of adverbs in the Turkish AD.

ENG AD: Later, Malorie lies under the covers on a single mattress on top of a double-frame bed.

TR AD: Sonrasında, Malorie çift kişilik baza üzerinde duran tek kişilik yatakta üstü örtülü şekilde uzanır.

In this example, “Later” is translated as “Sonrasında.” The lack of adverbs in the Turkish AD could be related to the length of the description. Adverbs such as “daha sonra,” “bundan sonra,” etc. require an additional word which changes the length of the AD. In this sense, “Sonrasında” corresponds to all three words and expresses it with only one word.

ENG AD: In the garage. Tom sits in the car. Next, the tattooed man brushes paint over the car's windows.

TR AD: Garaj. Tom arabada oturur. Dövmeli adam arabanın camlarına boya sürer.

In this case, “Next” is not translated. As for the location, Both ADs express that the scene takes place “in the garage” or “garaj” in Turkish. The Turkish AD describes the scenes as if both events take place simultaneously. However, both in the movie and in English AD, the tattooed man brushes the paint later and the scene abruptly cuts to the man brushing paint over the car’s window.

ENG AD: Carrying the machete, Malorie reaches the top of the hill. Next, she touches the wooden slaps of outdoor bins then reaches out to touch the siding of the house.

TR AD: Malorie elindeki palayla tepeye çıkar. Dışarıdaki sunta çöp kutularına ve evin yanına dokunur.

Similarly, the Turkish AD in this example also lacks the translation of “Next” and “Then,” which the English AD provided. The Turkish AD describes the scenes as if they were occurring in consecutive temporal flow however, the movie cuts between the scenes to make the scene where Malorie finds the house more prominent. Both scenes, the garage scene mentioned previously and this scene, are edited to sudden cut scenes to intensify the events and as a way of foreshadowing. However, the lack of identification in the Turkish AD does not reflect the same suddenness and foreshadowing.

In addition, both ADs describe the written expression to identify the time spent on the river. The English AD uses the “X hours on the river” formula, while the Turkish AD uses “Nehirde X saat.”

ENG AD: In the present, a bird's eye view of Malorie’s boat on the river. Words appear. Six hours on the river. Mist hovers around the boat as night falls.

TR AD: Günümüzde, Malorie’nin kayığının nehirdeki kuş bakışı görünüşü. Yazı belirir. Nehirde altı saat. Gece çökerken sis kayığın etrafını sarmıştır.

ENG AD: In the present, day breaks. The sun shines over the treetops. Heavy mist hangs over the river. The boat drifts on the water. Words appear. 14 hours on the river.

TR AD: Günümüzde. Gün ağarır. Güneş ağaçların üstünde parıldar. Ağır sis nehri kaplamıştır. Kayık nehirde sürüklenir. Ekranda yazı belirir. Nehirde 14 saat.

When the movie cuts to the river scenes, both ADs follow a consistent description. ADLAB guidelines suggest that if a scene is previously described, the description should define if something has changed. The formulation for such scenes is to describe the scene briefly with descriptions that are previously used, then describe the differences. In these examples, the scene is explained with the river, the boat, and the mist. However, in the first scene, it is nighttime and the second scene takes place in the morning. Both descriptions define the differences.

Other than the dual time aspect of the movie, events that take place are linear and generally in order. In some scenes, occasionally, there are minor time jumps.

ENG AD: Tom wraps his arm around Malorie and the babies. She holds his hand tight. Next, Malorie sits up and breastfeeds one baby while Tom holds the other one. Sun shines in a lush garden.

TR AD: Tom, Malorie ve çocuklara sarılır. Malorie, Tom'un elini tutar. Malorie oturur bebeklerden birini emzirir. Tom o sırada diğer bebeği kucağında tutar. Ekran kararır. Güneş yemyeşil bir bahçe üzerinde parlar.

In this example, the English AD differentiates the time difference by using the word “next,” while the Turkish AD describes the scene. The Turkish AD loses the time difference between the two events by doing so. At the end of the scene, the screen turns black, which is described in the Turkish AD; however, it is missing in the English AD—both descriptions of the garden start during the black screen at the same time. It can be assumed that this difference is due to the auditory elements during the scene. During the black screen, the audience hears babies crying, which then slowly fade away. The Turkish description suppresses the cries slightly. However, the general belief is that the describers should describe scene transitions.

A similar difference in defining the time occurs in another scene.

ENG AD: Malorie enters. [...] Boy stands and crosses to Malorie. Tom stares at the floor. [...] Tears well in Girl's eyes. Later. [...] She turns away and leaves the garage. Later, Malorie sleeps in bed, Tom crawls in beside her. He wraps his arm around her and whispers in her ear.

TR AD: Malorie garaja girer. [...] Erkek ayağa kalkıp Malorie'nin yanına gider. [...] Kızın gözleri dolar. Malorie garajdaki Tom'un yanına döner. [...] Malorie

arkasını döner ve garajdan çıkar. Malorie yatakta uyur. Tom usulca yanına uzanıp ona sarılır.

Both descriptions establish the scene as occurring in a garage before this AD. In the English AD, the specific action of Malorie entering the garage remains implicit. In contrast, the Turkish AD explicitly notes Malorie's entrance into the garage, suggesting a deliberate emphasis on spatial clarification. Considerations of potential ambiguity may be the cause of this approach in the Turkish AD. Similarly, the English AD uses only a temporal marker, "Later," to provide a general indication of the time progression. In contrast, the Turkish AD approaches with a more specific description: "Malorie garajdaki Tom'un yanına döner." Hence, the Turkish AD offers a detailed specification of Malorie's action and location, indicating that Malorie left with the children and returned at some time. The English AD incorporates a detail by stating, "Tom stares at the floor," providing insight into Tom's emotional response to Malorie's presence. In contrast, the Turkish AD omits this detail. Lastly, the English AD delivers a more detailed and precise description of the following events, emphasizing, "He wraps his arm around her and whispers in her ear." In contrast, the Turkish AD leaves the whisper out and only describes Tom hugging Malorie. In this case, the English AD delivers a more precise description of Tom's actions.

ENG AD: On the boat, the children sit up and crawl out from under Malorie's coat. Inside, Malorie grabs items from a kitchen.

TR AD: Kayıktaki çocuklar doğrulur ve Malorie'nin montunun altından çıkar. İçerdeki Malorie mutfaktan eşyalar alır.

Regarding the locations, both ADs describe the places. In this example, both ADs defined the boat and the house that Malorie is in. This usage continues throughout both ADs.

Netflix guidelines state that descriptions should include location, time, and weather conditions. If the time given to describe the scene is limited, scenes that have a symbolic function should be prioritized. In this sense, generally, ADs in both languages fit into these guides.

5.2.4. Physical Attributes of Characters

Netflix's guidelines state that the AD should concentrate on providing detailed descriptions of the main and the relevant supporting characters. It should emphasize visual information about their identity, personality, and traits, including appearance, movement, clothing, and facial expressions. Bird Box is a fast-paced movie where the time in between dialogues is limited. Due to the time restrictions, character descriptions in the ADs are also limited.

ENG AD: Indoors, a dark-haired woman crouches in front of two small children.

TR AD: Ev içinde esmer bir kadır iki çocuğun önünde çömelir.

In this example, the description defines Malorie with her hair color before using her name, as mentioned before. Similar descriptions occur with three other characters.

ENG AD: The dark-haired woman paints a black background around people in the painting. A woman with long hair enters the house carrying groceries.

TR AD: Esmer kadın resimdeki insanların etrafına siyah arka plan boyar. Alışveriş paketleri taşıyan uzun saçlı bir kadın içeri girer.

In this example, Malorie is still defined as the “dark-haired woman” or “esmer kadın.” Another character, later defined as her sister Jessica, is also described by her hair. Unlike Malorie, Jessica is defined by the length of her hair instead of the color. In Turkish AD, “long hair” is translated directly as “uzun saç,” however, “dark-haired woman” is not directly translated as “koyu saçlı kadın”. It was translated as “esmer kadın,” corresponding to “brunette woman”. In Turkish, “esmer kadın” reflects Malorie's visual description; therefore, this choice helps create a relatively more precise description.

Later, when Malorie and Jessica go to the hospital, they pass through a hall with a woman speaking on the phone. The movie emphasizes this woman as she is the character that shows the first side of the apocalyptic events that take place in the movie.

ENG AD: A woman in a velvet tracksuit leans on a railing and talks on her phone.

TR AD: Kadife eşofman takımlı kadın trabzanlara dayanmış halde telefonla konuşur.

ENG AD: The woman in the tracksuit slams her own head into a window. Blood covers the smashed glass.

TR AD: Eşofman takımlı kadın başını pencereye vurmaktadır. Çatlayan camı kan kaplar.

The English AD describes the woman based on her outfit but also conveys the scene by describing the woman's actions, which are speaking on the phone and ultimately slamming her head into the window. The Turkish AD maintains consistency with the English AD by accurately translating the clothing and the actions. Both ADs communicate the character's progression and help the audience understand the moment's significance.

ENG AD: Malorie falls to the ground and clutches her stomach. A bold man argues with his wife. Lydia runs toward Malorie. [...] Lydia limps unevenly with one heeled shoe on.

TR AD: Malorie yere düşer ve kanrını tutar. Kel bir adam karısıyla tartışır. Lydia Malorie'ye doğru koşar. [...] Lydia tek ayağında topuklu ayakkabı olduğundan topallar.

This scene occurs after a series of actions leading to Malorie falling on the ground in front of a house. In the distance, a bold man, later introduced as Douglas, argues with his wife about helping Malorie. The English AD captures the critical elements of the scene; however, it leaves out that Douglas and his wife are in the distance, closer to a house on a small hill, while Malorie is on the sidewalk. Douglas is described by his boldness and Lydia by her heeled shoes. The Turkish AD is consistent with the English AD. Once Malorie is inside the house, character descriptions continue with people in the house.

ENG AD: A man with tattoos takes pills.

TR AD: Dövmeli adam hapları alır.

ENG AD: A blond man's phone rings.

TR AD: Sarışın bir adamın telefonu çalar.

In both examples, the characters are described based on one of their physical attributes. Both descriptions are straightforward and use the character's physical attributes to specify which character is doing the action. As seen before, both ADs

focus on one dominant attribute rather than an entire description. This occurs due to time restriction, as the time frame between dialogues is restricted.

ENG AD: Sighted and visually impaired people move around the courtyard. Birds fly along the trees. [...] Malorie looks at the smiling faces, young and old. Rick turns to Malorie.

TR AD: Her taraf göz bağı takmayan görme engelli insanlarla doludur. Çocukların elini tutarak avlunun ortasına kadar ilerledikten sonra başını kaldırıp gök yüzüne bakar. [...] Malorie, genci yaşlısı, gülen yüzlerle etrafta oturan insanlara bakar. Çocukların elini tutarak bir süre daha yürür. Rick durup Malorie'ye döner.

This scene occurs towards the movie's ending when Malorie finds the safe house mentioned at the beginning. The safe house features a plaque that reads, “Janet Tucker School for the Blind,” translated as “Janet Tucker Görme Engelliler Okulu.” In this scene, Malorie first sees visually impaired and sighted individuals in a courtyard, the focus switches to the birds and back to the individuals. The English AD describes the diversity of the people, first describing that some are visually impaired while others are not. Later, individuals are described based on their facial expressions using adjectives like “smiling,” “young,” and “old.” The Turkish AD describes the facial expressions similarly to the English AD; however, it is essential to note that it includes several additions and submissions from the English AD. Firstly, Malorie first sees “sighted and visually impaired people” in the English AD; the Turkish AD describes this as “göz bağı takmayan görme engelli insanlar,” which translates as “visually impaired individuals without blindfolds.” The Turkish AD includes the lack of blindfolds, which play a significant role in the movie; however, it does not mention sighted individuals. Another difference is that the Turkish AD includes “çocukların elini tutarak bir süre daha yürür,” which translates to “she continues to walk while holding the children’s hand.” While this action is shown in the movie, it is missing in the English AD.

Racial descriptions in AD are one of the topics of interest. American Council of the Blind states that racial descriptions increase the risk of misjudgment and biases as it is difficult to determine one’s race based on visual cues (Snyder, 2021). Similarly, Netflix’s guidelines state, “If unable to confirm or if not established in the plot, do not

guess or assume racial, ethnic or gender identity.” While Bird Box has a diverse cast, both ADs follow the same decision of not describing the racial features of characters.

5.2.5. Action sequences

Bird Box features several fast-paced action scenes that play an important role in the film. Netflix’s guidelines state when describing actions, the describer should determine what is most relevant for the story to flow without negatively impacting the viewers’ experience and to avoid information overload when irrelevant or when the exact details can be understood from dialogue/music. The guideline continues to express that the description should focus on who, what, when, where, and how. There are several action sequences and emotionally charged scenes in Bird Box. The first occurs after Malorie’s hospital visit when she finds herself in chaos.

ENG AD: The woman in the tracksuit slams her own head into a window. Blood covers the smashed glass. Two nurses restrain the woman. With blood on her face, she locks eyes with Malorie. Malorie rushes out of the hospital.

TR AD: Eşofman takımlı kadın başını pencereye vurmaktadır. Çatlayan camı kan kaplar. İki hemşere kadını dizginler. Kadın, yüzü kan içinde, Malorie’ye bakar. Malorie aceleyle hastaneden çıkar.

The events start with this scene. This scene plays a vital role as it sets the tension. This is the first time the audience has seen the unseen creatures' effects. In this AD segment, the English AD explains the scene and clearly describes the imagery that intensifies the scene such as the “Blood covers the smashed glass.” The Turkish AD follows the same structure and maintains the same intense imagery. Following this scene, the movie shows the arrival of unseen creatures with a long, action-heavy scene of chaos.

ENG AD: Jessica waits in the car. Malorie gets in. [...] An ambulance crashes into parked cars. Jessica drives her SUV out of the parking lot. She turns into an intersection as two police cars race toward the hospital. [...] A car in front of them stops. They drive around it. [...] They stop at a red light. A man drives through the intersection, narrowly missing other cars. [...] Something explodes behind them. [...] They drive down a city street. [...] Malorie reaches for Jessica’s phone. [...] Behind them, people on the sidewalk scatter. Jessica trembles. Jessica swerves. She drives erratically, weighing left and right. Malorie tries to grab the steering wheel. Jessica

accelerates and crashes into a parked car. The SUV flies through the air, flips over, and lands on its roof. The vehicle skids to a stop. Bystanders panic and run. Shattered glass surrounds the SUV. Jessica drags herself out the window of the car. Malorie lies underneath. Malorie crawls out the window after Jessica. Shards of glass stick in her hair. Jessica walks away from the crash, turns back to look at Malorie then steps in front of a moving garbage truck.

TR AD: Jessica arabada onu bekliyordur. Malorie arabaya biner. [...] Bir ambulans park halindeki araçlara çarpar. Jessica arabayı otoparktan çıkarır. İki polis arabası hızla hastaneye giderken kavşağı döner. [...] Önlerindeki bir araç durur. Yanından geçerler. [...] Kırmızı ışıkta dururlar. Kavşağa giren bir araç diğer araçları yeğret geçer. [...] Arkalarında bir şey patlar. [...] Şehrin bir sokağında yol alırlar. [...] Malorie Jessica'nın telefonuna uzanır. [...] Arkalarındaki kaldırımda insanlar koşuşturur. Jessica titrer. Jessica yoldan sapar. Aracı dengesiz şekilde kullanır. Sağa sola döner. Malorie direksiyonu yakalamaya çalışır. Jessica hızlanır ve park etmiş bir araca çarpar. Araç havalanır, takla atar ve tavanının üstüne düşer. Araç kayarak durur. Etraftakiler panikleyip kaçar. Kırık camlar aracın etrafını çevreler. Jessica arabanın camından çıkar. Malorie aracın altında uzanır. Malorie Jessica'nın ardından camdan çıkar. Saçında cam parçaları vardır. Jessica kazadan uzaklaşır. Malorie'ye bakmak için arkasını döner ve sonra hareket halindeki çöp kamyonunun önüne atlar.

This action-heavy scene sets the mood for the rest of the movie. In this scene, both ADs follow the same sequence of events and both descriptions reflect Jessica's state of mind after she sees the creatures by describing her erratic driving. Both ADs mention the surrounding chaos of the scene by describing the bystanders and explosions in the background. ADs in this scene demonstrate the general guides and suggestions of AD. After Malorie gets in the car, she explains that the events in Russia (previously mentioned in the movie) are happening where they are. This conversation is followed by a loud crash which the AD later describes the scene with the ambulance. Until the point when they stop at a red light, the AD is located in between dialogues. The audience hears the background sounds and hears Malorie and Jessica talk about what is happening around them followed by the AD of visual imagery. Until the point when they stop at a red light, the conversation is relatively calm. When the car stops

at the red light, the conversation takes an anxious turn as the events rapidly become apocalyptic.

Although it will be examined in more detail later, ADLAB guidelines suggest that if the spatial origin of the sound is not identified with the dialogue of other cues, the best option may be to name the sound or its source in the AD. In this scene, both the English and Turkish dubbed versions include Jessica's explanation that her phone is in the back seat. This conversation is followed by "Malorie reaches for Jessica's phone" or "Malorie Jessica'nın telefonuna uzanır". As Jessica formerly explained that her phone is in the backseat, the audience can understand that Malorie is reaching the backseat without the addition in the AD. This technique is essential in AD as it saves time when describing fast-paced scenes with limited dialogue pauses.

One of the things not included in the AD is Jessica's eyes when she sees the creatures. The AD says "Jessica trembles" or "Jessica titrer" but both descriptions leave the change in Jessica's eyes. In later scenes, the change in the eyes is described as "glaze over" or "gözleri bulanıklaşır". However, in this scene, both descriptions only include Jessica trembling.

Both descriptions use pauses to enhance the description in emotionally intense scenes like the crash of the SUV and Jessica's death. The events continue with the following AD.

ENG AD: Malorie scrambles to her feet. Cars explode nearby. Malorie looks down at her hands and discovers blood. Crowds of people run down the street. A baby stroller rolls past. Two cars collide. A woman pushes Malorie out of the middle of the road. She runs with the crowd. Smoke pillows in the air. More cars explode. Malorie falls to the ground and clutches her stomach. A bold man argues with his wife. [...] Lydia runs toward Malorie. Malorie stumbles toward her. A man bumps into Malorie and knocks her down. Lydia stops and stares. [...] Malorie watches Lydia walk toward a burning car. Lydia limps unevenly with one heeled shoe on. Lydia's husband watches from inside the house. A man helps Malorie to her feet. Lydia climbs into the burning car and sits in the driver's seat. Inside her husband watches the car explode. Another man in the house turns away from the window. A woman with a gold shield on her shirt stands with Malorie and the man outside the house. [...] The homeowner opens

the door. The police officer guides Malorie inside, the man follows. Lydia's husband holds a shotgun and walks toward the front door. [...] He glares at Malorie.

TR AD: Malorie ayağa kalkar, yandaki arabalar patlar. Malorie eline bakınca kanı fark eder. İnsan kalabalığı sokakta koşuşturur. Bir bebek arabası geçer. Bir kadın Malorie'yi yolun ortasına iter. Malorie kalabalıkta koşar. Havayı duman kaplar. Daha çok araba patlar. Malorie yere düşer ve karnını tutar. Kel bir adam karısıyla tartışır. [...] Lydia Malorie'ye doğru koşar. Malorie ona doğru tökezler. Bir adam Malorie'ye çarpıp onu düşürür. [...] Lydia durup bakar. [...] Malorie Lydia'nın yanan arabaya doğru gidişini izler. Lydia tek ayağında topuklu ayakkabı olduğundan topallar. Lydia'nın kocası bir evin içinden izler. Bir adam Malorie'nin kalkmasına yardım eder. Lydia yanan arabanın sürücü koltuğuna oturur. İçeride kocası aracın patlamasını izler. İçerideki diğer adam pencereye arkasını döner. Sweatshirtünün üzerinde polis amblemi olan bir kadın Malorie ve adamla evin dışında durur. [...] Ev sahibi kapıyı açar. Polis kadın Malorie'yi içeri alır. Adam onları izler. Lydia'nın kocasının elinde pompalı tüfek vardır ve kapıya doğru ilerler. Malorie'ye bakar. [...]

This description includes many elements from the last scene such as background noises. The first difference involves the location of AD. In the English AD, Lydia rushes to Malorie and sees the creatures. She then starts talking. This is described as “Lydia stops and stares,” followed by Lydia calling out to her mother. In the Turkish AD, Lydia first calls out to her mother then the AD states, “Lydia durup bakar.” Similarly, at the end of this scene, Lydia's husband talks to Malorie. The English AD, “He glares at Malorie” takes place after he starts talking while the Turkish AD “Malorie'ye bakar” takes place before he starts talking. The last difference is when Malorie is in the middle of the road. The English AD says, “A woman pushes Malorie out of the middle of the road.” However, the Turkish AD says “Bir kadın Malorie'yi yolun ortasına iter.” The Turkish AD comes off as a woman pushing Malorie to the road while in the scene, a woman grabs Malorie and rushes her to the sidewalk. In this instance, the English AD delivers the scene clearer than the Turkish AD.

ENG AD: Tom rushes to the front door. The others follow. [...] Tom and Douglas stand at the door. [...] Malorie picks up the shotgun. Malorie aims the gun at the door. [...] Douglas stands in front of her, then moves to the side. Tom stares at Malorie. [...] The homeowner leaves to get a blanket. [...] Malorie looks away and reluctantly closes her eyes. Tom opens the door and passes the blanket. The cop shields

her eyes with her hands. [...] Malorie opens her eyes. Malorie ejects the shells. Olympia trembles in the foyer. Everyone stares at Olympia. [...] She looks at Malorie. [...] She nods. [...]

TR AD: Tom hızla ön kapıya gider. Diğerleri onu izler. [...] Tom ve Douglas kapıda durur. [...] Malorie pompalı tüfeği alır. Tüfeği kapıya doğrultur. [...] Douglas önünde durur sonra yana çekilir. Tom Malorie'ye bakar. [...] Ev sahibi battaniye almaya gider. [...] Malorie uzağa bakarak isteksizce gözlerini kapatır. Tom kapıyı açar ve battaniyeyi verir. Polis elleriyle gözünü korur. [...] Malorie gözlerini açar. [...] Malorie fişekleri çıkarır. Olympia girişte titrer. Herkes Olympia'ya bakar. [...] Olympia, Malorie'ye bakar. [...]

Both ADs describe the sequence of events in the same order. Both descriptions include technical elements like “shotgun” and “shells”. As these ADs occur between dialogues, the tension between the characters is reflected in the scene. One difference is that the English AD has an addition, “She nods”, while the Turkish AD skips Olympia nodding to the old woman.

ENG AD: Upstairs, the homeowner studies the security camera footage. [...] Elsewhere in the house, large sheets of plastic hung from the ceiling in front of ladders and scaffolding. Douglas enters with the shotgun and pulls a mini liquor bottle out of a duffle bag. He removes the lid and presses a small amount to his tongue. In the kitchen, Olympia opens a bottle of prenatal vitamins and takes one with a glass of water. Upstairs, Greg stares at the monitor. On the monitor, dabbled sunlight shines on a stone patio. In the kitchen, Malorie picks up a notebook from the counter and reads it. [...] Charlie closes the notebook. [...] Upstairs, Greg watches the monitor. Leaves blow across the stone patio. A large shadow creeps across the ground and blocks out the sunlight. Greg grimaces. His eyes glaze over. Downstairs, Douglas readies the shotgun. The cop rushes out of the kitchen. They follow Tom and Malorie upstairs. [...] They burst in. Greg knocks over the desk, topples his chair, and smashes his head on a stone heist. [...] Malorie crawls toward Greg. [...] Douglas stomps on the monitor. [...] Malorie opens her eyes and discovers blood on her hands. In front of her, blood pools under Greg's head. [...] Douglas leaves. [...] Tom comforts Malorie. [...] The tattooed man puts his hands on the cop's shoulders. Greg lies dead on the floor with his eyes open.

TR AD: Üst katta ev sahibi güvenlik kayıtlarına bakar. [...] Evin başka bir yerinde büyük plastik bir örtü merdiven ve iskelenin önünde tavanda asılı duruyordur. Douglas tüfekle içeri girer ve çantadan küçük bir içki şişesi çıkarır. Kapağını açar ve küçük bir miktarını diline bastırır. Mutfakta: Doğum öncesi çoklu vitamin. Olympia doğum öncesi vitamin şişesini açar ve bir bardak suyla bir tane yutar. Üst kat: Greg monitöre bakar. Monitörde alacalı güneş ışığı taş avlu üzerinde parlar. Mutfakta: Malori tezgahtan bir defter alır ve okur. [...] Charlie defteri kapatır. [...] Üst katta Greg monitöre bakar. Yapraklar taş avluda rüzgarla sürüklenir. Büyük bir gölge yere sürünerek güneş ışığını engeller. Greg yüzünü buruşturur, gözleri bulanıklaşır. Alt katta Douglas tüfeğini hazırlar. Polis hızla mutfaktan çıkar, Tom ve Malorie'nin ardından üst kata çıkarlar. [...] İçeri dalarlar, Greg masayı devirir, sandalyesiyle düşer ve başını taştan şömineye çarpar. [...] Malorie Greg'e doğru emekler. [...] Douglas monitörü ayağıyla ezer. [...] Malorie gözlerini açar ve ellerindeki kanı fark eder. Önündeki Greg'in başının altı kan gölü olmuştur. [...] Douglas çıkar. [...] Tom, Malorie'yi avutur. [...] Dövmeli adam ellerini polisin omzuna koyar. Greg gözleri açık halde yerde ölü yatmaktadır.

In this scene, both ADs described the same sequence of events. The AD is placed in the silent scenes without covering too much of the soundtrack and between dialogue. Some cues are given within the soundtrack such as thud and eerie sounds. The AD occasionally interferes with the characters crying and whimpering towards the end but those sounds are still audible. The only difference is the addition of on-screen text in the Turkish AD. In the Turkish AD, Olympia picks up a bottle of prenatal vitamins. The scene shows the bottle, and the Turkish AD includes “Doğum öncesi çoklu vitamin”. This is a common appearance in foreign films that include foreign text. In this scene, both ADs include the change in Greg’s eyes with “his eyes glaze over” and “gözleri bulanıklaşır”.

ENG AD: Malorie and the children wear their blindfolds. Malorie rows the boat. [...] Malorie turns her head. [...] Boy and Girl duck down. Malorie covers them with a blanket and pulls out a handgun. [...] The boat drifts close to shore. Mist obscures the shoreline. Malorie raises the gun. [...] A man appears in the mist. [...] Malorie fires blindly. [...] The man wears sunglasses. He grabs the gun. Malorie smashes him in the face with an oar. He knocks her back. She kicks her legs, kicks him in the face, and knocks off his sunglasses. [...] His eyes are glassy. [...] He reaches for

her blindfold. They grapple on the boat as it drifts on the river. Malorie grabs a machete hidden in the boat and swings it wildly. She strikes the man in the arm and neck. She drops the machete and grabs the oars. [...] Blood oozes from the man's neck. He passes out and sinks into the water.

TR AD: Malorie ve çocukların gözleri bağlıdır. Malorie kürek çeker. [...] Malorie başını çevirir. [...] Kız ve oğlan eğilir. Malorie üstlerini battaniye ile örter ve bir tabanca çıkarır. [...] Kayık kıyıya yaklaşır. Sis sahil şeridinin görünmesini engeller. Malorie silahı kaldırır. [...] Sis içinde bir adam belirir. [...] Malorie görmeden ateş eder. Adam güneş gözlüğü takıyordur. Silahı yakalar. Malorie kürekle adamın yüzüne vurur. Adam onu devirir. Malorie tekme atmaya başlar, adamın yüzüne vurur ve adamın güneş gözlüğü düşer. [...] Gözleri cam gibidir. [...] Malorie'nin göz bağına ulaşır. Kayık nehirde sürüklenirken boğuşurlar. Malorie kayıkta gizlediği palayı alır ve deli gibi sallar. Adamın koluna ve boynuna saldırır. Palayı bırakır ve kürekleri alır. [...] Adamın boynundan kan sızar. Bayılır ve suya batar.

This scene takes place while Malorie and the children are on the river. Both descriptions follow the same sequence of events in the same order. The initial sentence in both descriptions is described in advance before visuals. The visual is followed by a speech therefore the AD is included in advance as that is the only free space. This scene includes a tense soundtrack, background sounds, and speech. The AD is delivered over the scuffle sounds between the unnamed man and Malorie and the soundtrack. The speech is not interrupted. This scene is fast paced, therefore, some elements are not included in the descriptions. Firstly, the AD does not describe the children hugging after hearing the man's voice. The reason for this is because the man starts talking immediately after children hug each other therefore there is not enough space for the description. Similarly, the ADs describe the man coming out of the mist but do not include that he is walking in the water. There is also a quick visual sunlight showing through Malorie's blindfold, Malorie rapidly swinging the machete, and the children holding hands under the blanket. All of these visuals are included to enhance empathy for Malorie and the kids but are not included in the AD due to time restrictions. Describing these scenes does not affect the clarity of the scene but reflects the timeframe restrictions AD faces in fast-paced scenes.

ENG AD: Everyone turns toward the sound. [...] They head to the back of the store. [...] A door handle rattles. [...] Fingernails claw at the door. [...] Douglas raises

the shotgun. Malorie shields her eyes. [...] Tom cracks open the door. [...] Charlie removes his eye shield. [...] The birds flap in their cage. [...] Inside the loading dock, a body lies on the floor. Fishfinger pushes on the door. Tom, Douglas, and the cop struggle to brace the door from the inside. Charlie's eyes widen as Fishfinger's large frame fills the doorway. Charlie charges and tackles Fishfinger. Both tumble out the door. [...] Blood oozes out from under the door. [...] Tom and Douglas back away from the door. The cop rushes past Malorie. [...] Malorie follows Tom. Douglas looks back and raises the shotgun.

TR AD: Herkes sese doğru döner. [...] Kapı kolu tıkrırdar. [...] Tırnaklar kapıyı tırmalar. [...] Douglas silahı doğrultur. Malorie gözlerini korur. [...] Tom kapıyı aralar. [...] Charlie göz koruyucusunu çıkarır. [...] Kuşlar kafesin içinde çırpınır. [...] Yükleme alanında bir ceset yerde yatıyordur. Balık Kroket kapıyı zorlar. Tom, Douglas ve polis içerden kapıyı tutar. Balık Kroket kapıda görüldüğünde Charlie'nin gözleri açılır. [...] Charlie atılır ve Balık Kroket'i zapt eder. [...] Kapının altından kan sızar. [...] Tom ve Douglas kapıdan uzaklaşır. Polis hızla Malorie'nin yanından geçip gider. [...] Malorie Charlie'yi takip eder. Douglas geriye bakıp silahını doğrultur.

This scene is the first time the characters encounter a person who is not affected by the creatures as the rest. Both ADs include essential elements such as the scratching of the door and the reactions of the characters to the sounds. Some of the dialogue, starting from “Inside the loading dock”, to the death of Charlie is suppressed by the AD. The film does not show Charlie's death. It is implied by the slashing sound and thud sound followed by blood oozing out from under the door. The AD keeps the same implication by not describing the scene further than necessary. The Turkish AD has one mistake in the AD, which is “Malorie Charlie'yi takip eder.” However, Malorie follows Tom both in the scene and in the English AD.

The next scene takes place when Malorie explores an abandoned building to find blankets.

ENG AD: The reel rattles against the bedpost. The cord stretches tight and pulls the bed toward the door. Malorie points the handgun and wheels around. She aims at a door that leads outside. A shadow passes by the door. Malorie turns and hurries back to the door where she entered from. She picks up the cord and notices

slack in the line. She stands by the door with the gun in her hand, lowers her blindfold, and steps outside. She rushes down the steps and follows the cord to the edge of the house. Leaves hover on the breeze. Malorie holds the cord and runs; she trips and falls. She fires blindly in front of her. On the boat, Girl turns her head. [...] Malorie scrambles backward and tumbles down the hill. Leaves rise from the ground. Girl grabs a rope from the boat and wraps it around her waist. Boy sits in the boat as Girl climbs out. Malorie follows the cord and runs down the hillside. Girl wanders through the trees and comes to a clearing. The rope trails behind her. [...] Suddenly, leaves rise around Girl. [...] She holds her hand out in front of her. [...] The rope pulls Girl across the ground and onto the sandy shore. Malorie grabs her.

TR AD: Makara yatak başlığına vurarak tıkrırdar. Makara gerilir ve yatağı kapıya doğru çeker. Malorie silahı çıkarıp arkasını döner. Silahı dışarı açılan kapıya doğrultur. Kapının önünden bir gölge geçer. Malorie geri döner, aceleyle girdiği kapıya ilerler. İpe uzanır ve gevşek olduğunu fark eder. Elinde silahla kapının yanında durur, göz bandını inirir ve dışarı çıkar. Merdivenlerden hızla iner ve evin kenarından ipi takip eder. Yapraklar esintiyle uçuşur. Malorie ipi tutar ve koşar. Takılıp düşer. Görmeden öne doğru ateş eder. Kayıkta kız başını çevirir. [...] Malorie sırt üstü sürünür ve tepeden aşağı yuvarlanır. Yapraklar yerden havalanır. Kız kayıktaki halatı alır göğsüne dolar. Kız dışarı çıkarken Oğlan kayıkta oturur. Malorie ipi izleyerek tepeden aşağı koşar. Kız ağaçlık alanda dolaşırken bir açıklığa çıkar. Halat arkasındadır. [...] Birden kızın etrafındaki yapraklar havalanır. [...] Elini öne doğru kaldırır. [...] Halat onu yerde sürükleyerek kumluk kıyıya getirir. Malorie onu yakalar.

This scene creates a contrast between calm and tense. The scene with Malorie is tense with an ominous soundtrack and eerie sounds with loud noises, In contrast, the scene with Girl is calm and silent until close to the end. The AD in both languages leaves space for the soundtrack and other sound effects to enhance the scene. Both include the same elements in the descriptions. One difference is that in the English version, Malorie tells Girl to wait in the boat right before and after this scene. The English AD uses “boat” in the description. The Turkish version uses “sandal” in the speech but “kayık” in the description. As both words are synonyms, they can be used interchangeably without changing the meaning, however, to achieve unity, using “sandal” in the Turkish AD could be preferable.

5.2.6. The spatial origin of sounds

Vercauteren & Reviers (2022) explain that AD should include the location or the source of the sounds, which they classify on two levels: level of narration and level of the screen world. First, on the level of narration, it is crucial to differentiate whether sounds originate from a source within or outside the story world. Second, within the screen world, it is essential to determine if the sound source is visible on-screen or off-screen (pp.120–121). Describing the spatial origin of sounds adds depth to the story. In a sense, it makes the story come to life by adding ambiance and contributes to the emotional impact of the scene.

ENG AD: She watches the woman painting, then shuts off the stereo.

TR AD: Resim yapan kadını izler ve sonra müziği kapatır.

In this scene, Jessica watches Malorie paint; loud and upbeat music is playing. The music stops when Jessica turns off the stereo. The music starts as if coming from a source outside the story world but later appears to be within the story world when Jessica turns off the stereo. The mention of the stereo also specifies the origin of the sound. Turkish AD does not include the word “stereo” or any word that indicates the machine but indicates that there is a machine that Jessica uses to turn off the music.

ENG AD: Malorie reacts to the voices and looks left and right under the blanket.

TR AD: Malorie seslere tepki verir ve battaniyenin altında sağa sola bakar.

One of the predominant auditory characteristics of the movie is the eerie sounds surrounding the characters. These sounds indicate that the invisible creatures are around the characters. In this scene, Malorie hears the eerie sounds, but the sounds are not coming from a specific location but from all around. Both ADs reflect Malorie’s reaction to the sounds and her subsequent actions. “looks left and right” or “sağa sola bakar” reflect the ambiguity of the spatial origin of the sounds.

ENG AD: In the past, Bodies lay on the road and on the steps of the house. Inside, a boombox plays. [...] Tom rushes to the front door.

TR AD: Geçmişte, cesetler yolda ve evin basamaklarında uzanıyordu. İçeride bir yayın vardır. [...] Tom hızla ön kapıya gider.

Like the first example, the sound starts as if coming from a source outside the story world but later appears to be within the story world when the boombox is shown in the house. There are two distinct sounds in this scene. The first one is the broadcasting sound. In the English AD, the described uses the word “boombox” for the origin of the sound; however, Turkish AD only mentions the broadcast, “yayın,” but leaves out the boombox, “taşınabilir teyp.” This could be because, in Turkish, the word boombox corresponds to two words, which could cause difficulty in fitting into the silent frame. The second sound is the knocking on the door. As the sound is audible, both descriptions only mention Tom rushing to the front door, which specifies that the knock is coming from the front door. This scene has additional elements, such as the mention of the time difference, the bodies on the road, and the steps. Both ADs reflect the dual time aspect of Bird Box by mentioning that the scene takes place in the past, and the addition of the bodies specifies that it takes place in the past but after the initial chaos of the invisible entities.

ENG AD: She freezes and listens carefully.

TR AD: Donar ve dikkatle dinler.

In this scene, Malorie sits alone in the dining room and suddenly hears the eerie sounds. Both ADs reflect Malorie’s actions when she hears the sounds. The sounds' origin is unclear; therefore, it is not mentioned in either of the ADs. Adding “carefully” or “dikkatle” emphasizes the importance of the sounds and the suspenseful nature of the movie.

ENG AD: Tom turns. A parking sensor flashes. Tom viers around a crashed car and travels down a street littered with debris and other abandoned vehicles. A proximity alert flashes. [...] They track the sound in all directions. Alerts for the front and back of the car flash, then remain lit. Large shadows sweep over the car and block the light. Outside, the wind blows. Leaves swirl around the car. The sensors flash with more intensity. The car shakes side to side.

TR AD: Tom döner. Park sensörü yanar. Tom kaza yapmış aracın yanından geçer ve enkaz ve terk edilmiş araçlarla dolu bir yolda ilerler. Yakınlık alarmı yanar. [...] Her yönden gelen sesleri izlerler. Arabanın ön ve arka alarmları çalışır ve yanmaya devam eder. Büyük gölgeler arabanın üzerine çöker ve ışığı engeller.

Dışarıda rüzgar esiyordur. Yapraklar arabanın etrafında döner. Sensörler daha sık yanmaya başlar. Araba iki yana sallanır.

Tom, Malorie, and three other characters travel in a car to find groceries in this scene. Both ADs describe the source of the sounds with “parking sensor” or “park sensörü” and “proximity alert,” or “yakınlık alarmı.” The spatial origin of the eerie sounds is clarified in this scene with “sound in all directions” or “her yönden gelen sesler.” The additional details such as “wind blowing,” or “rüzgar esiyordur,” and “leaves swirling the car” or “yapraklar arabanın etrafında döner” indicate the arrival of the invisible entities therefore contribute to the overall atmosphere and tension of the scene.

ENG AD: Everyone turns toward the sound. They head to the back of the store. Door handle rattles.

TR AD: Herkes sese doğru döner. Kapı kolu tıkırdar.

This scene takes place inside the store. The characters are interrupted by loud banging. Both ADs describe the character’s reaction to the banging sound. In Turkish AD, “They head to the back of the store,” which is present in the English AD, is omitted. This confuses the spatial origin of the sound. The following phrase, “door handle rattles” or “kapı kolu tıkırdar,” clarifies that the sound is coming from a door, but the location of the door is missing in the Turkish AD.

Similar to these examples, both ADs describe the characters' reactions to the sounds rather than describing the location of the sounds, particularly the eerie sounds. ADLAB guidelines explain that when defining the spatial origin of the sound, the initial step is to determine if the sound effect is easy to identify. If not, AD may include the source of the sound. Both ADs describe the source of the sounds, such as a boombox or radio, when it is clearly shown. Another example of clarifying the origin of the sound is the gunshot sounds.

ENG AD: A man appears in the mist. [...] Malorie fires blindly. [...]

TR AD: Sis içinde bir adam belirir. [...] Malorie görmeden ateş eder. [...]

In this scene, Malorie has a scuffle with an unnamed man who tries to take off her blindfolds. Before the scuffle, the scene features the man slowly walking out of the mist while talking and Malorie shoots at the man. The gunshots are heard, and then

the AD says, “Malorie fires blindly”, or “Malorie görmeden ateş eder.” Without this clarification, it would have been unclear if Malorie was shooting or if the man was shooting.

5.2.7. Textual elements

Netflix’s guidelines state that textual elements “may be rendered synchronously or asynchronously, verbatim or paraphrased.” The guidelines allow the describers to use different methods when describing textual aspects except for legal disclaimers. The movie starts with the Netflix symbol, followed by a scene and then the title scene.

ENG AD: Letters pop out from a white background, then turn red: Netflix. In a bird's eye view, a river winds through a forested valley. [...] The river current swirls on the surface of the water. Title: Bird Box.

TR AD: Beyaz bir arka planda harfler beliriyor ve kırmızıya dönüyor: Netflix. Netflix Sunar. Kuş bakışı, nehir ormanlık vadide dönerek akar. [...] Nehir akıntısı su yüzeyinde kıvrılır. Başlık: Bird Box.

The Turkish AD includes “Netflix Sunar,” while the English AD does not include it.

ADLAB guidelines explain that certain countries “have laws and regulations concerning the use of credits and logos which is particularly important when a certain text on screen is left undescribed or is paraphrased”. As the English AD is provided by Netflix, the lack of “Netflix presents” may not be compromising regulations, however, since the Turkish AD is written by a third-party provider, “Netflix Sunar” may be added to follow Netflix guidelines.

Since the movie goes back and forth between the past and the present, it uses textual clarification.

ENG AD: Words appear: 5 years earlier.

TR AD: Ekranda yazı belirir: 5 yıl önce.

ENG AD: Words appear: 6 hours on the river.

TR AD: Yazı belirir: Nehirde 6 saat.

This format is used throughout the movie. In Turkish AD “ekranda” is added and removed at times.

ENG AD: Doctor Labham picks up a brochure. Malorie takes the brochure. [...] In the bathroom, Malorie looks at the brochure. The title on the front reads: Considering Adoption?

TR AD: Doktor Labam bir broşür alır. Malorie üstünde evlatlık vermek hakkında yazılı broşürü alır. [...] Banyoda Malorie evlatlık vermek hakkındaki broşüre bakar.

In this scene, the writing on the brochure in the Turkish AD is revealed earlier than in the English AD. The reason for this is that in the Turkish Dub of the movie, the writing on the brochure is translated into the subtitles. In the Turkish AD, the describer incorporated the subtitle into the description. Netflix’s guidelines state that the describer should read the subtitles verbatim when describing a foreign movie.

ENG AD: The TV screen goes blank.

TR AD: Televizyon yayını gider: Sinyal yok.

Just like the previous scene mentioned, this addition, “sinyal yok,” is a result of the subtitle in the Turkish Dub. Turkish AD follows the Netflix guidelines in these examples.

5.3 Analysis and Comparison Based on Plot Devices and Semiotic Signs

5.3.1. Plot devices

In films, plot devices are techniques to advance the plot, introduce conflict, or resolve a situation. Plot devices can vary from characters, elements, objects, or special techniques to tell a story. Generally, horror films follow a three-act movie structure that consists of an introduction, a fight or conflict, and a final confrontation. The first act introduces the threat, the second act consists of learning the threat and beginning to fight back and the third act includes either survival or death (Bell, 2020, p.27). Bird Box utilizes this structure with elements and special techniques as plot devices to enhance the story.

Fear element is considered a plot device and is generally included in the first act of the film. Bird Box uses two types of fear, the first being the fear of the unknown

and the second being the fear that is caused by the apocalyptic environment and humankind (ibid., p.29). Regarding the fear of the unknown, the film features unseen creatures that cause insanity and suicide. Both the characters and the viewers do not see what these creatures look like, however, both see the signs of their arrival and existence.

ENG AD: Malorie holds the kids' hands and walks along the path. She stops to listen. They walk deeper into a forest. Sunlight shines through the tall trees. Malorie's head spins toward the sounds. Malorie picks up the pace. She freezes and turns her head. She trips over a tree root and tumbles down a hill.

TR AD: Malorie bir eliyle kızın bir eliyle erkeğin elini tutarak ormanın derinliklerine ilerler. Uğultu sesiyle bir anda durup irkilir, etrafına bakınır daha sonra durup yoluna devam eder. Güneş ışıkları ormanın derinliklerindeki uzun ağaçlardan aşağı süzülür. Malorie ve çocuklar yüksek otların ve çaluların arasında el ele tutulmuş şekilde ilerlerler. Rüzgar esip yaprakları hareket ettirmeye başlar. Malorie durup kulak kesilir. Hızlanarak yürümeye başlayan Malorie bir ağaç köküne takılır ve çalılıklarla kaplı yamaçtan aşağı yuvarlanır.

There are several points to inspect in this example. Both English and Turkish AD include Malorie's reaction to the sounds. The film features eerie sounds to indicate the arrival of unseen creatures. Malorie's reactions indicate the fear of the character. Both descriptions include Malorie's movements such as holding the children's hands and walking through the forest. Both descriptions mention the environment. In a line-by-line comparison, it is clear that the Turkish AD is more detailed and descriptive compared to the English AD. In the first sentence, Turkish AD includes Malorie holding Girl with one hand and Boy with the other. The second sentence includes the "uğultu" or the rumbling sound, Malorie's stop, and Malorie getting startled then continuing her way. While the English AD only includes Malorie stopping and listening. In this scene, the rumbling sound is very silent therefore the addition of it in the Turkish AD makes it clearer. In the next sentence, the Turkish AD merges two sentences in the English AD which are "They walk deeper into a forest" and "sunlight shines through the tall trees". This can be considered a stylistic choice. Both ADs include the same elements but describe them differently. The Turkish AD also includes Malorie and the children walking among the tall grass and bushes and the wind blowing and moving the leaves. Both of these descriptions are missing in the English

AD. In the scene, the audience can hear the leaves rustling and also Jessica's eerie voice. While the Turkish AD has additions, the AD fits into the silent frame, making it possible for the audience to hear both the leaves and the eerie voices.

Regarding the fear of humankind, the film features humans who consider these unseen creatures as "beautiful" and tries to get everyone to look at them. This causes an us-versus-them structure among humans.

ENG AD: Tom and Malorie grab the kids and run. Tom gives her his pendant. Tom downs his blindfold. A group of five wears no blindfolds. Tom fires the shotgun and wounds three of them. One of the men shoots Tom in the stomach. Wearing the blindfolds, Malorie and the children follow the cord and run. Tom removes his blindfold.

TR AD: Tom boynundaki kolyeyi Malorie'ye verir. Tom sokak kapısını açıp gözleri bağlı dışarı çıkar. Araçtan inen gözleri bağlı olmayan kadın ucunda demir kanca olan sopayı Tom'a doğru uzatır. Malorie çocuklarla birlikte arkadan kaçar. Tom tüfeğiyle ateş ederek araçtan inen 5 kişiden 3ünü yaralar. İçlerinden biri de Tom'u karnından vurur. Tom sürünerek kapı girişindeki kuytuya sığınır. Malorie ve çocuklar bağladıkları misinayı takip ederek kaçarlar. Yaralanan adamlardan biri yerden kalkıp tüfeğini alır. Tom göz bağını açar.

In this example, both ADs depict the confrontation between two human groups. Both descriptions include Tom, Malorie, the children, and the blindfoldless strangers. Both descriptions reflect the us-versus-them dynamic. There are several differences between the ADs. The Turkish AD does not include Tom and Malorie grabbing the kids and running. The Turkish AD includes Tom opening the front door before downing his blindfolds. The Turkish AD does not directly include five individuals without blindfolds but explains that Tom takes down three of five people with his shotgun. The English AD does not include the woman who is aiming for Tom, Malorie, and the children using the cord they placed, Tom crawling and one of the men picking up the shotgun.

Another element is hopelessness. Hopelessness is generally one of the main plot points in a post-apocalyptic setting where many of the population is deceased and the characters are forced to change their usual way of living. Bird Box uses this plot point with the use of the hospital as a setting, imagery of the apocalypse, and the use

of blindfolds by the characters. The film uses a hospital, which is a setting usually aligned with healing and help as the location where Malorie first witnesses the apocalypse. This takes away the feeling of comfort and indicates that the characters are helpless as there is no safe place. The film also utilizes blindfolds to enhance this plot point. The characters wear blindfolds outside which becomes their new way of living. Although it is difficult to function with the blindfolds, the characters cannot take them off, which leaves them vulnerable. This enhances the emotion of hopelessness that the ADs reflect by including the blindfolds in the descriptions when it is visual on screen.

ENG AD: In the past, bodies lay on the road and on the steps of the house. Inside a boombox plays.

TR AD: Geçmişte, cesetler yolda ve evin basamaklarında uzanıyordu. İçeride bir yayın vardır.

ENG AD: Inside the loading dock, a body lies on the floor. Fishfinger pushes on the door.

TR AD: Kuşlar kafesin içinde çirpırır. yükleme alanında bir ceset yerde yatıyordu. Balık kroket kapıyı zorlar.

Similar to these two examples, both ADs describe the dead bodies throughout the film. The description of dead bodies indicates the passage of time, as the bodies decay. This decay indicates that help is not coming and creates an uneasy feeling of what might happen to the characters if they see the creatures.

Another plot device is In Media Res, a plot point that causes the audience to start in the middle of the story. This plot device is generally used to engage the audience with the story and causes them to question how the characters ended up in their situation (Roberson, 2003, p.17). Bird Box utilizes this plot point by beginning the film on the river. The film then shows the events of the past simultaneously with the present.

ENG AD: In a bird's eye view, a river winds through a forested valley. The river current swirls on the surface of the water. Title: Bird Box. Indoors a dark-haired woman crouches in front of two small children. [...] She bumps into an aluminum boat covered by Pinetree branches. She flips the boat over and drops two oars onto it. She lifts the children onto the boat and pushes it into the water. Mist hovers over the water.

The woman rows the boat on the river. Elsewhere a paintbrush smears black paint across a canvas. Words appear. Five years earlier.

TR AD: Kuş bakışı nehir ormanlık vadide dönerek akar. Nehir akıntısı su yüzeyinde kıvrılır. Başlık: Bird Box. Ev içinde esmer bir kadın iki çocuğun önünde çömelir. [...] Kadın çam ağacı dallarıyla saklanmış alüminyum kayığa çarpar. Kayığı devirir ve iki küreği üzerine koyar. Çocukları kayığa bindirir ve tekneyi suya iter. Suyun üzerinde sis vardır. Kadın nehrin üzerinde kürek çekerek yol alır. Başka bir yerde fırça tuvalin üzerine siyah boyayı yayar. Ekranda yazı belirir, 5 yıl önce.

This example shows the use of In Medias Res in Bird Box. The film starts with a visual of the river and the voice of a man who tells how to reach a safe location. The audience is then introduced to Malorie and the children. This causes the audience to question how Malorie got there and what happened. Both ADs describe the scene while leaving room for the voice in between. Both ADs include the same elements when describing this scene.

Lastly, in line with In Medias Res, Bird Box utilizes flashbacks to show the apocalypse that took place. Flashbacks are a plot device, generally used to give backstory or context by showing a storyline that takes place in the past (ibid., p.20). As mentioned before, Bird Box utilizes flashbacks as the story takes place in dual time, past and present. The AD in both languages includes timeline changes clearly and reflects the dual time of the film.

5.3.2. Genre

As Lehman and Luhr (2018) explain, the genre is the text type of a mainstream film, which is generally used to classify the category of films (p.125). As detailed in section 3.1, Netflix classifies Bird Box as a horror and thriller film, and the film is generally considered a contemporary horror and post-apocalyptic thriller. In the case of AD, Netflix Guidelines explain that “for horror/thriller, the description should account for intentional pauses, dramatic silences, and the musical score to allow the sight-impaired audience to experience the same build-up of suspense intended by the production”. Bird Box follows this guide when possible, when it comes to both ADs. When necessary, the sound effect and soundtrack of the film is not covered by the description completely. McGonigle (2013) states that while the visually impaired audience may already know the genre of the movie, if not, it is only through the AD

of appropriate features that the audience will fully connect with the film (p.174). As can be seen from the examples provided previously, both ADs include the necessary plot points and horror/thriller elements throughout the film. McGonigle continues to explain that if the subversions or stylizations of the genre are not included in the AD, the target audience will have limited opportunities to form sub-textual understanding from the manipulation of convention (ibid., p.177). This is not the case for Bird Box as both ADs include genre-specific details and complement the soundtrack to enhance the horror/thriller elements of the film therefore allowing the audience to form a sub-textual understanding of the product. It is important to note that Bird Box is a fast-paced emotion-heavy film which causes some of the descriptions to overlap with the soundtrack and some of the details are not described due to time restrictions. Generally speaking, the overall descriptions do follow the genre-based aspects of the film and deliver the necessary cues for the audience to experience the intent of the product.

5.3.3. Mise-en-Scène

McGonigle (2013) explains that the *mise-en-scène* or composition “of a film can convey much to the audience semiotically, through the paradigmatic features of environment, body language, clothing, props and so on; and the general mood and focus created through colour, lighting and framing” (p.18). The environment of a film can establish mood and provide contextual information. Body language and facial expressions of the characters can convey their personality, emotions, and relationships without the utilization of dialogue. Costumes and props can represent a character’s identity, occupation, or social status. Lastly, the use of color, lighting, and framing can significantly influence the mood and focus of a scene.

The environment of a film might also be read symbolically, visually representing the spiritual journeys or psychological transitioning of characters. These environments can be confining or isolated spaces that place the characters in a state of disconnect whilst transitioning them from one place to another both physically and symbolically (ibid., p.178). Bird Box features two of these environments, the river, and the forest, that represent these symbolical transitions. The present time in the film takes place on a river that takes Malorie and two children to safety. One of the

significant scenes in the film occurs when Malorie and the children are faced with the rapids.

ENG AD: Malorie stares at the children and blinks back tears. She flashes back to Tom, he hands her the pendant. Tears stain Malorie's face. She looks at Girl and forces a smile. She holds the pendant between her fingers. They down their blindfolds, Malorie lifts the blanket. Malorie rows the boat as it drifts towards the rapids. Boy and Girl hold onto a boat seat. Water splashes into the boat. The boat bounces over large rapids. The boat nearly misses a large rock and creeps towards another one. Malorie flails with the oars as the boat spins and roaches big waves. The boat capsizes. The rushing water takes over Malorie and she resurfaces. She hurdles over the rapids and plunges into the swirling water. The boat drifts upside down on the river. Boy clings to a rock, Malorie swims to him. She clutches Boy. Girl lays on a rocky beach, huddled around the bird box. She rings the bicycle bell. Malorie and Boy climbed out of the water and onto the rocky shoreline.

TR AD: Malorie ve kız ağlamaklı gözlerle birbirine bakarlar. Malorie bir süre düşünür. Kız dönüp Erkek'e bakar. Malorie geçmişe döner. Tom'un boynundaki kolyeyi kendisine verişini hatırlar. Günümüze dönülür. Malorie battaniyenin altında etrafına bakınır. Küçük kız yutkunur. Malorie sessizce ağlar. Elini boynuna indirdiği göz bağına götürür. İçinde battaniye örtülü sandal, nehirin ortasında kuş bakışı planda görünür. Malorie battaniyeyi kaldırır. Akıntı hızlanır. Malorie akıntının içinde küreklerle sandala yön verir. Kuş bakışı planda nehrin hızlı akan bölgesine yaklaştıkları görünür. Malorie kürek çeker. Kız ve erkek sandalın ortasında yere çökmüş livara tutunurlar. Sandal büyük dalgaların arasında sallanmaya başlar. Sert dalgalar sandala çarpıp bir beşik gibi sallanır. Malorie gözleri bağlı yönünü bulmaya çalışır. Büyük bir kayayı kıl payıyla geçip bir diğerine doğru ilerlerler. Malorie kürekleri sudan havaya kaldırır. Dalgalar sandalın içine girer. Büyük kayalıkların bulunduğu nehir daralırken sandal döner ve geri geri gitmeye başlarlar. Malorie tekrar kürek çekerek sandalı düzeltmeye çalışır. Yüksek düşüşlerden birine geldiklerinde akıntı ve dalgaların şiddetiyle sandal alabora olur. Malorie bir süre sonra suyun yüzeyine çıkar. Bir süre alabora olmuş sandalın ardında şiddetli akıntıyla sürüklenir. Malorie bir kez daha başını sudan çıkarır. Akıntı durulmaya dalgalar hafiflemeye başlar. Malorie suya bata çıka ilerlemeye çalışır. Malorie bir kayaya tutunmuş olan erkeğin yanına yüzer, ona sarılır. Kız akıntının hafifleyip nehrin

durulduğu bir bölgenin kıyısında yatar. Malorie Erkeği tutarak yürüyerek nehirden kıyıya çıkar. Malorie el yordamıyla çevresini yoklar, Kızı bulur. Göz bağıını düzeltir.

In this scene, Malorie is forced to decide which one of the children would remove their blindfolds. She goes through emotional turmoil and eventually fails to decide. Until this scene, the audience witnesses Malorie's hardships throughout the movie. This is the last scene of Malorie and the children on the river. It is also the scene right before Malorie finally reaches her breaking point. The details of physical dangers such as the boat hitting the rapids, nearly missing the rocks and ultimately capsizing reflect the chaotic and uncontrollable challenges the event threw at the characters, which ultimately reflects their internal struggles. After the capsize, Malorie's efforts to save herself and the children parallel her past actions. There are also several symbolic elements in this scene. The bird box, clutched by the Girl likely symbolizes the potential for safety which is a key motif throughout the film. The bicycle bell functions as a way of communication and location marking but also implies a childlike innocence in a scene filled with chaos and danger. The audience feels relief when the bell rings and indicates that the Girl is alive. In comparison, the Turkish AD provides more details to bring this scene to life. The Turkish AD includes Malorie's thinking and crying silently, which emphasizes how hard the decision is for her. The Turkish AD also specifies the silent interactions between the characters such as Malorie and Girl staring at one another with tears and the Girl looking at Boy and Girl looking around and swallowing. This interaction plays a pivotal role in understanding Girl's feeling of not belonging which plays an important part in later scenes. The Turkish AD also includes details regarding Malorie's efforts to maintain the boat en route. The additional description of the bird's eye view and Malorie's struggle creates more tension in this scene and enables the audience to clearly understand how challenging it is for Malorie to control the boat. There are also specific terminologies such as "livar" and metaphorical descriptions such as "bir beşik gibi sallar" in the Turkish AD which enhances the description. In this scene, the Turkish AD captures the tense and psychological aspects of the scene more compared to the English AD.

Towards the end of the film, Malorie and the children get lost in a large forest, trying to find the location. This scene is emotionally loaded as they have to resolve their problems and find their way while being under attack and pressure. Horror films

often include forests and other isolated locations as such settings give feelings of uneasiness due to the unknown nature of what will happen to the characters while also indicating that no one can help the characters as they are in isolation (Park, 2018, p.27). This method is used towards the end of the film when Malorie and the children have to travel through the forest to reach the safe location mentioned at the beginning of the film.

ENG AD: Girl hugs Malorie. Malorie squeezes her tight and nozzles her neck. She holds both kids tight. [...] They stand. Malorie holds their hands. [...] They make their way through the forest. [...] Malorie stops in her tracks and turns her head. She starts walking. [...] She stops again and listens. She spins around. [...] Leaves swirl in front of her. She turns and runs with the kids. Boy stumbles, Malorie pulls him up. [...] Girl points up ahead. [...] Malorie pulls the kids close and shields them. She picks up the kids and runs. She collides with a bush, then weaves along the path. Behind her, an invisible force whips the trees and bends branches. Malorie trips and falls. She gets back to her feet still holding the kids. Her eyes strain against the blindfold. She spots the outline of a building. [...] She bangs on the door and shields the children. [...] The door opens.

TR AD: Kız yerde çömelmiş olan Malorie'nin yanına gelir. Malorie ona sarılıp ağlar. [...] Malorie ayağa kalkıp çocukların elini tutar. [...] Ormanda ilerlemeye devam ederler. Bir an durup kuş seslerine kulak kabartırlar ve yönlerini değiştirip yürümeye devam ederler. [...] Dururlar. Malorie başını arkaya doğru çevirir. Sonra yavaş yavaş hareketlenirler. [...] Tekrar dururlar. Malorie başını sağa sola çevirir. [...] Çıkan rüzgarla yapraklar yerden havalanır. Malorie çocukların ellerinden tutarak aksi yönde koşmaya başlar. [...] Gözleri bağlı şekilde ağaçların ve çalılıkların arasından olabildiğince hızlı bir şekilde ilerlerler. Dururlar, Malorie çevresini kolaçan eder. Çocuklara sarılır. [...] Göz bağının içine ışık sızan Malorie bir eliyle göz bağının üzerinden gözlerini kapatır. Kuş seslerini duyup irkilen Malorie, çocukları kucaklayarak farklı bir yöne doğru koşmaya başlar. Ağaçların ve çalılıkların arasındaki patikada hızlıca ilerlerler. [...] Yerdeki yaprakları havalandıran ve ağaç dallarını oynatan rüzgar onu takip eder. Malorie, dar patikadaki bir ağaç köküne takılıp çocuklarla birlikte yere düşer. Ayağa kalkar ve koşmaya devam eder. Ağaç dallarını ve yaprakları hareketlendiren rüzgar şiddetlenerek peşinden gider. Malorie göz bağının altındaki ışık hüzmelerinden az ilerde bir bina olduğunu fark eder.

Çocukların elini tutarak kapının önündeki iki basamağı çıkar ve kapıyı çalar. [...] Kapı açılır ve hepsi birden içeri girer.

Both ADs focus on the immediate actions and the danger. They include the presence of unseen creatures with leaves swirling and branches bending. The Turkish AD includes more sensory details such as the sound of birds. The Turkish AD includes more cautious movements such as stopping, listening, and changing directions which contrasts with the frantic pace of the English AD. The Turkish AD includes more descriptions compared to the English AD. The English AD gives more room to the background sounds however, by doing that, it leaves out some of the description. The Turkish AD includes additional descriptions such as “Göz bağının içine ışık sızan Malorie bir eliyle göz bağının üzerinden gözlerini kapatır.” By doing so, the AD occasionally overlaps with the background voices such as the sound of branches and the unseen force running behind them. Toward the end, the Turkish AD interferes with some of the dialogue that takes place when Malorie is trying to reach the building. While both ADs preferred different strategies in this scene, the Turkish AD includes more cues for the visually impaired audience to understand the scene. The interference with the background noise does not take away from the scene as it is still audible and still delivers the tension in the scene.

Buildings are another type of environment with connotational significance such as the home (McGonigle, 2013, p.174). Three buildings play an important role in the movie. Briefly, the audience is introduced to Malorie’s house. The house reflects the mental state of Malorie before the apocalypse. In the beginning, the film shows Malorie’s house, filled with paintings, cluttered and messy. Due to time restrictions, the house is not described which loses the subtext of Malorie’s emotional state. The house is a studio apartment that functions as a studio for Malorie. As Malorie is pregnant, the lack of space for the child indicates that Malorie is not emotionally ready to be a parent. This situation is also reflected in the dialogue when Jessica asks Malorie where she will put the baby. Due to time restrictions, the house is not described in the ADs.

Later, the film shows a hospital. While hospitals are usually associated with healing and survival, Bird Box shows signs of helplessness as the woman in the tracksuit bashes her head onto the window and the nurses cannot help her. The last location is Greg’s house which was Malorie’s house until she was forced to leave.

Greg's house functions both as a haven and as a threat throughout the film which reflects Malorie's state of mind. In the beginning, Greg's house is a place of safety. Several ADs in the film create a contrast between the outside and the house by describing the outside as dark and the house as lit with music. As the film continues, the house becomes the place where many of the characters die, the house where Malorie gives birth, and the house where Malorie and the kids are forced to leave. As these occur, the descriptions of the well-lit house with music stop.

McGonigle explains that "framing is a further example of composition with propositional intent in the grouping or separation of forms" (ibid., p.181). Framing subjects in mirrors, doorways, and other items confines them in a way that reflects their psychological states. McGonigle continues to explain that "this is because the frame is a "metacomment", implicitly suggesting how to read what is shown within it" (ibid.). Bird Box uses this with a bedframe to separate Malorie and later Malorie and Olympia.

ENG AD: Later, Malorie lies under the covers on a single mattress on top of a double-frame bed. Leaves rustle outside a window covered with newspaper.

TR AD: Sonrasında, Malorie çift kişilik baza üzerinde duran tek kişilik yatakta üstü örtülü şekilde uzanır. Yapraklar gazetelerle kapalı bir pencerenin ardında hışırdar.

ENG AD: She enters her makeshift bedroom and sits on the mattress. Olympia appears in the doorway holding two cushions. [...] She looks at her belly. Olympia makes a bed on the other half of the bed frame.

TR AD: Geçici yatak odasına girer ve yatağa oturur. Olympia elinde iki yastıkla kapıda belirir. [...] Kanrına bakar. Olympia bazanın diğer yarısına yatak yapar.

These two examples reflect the framing and the metacomment of it. The first ADs describe Malorie as alone on a double-frame bed. This reflects the alienation she faces due to her pregnancy and the loneliness that she has been feeling from the start of the film. The ADs of the second scene include Olympia making her bed on the same double-frame bed. This groups them as the two pregnant individuals in the house. At the end of this scene, Malorie leaves Olympia, which signifies that she is still not ready to open up. In this sense, both ADs similarly describe the scene. It is important to note

that the Turkish AD uses the word “baza” which does not correspond to the bed frame in the film. The correct form would be “karyola” which corresponds to the bed frame.

Color and lighting are used to create an atmosphere. Furthermore, both can imply symbolic meaning such as mood, and feelings.

ENG AD: Elsewhere a paintbrush smears black paint across a canvas. Words appear. Five years earlier. The dark-haired woman paints a black background around people in the painting.

TR AD: Başka bir yerde fırça tuvalin üzerine siyah boyayı yayar. Ekranda yazı belirir, 5 yıl önce. Esmer kadın resimdeki insanların etrafına siyah arka plan boyar.

Along with the dialogue, this scene reflects Malorie’s depression and alienation. The black paint and the painting, as a whole, reflect Malorie’s dark emotions as she describes the painting as “people’s inability to connect”. This scene may also imply foreshadowing as Malorie paints a black background around people. The people in the painting are looking down, almost as if avoiding eye contact. Later in the film, Malorie is forced to avoid looking and wears blindfolds which symbolically leaves her in the dark. Jessica describes the painting as a “bunch of people sitting together but they are all feeling lonely”, which is what occurs to Malorie later in the movie. Due to time restrictions, both ADs only mention people and the black paint. The description of the people in the painting could have enhanced the metaphorical representation and foreshadowing.

Lighting also functions as a tool to enhance the atmosphere of the films. Different types of horror lighting such as silhouette, harsh light, and shooting through objects can create mystery, tension, and suspense (Park, 2018, p.13). Bird Box includes some of these lighting techniques but also includes events that take place in bright places to create a sense of unsafe nature.

ENG AD: Next, Malorie and her sister walk through a hospital. Her sister answers a cell phone. They walk down a hallway lighted with windows. A woman in a velvet tracksuit leans on a railing and talks on her phone. [...] The woman in the tracksuit slams her own head into a window. Blood covers the smashed glass. Two nurses restrain the woman. With blood on her face, she locks eyes with Malorie.

TR AD: Sonra Malorie ve kardeşi bir hastaneye girer. Kız kardeşi telefona cevap verir. Sıralı pencereleri olan bir koridor boyu yürürler. Kadife eşofman takımlı

kadın trabzanlara dayanmış halde telefonla konuşur. [...] Eşofman takımlı kadın başını pencereye vurmaktadır. Çatlayan camı kan kaplar. İki hemşere kadını dizginler. Kadın yüzü kan içinde Malorie'ye bakar.

The hallway in this scene is spacious and light due to the windows. The hallway is introduced as a sage and calming environment. The hallway is shown twice, first when Malorie enters the hospital and second time as she leaves. However, this scene is also used to create a sense of hopelessness as the woman in the tracksuit attempts to end her life by smashing her head against the window. The initial feeling of safety is lost as the woman smashes her head as mentioned previously for the locational importance of the hospital.

As McGonigle explains, objects contribute to the representation of diverse realities in different genres and enable thematic understandings from the context (ibid., p.189). One of the examples regarding this is the description of the policewoman.

ENG AD: A woman with a gold shield on her shirt stands with Malorie and the man outside the house.

TR AD: Sweatshirtünün üzerinde polis amblemi olan bir kadın Malorie ve adamla evin dışında durur.

The shield on the policewoman's shirt represents occupational symbolism. The second example is the bird box. Initially, the title "Bird Box" seems enigmatic, however, based on the film's narrative, the symbolism becomes meaningful. One of the most significant parts of the story is Malorie's box of birds which is always included in both ADs. The birds in the box serve as a protector and a symbol of safety and freedom (Jihan & Litaay, 2023, p.35). The birds start chirping when the unseen creatures are around, warning those close to them. This makes them a method of protection. Furthermore, Malorie and the kids are told to follow the sound of the birds to reach safety. Towards the end of the film, Malorie and the children are lost in a forest, under attack, and trying to navigate to safety by listening to the birds. Historically,

Two other significant objects in the film are the blindfold and the unseen entities. The characters wear blindfolds to avoid seeing the entities that cause insanity. In the case of Bird Box, blindfolds represent the fear of the unknown (ibid., p.36). In the film, blindfolds are a way of protection, symbolizing safety however the characters

are also vulnerable due to lack of sight, especially when they face other humans who want to hurt them. Whenever visible, the blindfolds are included in both ADs. The unseen entities are a significant symbol in the film as they also represent the fear of the unknown. It is a representation of the fears in life that cannot be understood and controlled (ibid., p.37). The unseen creatures cause those who see them to feel terror and confusion but also appear in the form of loved ones and missed ones. The unseen creatures are included in both ADs based on the effect they have on their surrounding such as the leaves hovering and shadows passing. There is one instance in which these creatures are seen.

ENG AD: Gary pulls a sketchbook out of his bag. He takes a stack of illustrations from the book and spreads them on the coffee table. The collection of pencil drawings reveals ghoulish images in shades of black and grey. He stares at the demonic faces, then grabs a pencil and begins a new sketch.

TR AD: Gary çantasından bir defter çıkarır. İçindeki bazı çizimleri alır ve onları sehpanın üzerine yayar. Karakalem çizimler siyah ve gri tonlarında hortlak görünümlü şeylere aittir. Şeytani yüzlere bakar ve sonra bir kalem alıp tekrar çizmeye başlar.

This scene is the only instance where the creatures are shown, however, due to Gary's mental challenges, it is unclear if these are accurate drawings. Both ADs in this scene include the "ghoulish" or "hortlak görünümlü" and "demonic" or "şeytani" adjectives to describe the creatures. These drawings reflect the separation between Malorie and other survivors, and those that do not use blindfolds and are not committing suicide. While the drawings are eerie and scary, Gary considers them beautiful and wants everyone to see the creatures. In a way, the unseen creatures and those who are not affected by them can be considered as a representation of mental illness.

5.3.4. Camera techniques and montage

McGonigle (2013) explains that how the camera follows and observes its subjects can create meaningful visual expressions (p.191). In Bird Box, both ADs include only one description regarding the camera techniques.

ENG AD: In a bird's eye view, a river winds through a forested valley.

TR AD: Kuş bakışı nehir ormanlık vadide dönerek akar.

ENG AD: In the present, a bird's eye view of Malorie's boat on the river.

TR AD: Günümüzde, Malorie'nin kayığının nehirdeki kuş bakışı görünüşü.

ENG AD: In a birds-eye view the river winds through a forest.

TR AD: Kuş bakışı ormanın içinde kıvrılarak akan nehir manzarası görünür.

These three scenes are the only scenes that include ADs regarding the camera techniques. The camera techniques are generally left out due to time constrictions as the AD describes other on-screen elements during such instances.

Montage or the editing of the product serves to convey the illusion of continuity and creates a specific atmosphere that resonates with the narrative. McGonigle explains that the montage of a film helps the spectator to form mental connections which can create tension and suspense through providing and withholding information (ibid., p.21) Bird Box utilizes some techniques such as flashbacks, cutaway shots, and J-cut.

As previously discussed, Bird Box utilizes dual time which consists of the now and the past. According to the Glossary of Film Terms (2023) provided by the University of West Georgia, a flashback is defined as “an alteration of story order in which the plot moves back to show events that have taken place earlier than ones already shown”. The film uses asynchronous time and flashbacks to explain how the apocalypse happened and how Malorie ended up where she is. When describing the dual time, both ADs use the phrase “in the past” or “geçmişte” and “in the present” or “günümüzde”. Aside from this, there is one instance of character flashback.

ENG AD: In a flashback, Olympia holds the stuffed cat and hugs Malorie. Under the blanket, Girl's chin trembles. Malorie stares at the children and blinks back tears. She flashes back to Tom, he hands her the pendant. [...] Tears stain Malorie's face. She looks at Girl and forces a smile. She holds the pendant between her fingers.

TR AD: Malorie geçmişi hatırlar. Olympia elinde tuttuğu kedicik anahtarlığa çok sevinip Malorie'nin boynuna sarılır. Günümüze dönülür. Malorie ve kız ağlamaklı gözlerle birbirine bakarlar. Malorie bir süre düşünür. Kız dönüp Erkek'e bakar. Malorie geçmişe döner. Tom'un boynundaki kolyeyi kendisine verişini hatırlar. [...] Günümüze dönülür. Malorie battaniyenin altında etrafına bakınır.

In this scene, Malorie recalls Olympia and Tom as she decides which one of the children will remove their blindfolds. The use of flashbacks in this scene intensifies the decision and reflects how hard it is for Malorie as she remembers the people she lost that are linked to the children. The AD includes the flashbacks in this scene. The term “flashback” does not have a one-word correspondence in Turkish, therefore, the phrase “Malorie gemiři hatırlar” achieves the meaning. In the first flashback, the film creates a connection between Olympia and Girl which is reflected in the ADs. Unlike the English AD, the Turkish AD includes an additional phrase to explain Olympia’s happiness. While it is advised not to interpret scenes in the AD, in the scene, Olympia looks at the cat, smiles through her tears, and hugs Malorie. English AD skips this while the Turkish AD adds an interpretation. The English AD does not include the return from the flashback, which is included in the Turkish AD. Both the inclusion and the omission of this do not create any confusion regarding the timeline. Similar to the first one, the word “flash” is not included as it does not have a correspondence in Turkish. Instead, the flashback is described as “remembers” or “hatırlar”. Just like the first flashback, the Turkish AD includes the return to the present while it is omitted in the English AD. There are several differences in the ADs for this scene. Firstly, the Turkish AD includes more details. The Turkish AD specifies that the cat is a keychain. It explains the emotional exchange between Malorie and the Girl by describing their “teary eyes” or “ađlamaklı gözler” which gives cues about their relationship dynamic. It includes Malorie’s thinking process as Malorie looks around and thinks for a second which emphasizes the difficulty of the situation. And it includes Girl turning to look at Boy which establishes their sibling dynamic.

A cutaway shot is a shot that cuts from the main action and then cuts to the main shot (Shears, 2006, p.57). This is used to provide additional information about a scene. An example of this occurs when the characters are driving to the supermarket.

ENG AD: Lights flash on the screen. Outside, dead bodies lie on the path of the car. The car lurches over a bump. Everyone in the car braces themselves.

TR AD: Ekranda ışıklar yanar. Dışarıda cesetler arabanın yolunda uzanıyordur. Araba tümsekten geçer. Arabadaki herkes tutunur.

In this scene, Tom drives over bumps and everyone shares suspicious looks. The camera cuts to the outside to show dead bodies on the road then cuts back inside

as Tom assures everyone that it is a speed bump. The ADs include this cutaway, however, unlike the flashback, the terminology is not used.

The J-cut refers to scenes where the sound plays before the shot (Cutting, 2016). One example of this occurs close to the beginning of the movie.

ENG AD: The woman rows the boat on the river. [music playing] Elsewhere a paintbrush smears black paint across a canvas. Words appear. Five years earlier.

TR AD: Kadın nehrin üzerinde kürek çekerek yol alır. [müzik sesi] Başka bir yerde fırça tuvalin üzerine siyah boyayı yayar. Ekranda yazı belirir, 5 yıl önce.

In this scene, as Malorie rows the boat, music starts playing, and after a few seconds, the scene changes. In this example, ADs do not reflect the J-cut. The audience can hear the music alongside the AD which gives the illusion of simultaneous occurrence. The main reason for this is that the ADs utilize the free frame of the music to describe the next scene. This is an example of when ADs cannot provide full details due to time restrictions.

5.3.5. Soundtrack

Aural signifiers in horror/thriller films are essential in enhancing mood and tension. Sound designers utilize abrupt frequency shifts of chaotic and non-linear sounds to manipulate the emotional response (Park, 2018, p.30). In the case of Bird Box, the eerie sounds that imply the arrival of the unseen creatures, the sounds of the birds, and the way nature reacts to the creatures with wind sounds and leaves create such tension and understanding for the audience. As these creatures are not seen, or described, the audience requires additional aural signifiers to identify them. Furthermore, the eerie, unintelligible sounds reflect their alien nature. AD in both languages complements these sound effects, even in cases of overlapping these sounds are audible.

The music in Bird Box changes depending on the atmosphere with upbeat, happy tunes in relaxed environments, upbeat tense tunes in action sequences, and slow soft beats for the emotional and dramatic scenes. As McGonigle (2013) explains, the expressiveness of music may reflect the emotional state of the characters and lead the audience to feel similar emotions (p.195). The scene where Malorie has an emotional monolog to convince Girl to not take off her blindfolds features soft, orchestral music

that enhances the emotional reaction of the audience. Both AD tracks stop at this scene and the music is the only sound, which compliments the scene. Conversely, the sinister music, eerie sounds, and wind-blowing sounds in the forest after this scene create an unnerving connotation. In that scene, Malorie is under attack by the creatures and rushes to a safe location as they chase after her. The soundtrack and the sound effects create a sense of time running out and create tension where the audience anticipates what will happen next. ADs in both languages utilize the lack of dialogue in these scenes to explain the surroundings however there are silent breaks where the sounds are clear and loud. During the descriptions, the sounds are audible in the background.

The implications of the soundtrack and the sound effects are hard to define without the necessary imagery, therefore, describing the scenes during the sound effects and the soundtrack may be beneficial for visually impaired audiences. However, descriptions may also create overwhelming and confusing audio when it is embedded on top of the soundtrack which creates a requirement for balance. The AD in both languages in Bird Box manages between silent breaks and overlaps with the soundtrack to enhance the intentions of the soundtrack without creating an overwhelming sound.

CONCLUSION

As a vital tool for inclusivity and accessibility, audio description is becoming popular across various media platforms. Through concise and accurate narration, AD enables individuals with visual impairments to engage in media content such as films, television shows, and other virtual experiences. The process of transferring these visual codes to verbal ones paved the way for AD to be an interest in Translation Studies, despite several arguments about whether it functions as a way of translation or not. At its core, AD is a form of translation, albeit a specialized one, as a conversion of visual information into verbal descriptions. This conversion, or adaption inherently involves the transfer of meaning from one mode to another which aligns with the fundamental principle of translation. Due to the multimodal nature of its source text, AD differs from the conventional understanding of translation which usually occurs between written texts. Hence, AD necessitates a specialized approach to translation due to the transfer of visual and auditory elements which requires a different perspective when translating. However, the creation of AD scripts requires similar cognitive and linguistic skills as traditional translation such as discourse coherence and lexical selection. Considering this, the objective of this thesis was to understand the process and the quality of AD in the movie *Bird Box* (2018) by studying and comparing the Turkish and English AD versions.

This thesis was divided into five chapters to study the AD in *Bird Box*. The first chapter focused on the concept of accessibility and the historical development of regulations regarding accessibility in Türkiye and Worldwide to provide background information about the emergence of accessibility tools in media productions. The second chapter focused on audiovisual translation as it serves as the theoretical foundation and framework for AD. The third chapter centered on AD and AD translation by initially focusing on its historical development in Türkiye and Worldwide. The chapter later focused on the place of AD in Translation Studies by focusing on intersemiotic and crossmodal translation. The rest of the chapter explains the process of AD, the translation process of AD, and genre-based AD before finalizing the background information with the guidelines of AD.

The fourth chapter delves into the Netflix original film, *Bird Box* (2018). It focuses on a summary of the film and general reactions to the film by disability studies

as well as its cultural place mainly in social media. Finally, the fifth chapter focuses on the data analysis. The analysis initially concentrates on the comparison of the English AD and Turkish translations focusing on the tone of the describer, identification of individuals on scene and speaker attribution, timeline and location changes, physical attributes of characters, action sequences, the spatial origin of sounds, and textual elements. These categories are analyzed based on the United States Audio Description Confederation guidelines, ADLAB guidelines, and Netflix guidelines. Later, the analysis concentrates on both ADs regarding the genre, mise-en-scène, camera techniques, montage, and soundtrack based on McGonigle's (2013) categorization of semiotic signs in films. The analysis includes a variety of scenes that correspond to the mentioned categorizations and guidelines. The analysis included both Turkish and English ADs of the scenes to be analyzed on their own and in comparison to one another. After which, the last chapter of the thesis includes the conclusion and the answers to the research questions.

Based on the analysis in the previous chapters, the upcoming section will address the central research questions guiding this study.

Does the AD narrative operate the same as the film narrative in horror films?

The purpose of this question was to investigate the flow of the AD narrative in the context of Bird Box to understand if AD complements the narrative in horror films. To that end, the tone of the describer, identification of individuals on scene and speaker attribution, timeline and location changes, physical attributes of characters, action sequences, the spatial origin of sounds, and textual elements were analyzed. Based on the analysis, the AD narrative in both languages operates the same as the film narrative. The film consists of a dynamic dual time where the events of the past are integrated in between the events of the present. This creates tension and curiosity for the viewers as they question how the characters ended up where they are in the present time. While the guidelines indicate that such descriptions are not a necessity, both ADs feature descriptions that follow the dual timeline of the film. Both ADs follow the storyline with minimal advancements where the AD starts before the scene. While describing a scene in advance or later to save time is a common practice in AD, the latter does not occur in the film.

Bird Box does not name some of its characters in advance or at the initial moment of their scenes. In the case of these characters, both ADs focus on the physical aspects of the characters until they are named in the film, which is consistent with the flow of the film. In regard to the mental state of the characters, English AD does not include any description of the mental state of the characters, but describes the physical representation of them such as eyes watering and mouth quivering for sadness. The Turkish AD rarely includes emotional words. Much of the emotional state of the characters is left to infer from the context which is a common and suggested approach due to subjective perception of emotion.

The film utilizes an instrumental soundtrack, eerie sounds, and natural sounds to enhance the tension. The tense instrumental soundtrack is used to enhance the urgency and intensity of action scenes. The eerie sounds and the natural sounds such as leaves and branches moving are utilized to identify the arrival of unseen creatures. Both ADs allow the viewers to hear the sound effects and soundtrack. Particularly in the horror/thriller genre, soundtrack and sound effects enhance the scenes and elicit emotions such as fear and anticipation (Park, 2018, p.30). Soundtrack and sound effects in Bird Box indicate an unsafe environment which enhances the experience of the audience. Both ADs in Bird Box effectively convey the soundscapes by remaining silent in such instances.

Evidently, AD narrative in both languages operate the same as the film narrative. Both ADs narrative effectively mirrors the structure and pacing of the film. Descriptions are faithful to the dual time and gradually reveal the story as intended by the filmmakers and avoid premature revelations. However, Bird Box does not incorporate some of the stereotypical aspects of horror films such as jumpscare, etc. It is also evident that horror films vary widely in style, pacing, and storytelling techniques. Hence, while this form of AD practice demonstrates a well-integrated storytelling, it may not apply to the horror genre in general.

What semiotic codes were included and what were not in the translation?

As AD is considered a form of intersemiotic translation, the purpose of this question was to investigate if semiotic codes in the film were defined and described in both Turkish and English AD. The analysis concentrated on McGonigle's (2013) categorization of film semiotics which included the genre, mise-en-scène, camera

techniques, montage, and soundtrack. Plot devices were also analyzed as part of the semiotic codes.

First, the plot devices were examined to understand what semiotic codes were included. *Bird Box* utilized the three-act movie structure, as explained by Bell (2020) where the first act introduces the threat, the second act includes learning about the threat and beginning to fight back, and the third act includes survival or death. As both ADs follow the narrative flow of the film, this three-act structure was also prominent in the ADs. The second plot device was the fear element which was included as the fear of the unknown and the fear of humankind in an apocalyptic environment. The fear of the unknown was reflected in the descriptions of how the characters reacted to the unseen creatures. The fear of humankind included mentally unstable individuals that were not affected by the unseen creatures. There were several instances where the characters encountered such individuals throughout the film. The fear was reflected in the descriptions of self-defense and offense acts in these cases. While neither of the ADs openly utilized descriptions of emotion that reflect fear, expressing how they act and react in fearful conditions provided an understanding of the fear element from the context.

The second plot device was hopelessness which is a popular plot device in post-apocalyptic thrillers. *Bird Box* included this with the use of thematically safe environments like hospitals as dangerous, the mass destruction of the population, and the use of blindfolds. The ADs included environmental descriptions, the inclusion of blindfolds, and descriptions of dead bodies to enhance the feeling of hopelessness. The next two plot devices, *Medias Res* and flashbacks are intertwined in *Bird Box*. *Medias Res* is a plot point where the audience sees the middle or the end of the story and then learns how the characters ended up there (Roberson, 2003, p.17). In line with *Medias Res*, *Bird Box* utilizes flashbacks to explain how the events came to be. As both ADs follow the narrative flow and the dual time of the film, *Medias Res* is provided in the descriptions based on the context. The flashbacks are the only plot device that is openly stated in the ADs. This is mainly because flashback scenes are rapid and short where the contextual cues would not be clear enough like in the cases of other plot devices.

Following the categorization of McGonigle (2013), genre is another semiotic code that influences the AD. *Bird Box* is classified as a horror and thriller film, particularly post-apocalyptic thriller, and contemporary horror. Both ADs effectively

capture the genre-based elements as intended by the production. In line with the Netflix guidelines, the descriptions incorporate important plot points and atmospheric details however, these genre-specific cues are described briefly due to the fast-paced nature and lack of silent frames of the film.

The next semiotic code was *mise-en-scène* or composition of the film. In this case, four elements of *mise-en-scène*, the environment, framing, color and lighting, and objects, were examined. The environment in *Bird Box* symbolizes the spiritual and psychological journey of the characters. Two predominant environments in this sense were the river and the forest. Both ADs effectively conveyed the immediate actions and dangers within these environments however, the Turkish AD provided more sensory details and cues that enhanced the symbolical representation of these environments. In the case of buildings, such as Malorie's house and the hospital, both ADs fell short of fully capturing the connotation significance. The main reason for this is arguably the lack of a silent frame as these locations included heavy dialogue between the characters, making it impossible for the ADs to be delivered. Similar to the environment, the framing of characters may indicate symbolic meanings of grouping and separation (McGonigle, 2013, p.181). The symbolic use of framing is effectively reflected in both ADs, by describing the bed frame that conveys the themes of alienation and emotional distance that Malorie experiences throughout the film. The use of color and lighting can contribute to the atmosphere and symbolic meaning. Both ADs in *Bird Box* effectively convey the emotional depths in the example of Malorie's painting where she paints a black background for a group of people in a painting to explain the lack of connection. Similarly, lighting techniques are incorporated in the film to enhance the elicitation of hopelessness and fear, as shown in the hospital scene with a bright hallway where the first sign of the apocalypse is seen. The description of the brightness of the hallways is incorporated in the AD which leads to the metacomment of hopelessness when the apocalypse starts. Lastly, objects also play an important role under the category of *mise-en-scène*. The most prominent objects in *Bird Box* are the blindfolds and the unseen creatures. The blindfolds represent the fear of the unknown and vulnerability and the unseen creatures represent the fear and confusion caused by the uncontrollable forces. The blindfolds are always included in both ADs directly while the unseen creatures are generally indicated with the

environmental effects that occur when they arrive. There is only one instance where the unseen creatures are described which is in line with the intentions of the producers.

The next semiotic code was camera techniques and montage. The camera techniques were generally left out except for the description of “bird eye view” shots. In the case of montage, Bird Box utilizes some techniques such as flashbacks, cutaway shots, and j-cut shots. The flashbacks are directly included in the ADs as the descriptions specifically state that the scene is a flashback. The cutaway shot is a shot that cuts from the main action and then cuts to the main shot to provide additional information (Shears, 2006, p.57). The cutaway shots are included in the AD indirectly where the description allows contextual understanding of it without specifying the method. J-cuts are scenes where the sound plays before the shot (Cutting, 2016). J-cuts are not included in the ADs, as the sound frame before the shot is usually used to deliver the descriptions. The last semiotic code was the soundtrack. The aural signifiers in Bird Box heightened the mood and tension with eerie sounds and nature’s reaction to unseen creatures. The soundtrack in the film indicated the mood of the film with a tense soundtrack for tense scenes and a cheerful and soft soundtrack for calmer scenes. Both Ads complement these sound effects by allowing them to be heard by the audience and by doing so prevent audio overload.

What are the similarities and differences between English AD and Turkish AD?

This question was included to investigate the nuances and effectiveness of AD across different languages and cultural contexts and to study how dubbing could interact with AD. This question aimed to identify cultural adaptations and evaluate linguistic challenges. While there are minor differences, the Turkish AD follows the same structure as the English Ad for most of the film, almost identical. Both ADs employ similar approaches to the elements specified in Chapter 5. Both ADs use the same physical aspects of characters when identifying characters on the scene to ensure clarity for the viewers. Both ADs navigate timeline and location changes seamlessly. For the action sequences, the descriptions for most of the scenes maintain the dynamic intensity of the scenes. It is important to note that the Turkish AD is provided with the Turkish dubbed version of the film therefore the Turkish AD undergoes two different translation stages, the first one being the dubbing and the second one being the AD. Despite all these adaptations, the Turkish AD complements the dubbed version and maintains fidelity to the original narrative. There are a few instances where the dubbing

influences the AD. In the cases where there are subtitles or written cues such as the name of a school or medicine bottles, Turkish AD additionally states the written cues and subtitles for clarity. These written aspects are described verbatim.

The first difference is that the genders of the describers are different. While the English describer has a male voice, the Turkish describer has a female voice. However, both describers have similar speed and intonation. Another difference is that the English AD is consistent regarding the names of the characters while the Turkish AD utilizes two different forms of names for Boy which as “erkek” and “oğlan”. There are several instances where adverbs such as “next” are missing in the Turkish AD, however, aside from a few instances, this does not majorly influence the temporal flow of the film. The major difference between the ADs occurs towards the end of the film. The structure and the dominant aspects of the scenes are described similarly, Turkish Ad tends to describe the scenes in a detailed manner, making it longer while the English AD is shorter and focuses more on the soundtrack. There are a few instances where the Turkish AD uses metaphorical descriptions to enhance the depth of the scene while this does not occur in the English AD.

What are the methods used in the AD translation of horror films?

This question was included to understand generally used translation techniques that could be utilized for AD in the context of horror films. The analysis focused on understanding the effectiveness of these techniques in eliciting emotions of fear and tension that are commonly aimed in horror films. Both ADs follow a similar structure and word choices for most of the film. In this case, the term translation is used as a form of adaptation as AD scripts extend beyond linguistic conversion and require a creative adaptation of the visual cues to spoken cues.

In the case of Bird Box, the most significant method used is providing detailed descriptions of what is shown without making assumptions or suggestions. As Bird Box weighs in on the unknown and the unseen, not providing any subjective interpretation of scenes in the AD allows the viewer to experience the suspense. Similarly, while the Turkish AD uses metaphorical language in one instance, the ADs do not use overly descriptive and evocative language but describe the actions and reactions as they occur. This enables the viewer to form their understanding of the context and the movements of the characters. Lastly, the use of sound is essential in

horror/thriller films. In this regard, both ADs ensure that the audio cues are not overshadowed by the descriptive narration but are instead integrated into the AD script in a way that complements the storytelling.

There is only one instance where cultural difference plays a significant role in the Turkish AD. As mentioned before, *Bird Box* utilizes flashbacks in the film as a semiotic code. While the English AD directly uses this technique in the description, the word “flashback” does not have a direct, one-word correspondence in Turkish. The Turkish AD instead describes the scene in a way of remembrance by stating “Malorie geçmişi hatırlar.” This approach is used to circumvent linguistic limitations and it effectively conveys the temporal shift of the scene.

Stemming from the rapid advancements in streaming platforms and easier access to audio-described media products, this thesis set out to explore and possibly contribute to understanding the process of audio description translation particularly in a genre that requires visual cues to enhance the story, by analyzing the AD of a dubbed horror/thriller film. Based on the analysis of the AD samples, the findings indicate that AD of foreign films maintains the narrative flow and necessary cues to reflect the fear and suspense element of horror/thriller films. Despite going through two different phases of translation, the target AD effectively adapts the visual cues of the film to auditory descriptions. This suggests that AD can serve as a valuable tool in making foreign horror/thriller films accessible to visually impaired audiences. However, due to the unique nature of *Bird Box*, the findings may not apply to the horror genre in general as the film lacks several stereotypical horror elements such as jumpscare and grotesque imagery. Furthermore, the findings do not reflect whether the translation of AD in the horror/thriller genre is a solution to AD difficulties and restrictions, as it was hypothesized for this thesis. Therefore, the hypothesis remains unsupported and requires further investigation.

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Date: 07/06/2024

