Hacettepe University Graduate School of Sciences

Department of Translation and Interpreting

A DESCRIPTIVE STUDY ON SUBTITLING FOR THE DEAF AND HARD OF HEARING

Alev ABACI

Master's Thesis

Ankara, 2018

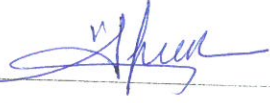# A DESCRIPTIVE STUDY ON SUBTITLING FOR THE DEAF AND HARD OF HEARING

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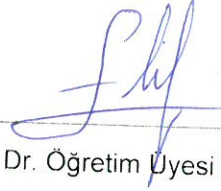
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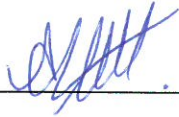
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o **Tezimin/Raporumun.................tarihine kadar erişime açılmasını istemiyorum ancak kaynak gösterilmek şartıyla bir kısmı veya tamamının fotokopisinin alınmasını onaylıyorum.**

o **Serbest Seçenek/Yazarın Seçimi**

18 /06/2018

Alev ABACI

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Tez Danışmanının Dr. Öğretim Üyesi Elif ERSÖZLÜ danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Alev ABACI

In loving memory of my most beloved, one and only father,

You have illuminated my road and strengthened me with your wisdom, humour and

infinite love.

Thank you for being my dad…

ACKNOWLEDGEMENTS

ÖZET

ABACI, Alev. *A Descriptive Study on Subtitling for the Deaf and Hard of Hearing*, Yüksek Lisans Tezi, Ankara, 2018.

Bu tez, Görsel-işitsel Çevirinin bir alt türü olan işitme engelliler için altyazı çevirisi uygulamasını incelemeyi ve bu konuda dünya genelinde yapılan çalışmalara değinerek çeviri stratejilerini öne çıkarmayı amaç edinmiştir. Bu bağlamda, fantastik gerilim filmi *Byzantium* içerdiği işitme engelliler için diller arası alt yazı çevirisi özelliği ve kara mizah komedisi *Horrible Bosses* filmi içerdiği işitme engelliler için dil içi alt yazı çevirisi özelliği bakımından değerlendirilecek olup diller arası altyazı çeviri özelliği mevcut olan romantik komedi *2 Days in Paris* filmi üzerinden işitme engellilere yönelik altyazı çevirisine özgü kısıtlamalar, gereklilikler ve uygulanabilecek yöntemler ele alınacaktır. Bir çevirmen, işitme engelliler için altyazı çevirisinde, hedef kitle olan işitme engellilerin tamamen veya çok az işitme kaybı olan bireylerden meydana gelen çok unsurlu bir yapıya sahip olması ve buna bağlı olarak beklenti ve gereksinimlerindeki farklılıklar, okuma hızları ve okuma-anlama becerileri ile konuşmacıların tanımlanması, çok dilliliğin ve işitsel ögelerin altyazı vasıtasıyla belirtilmesi ihtiyacından doğan kısıtlamalar ile karşı karşıya kalmaktadır.

Bu çalışmada, işitme engelliler için altyazı çevirisi yöntem ve stratejilerine yönelik örnek olay incelemesi yaklaşımına dayalı bir yöntembilim benimsemiştir. Çevirinin dilbilimsel yönü üzerine ortaya attığı "üçlü sınıflandırma" ile Roman Jakobson ve metin türlerine ilişkin olarak geliştirdiği "işlevsel yaklaşımlar" bakımından Katharina Reiss kuramsal çerçeveyi oluştururken; işitme engelliler için altyazı çevirisi üzerine Josélia Neves ve Agnieszka Szarkowska tarafından yapılan çalışmalar ile Paul J. Thibault ve Anthony Baldry ile Meir Sternberg'in geliştirdikleri stratejiler uygulama yaklaşımı olarak benimsenmiştir.

Görsel-işitsel çeviri kapsamında işitme engelliler için altyazı çevirisini betimsel bir yaklaşımla ele alan bu çalışmanın, Türkiye'de ileride yapılacak çalışmalara örnek teşkil edeceğine inanılmaktadır.

Anahtar kelimeler: işitme engelliler için altyazı çevirisi, diller arası çeviri, dil içi çeviri görsel-işitsel çeviri, çok dillilik, konuşmacının tanımlanması, işitsel ögeler

ABSTRACT

ABACI, Alev. *A Descriptive Study on Subtitling for the Deaf and Hard of Hearing*, Master's Thesis, Ankara, 2018.

The aim of this thesis is to explore the practice of subtitling for the deaf and hard of hearing as an Audiovisual Translation modality and to put forward the subtitling strategies by scrutinizing the studies carried out across the world. In this respect, dark fantasy thriller *Byzantium* containing interlingual subtitling for the deaf and hard of hearing and black comedy *Horrible Bosses* featuring intralingual subtitling for the deaf and hard of hearing will be evaluated; and based on the romantic comedy film *2 Days in Paris* available in interlingual subtitling option, the requirements and constraints inherent in subtitling for the deaf and hard of hearing, and practicable methods and strategies will be addressed. The subtitler confronts with constraints deriving from heterogenous structure of target group composing of deaf and hard of hearing individuals with residual hearing, therefore distinctions in their needs and expectances, plus from their reading speeds, reading and comprehension skills, the requirement for speaker identification, reflection of multilinguism and description of auditory elements by means of subtitles when dealing with subtitling for the deaf and hard of hearing.

In this study, the methodological framework has been established on the analysis of case studies on the methods and strategies of subtitling for the deaf and hard of hearing. Roman Jakobson in recognition of his "three classifications" on translation types and Katharina Reiss with respect to her "functional approaches" based on text types constitute the theoretical framework; as a practical approach, studies by Josélia Neves and Agnieszka Szarkowska on the subtitling for the deaf and hard of hearing as well as strategies devised by Paul J Thibault and Anthony Baldry, and Meir Sternberg have been adopted.

This study which has addressed the subtitling for the deaf and hard of hearing in a descriptive manner within the scope of audiovisual translation is believed to serve as a model for future studies in Turkey.

Key words: subtitling for the deaf and hard of hearing, interlingual translation, intralingual translation, audiovisual translation, multilinguism, speaker identification, auditory elements

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LIST OF ABBREVIATIONS

ACAPPS: Federation of Catalan Associations of Hard of Hearing

AST: Audio-subtitling Translation

AV: Audiovisual

AVT: Audiovisual Translation

CD: Cassandra's Dream (film)

CRPD: Convention on the Right of Persons with Disabilities

D: Deaf

DIE: State Institute of Statistics

EU: European Union

H: Hearing

HoH: Hard of Hearing

MDG: Millennium Development Goals

MoNE: Ministry of National Education

MT: Multimodal Transcription

OZIDA: Turkish Prime Ministry Administration for Disabled People

SDH: Subtitling for the Deaf and Hard of Hearing

SL: Source Language

SM: Slumdog Millionaire(film)

ST: Source Text

TL: Target Language

TÖA: The Research on the Disabled in Turkey

TS: Translation Studies

TUIK: Turkish Statistical Institute

UGT: User-Generated Translation

UNCRPD: Convention on the Rights of Persons with Disabilities

UNDP: United Nations Development Program

Wpm: word-per-minute

Cps: character-per-second

LIST OF CHARTS

INTRODUCTION

Mass media play a significant role in the modern world and cinema is regarded as the most common means in that movies reach out to anyone regardless their literacy levels through motion picture, speech or letters and music. It is referred as the seventh art after painting, sculpture, architecture, dance, poetry and music by actually embodying all of them in itself. It is a sort of art of narration. There is a vast number of books that have been adapted into movies and reached out to even more millions. The role of cinema in enlarging the general culture of the masses is discernible. Films reflect the societal problems, political developments of its era, mirror the daily lives of people, their attires, haircuts, preferences, concerns, affections, expectations that has anything to do with humans and all creatures.

By virtue of its nature and the ever-evolving translation efforts, cinema transcends the language borders, jumps over the communication hurdles. As worded above, translation has a dynamic and ever-growing nature. The primary purpose of translation is to make any and all resources accessible to humans. For the very reason, translation studies step in the world of cinema. It has extended across translating documents into many other languages to processing any text and media in its widest terms to make them accessible and apprehensible to people whether they are alien, illiterate, deaf or blind.

Written and spoken translations have played essential role in communication among human beings throughout history. Translation has acted as a key to open the portcullis, promote trade, disseminate cultures and religions, make texts attainable for scholarship goals. Yet the history of translation as an academic field does not go long way back. Dutch-based US Scholar S. James Holmes marks a milestone in the development of the field as a distinct discipline with his seminal paper "The Name and Nature of Translation Studies" in 1972. As Holmes describes, Translation Studies cover the theory and phenomena of

translation. It inherently bears an interdisciplinary structure drawing language, communication studies, linguistics, philosophy, and cultural studies together. Translation Studies have come a long way since 1990s with the contribution of eminent scholars in the field.

Katherina Reiss and Hans J Vermeer developed a translation action model, which is known as the 'Skopos Theory'. The Skopos Theory is built onto the functionality of texts and defends that the function of a translation intended to fulfil in the target culture enables the translator to decide on translation strategies and make certain choices. At this point, it questions the motives behind translating a certain Source Text and what the function of Target Text is intended to be.

Roman Jakobson, Russian-American structuralist, defined functions of languages, introduced ground-breaking approach to the issue of meaning and equivalence, and in his stimulating paper "On Linguistic Aspects of Translation" arrives at three forms of translations: intralingual translation, interlingual translation and intersemiotic translation. Intralingual translation occurs when a given text is rewritten or rephrased in the same language. Intersemiotic translation gets on the stage when a written text is translated into a different mode; namely, music, film, painting. Interlingual translation, also known as translation proper, is defined as the interpretation of verbal signs by means of other language (Jakobson, 1959: 233).

Audiovisual Translation (AVT) is a branch of Translation Studies (TS) which has come into prominence for making audiovisual products accessible by transferring multimedia products into target languages and cultures. Audiovisual translation involves both acoustic channel through air vibrations and the visual channel through light waves which are concurrently exploited (Delabastita, 1989: 196).

Audiovisual Translation (AVT) gives surge forward to the evaluation of communication among people and nations by demolishing perceptual barriers stemming from lack of foreign language literacy and world knowledge, cultural differences, illiteracy, hard of hearing or blindness regardless of their onset.

The question of conveying the actors' dialogue to the audience has been the focal point since the invention of films in the 'silent' era. At those times, in 1903 when intertitles or insert titles were first employed, they implied that part of a film containing verbal information in the original language would be replaced with a translated version. Intertitles constituting the parts of texts, as we know today, would be printed on paper and shot again and inserted between parts of the film action. In 1909, intertitles attained a key place as part of film which were retaken, and printed on the film strip (Ivarsson, 1995: 294). In the same year, first efforts were noted in US to produce subtitles. In Europe, similar attempts were made in Norway, which were followed and taken a step further by Hungary with the invent of chemical method of putting in subtitles by whitening the emulsion of the film strips in the shape of the wanted letter-sequence/text, frame by frame (Ivarsson, 1995: 295). This method was then taken over by France and Sweden, giving impulse to the implementation of subtitles since it was cost efficient (Ivarsson, 1995: 297). The first Nordic country to subtitle a film was Denmark. 'The Singing Fool' was released in 1929 in Copenhagen with Danish subtitles (Ivarsson, 1992: 23).

Subtitling can be defined as the translation of the spoken (or written) source text of an audiovisual product into a written target text which is superimposed directly onto the images of the original product, at the bottom of the screen (Gottlieb, 1994: 104; Gottlieb, 1998: 247; Luyken et al., 1991: 31; Delabastita, 1989: 200).

This thesis concentrates on subtitling for the deaf and hard of hearing (SDH). There is a clear dominance of intralingual subtitling over interlingual SDH. The former boils down to the fact that the language of subtitles is the same as the source audiovisual programme, while the latter refers to Roman Jakobson's (1959) 'translation proper' term containing the translation of a dialogue in the Source Language (SL) into the Target Language (TL). The above-mentioned dominance stems from the general belief that the interlingual subtitles for hearing viewers would be sufficient for hard of hearing viewers to infer the necessary information.

Before proceeding any further, it is important to point out that the SDH viewers should not be assumed as a homogenous group but should be distinguished meticulously so that needs and expectations of the intended audience can be better understood and satisfied. A group within the target audience is composed of individuals who were born deaf, for whom the sign language has become their mother tongue and are affiliated to the Deaf community; another group is made up of hard of hearing individuals who suffer from hearing loss at a certain degree; and the other SDH target group consists of individuals who have become deaf at later stages in their lives (Szarkowska, 2013a: 69).

AIM OF THE THESIS

The purpose of this thesis is to explore the efforts exerted in subtitling for the hearing-impaired audience throughout the world, the developments made so far and the best practices taking the lead in ensuring the enjoyment of a movie by the deaf and hard of hearing (HoH) audience in full blast. Turkey lamentably lags behind safeguarding and promoting disability rights and satisfying their needs and expectations as well as raising awareness not only in societal platform but also in intellectual manner. Having regard to the demographic structure of a given country, education and awareness level of its impaired population, cultural trends and alike, SDH should be dealt from a cultural aspect. There is a giant gap in the field of subtitling for the deaf and hard of hearing in Turkey, there is no comprehensive study elaborating the subject-matter from relative perspectives; the profile of audienceship, their requirements and expectations, the constraints of the practice, the training of the professional subtitlers, awareness-raising of the audience, the issue of how to reach them and ensure their inclusion in the improvement of the practice and their accessibility to the SDH in their daily lives. The objective of this thesis is to lay one brick in the field in Turkey and open a road for establishing standards for the SDH to be conducive to fulfilling the requirements and expectations of Turkish deaf and hard of hearing audience.

SCOPE OF THE THESIS

This thesis will, in general, analyse the methods employed in subtitling for the deaf and hard of hearing (HoH) viewers and particularly, concentrate upon the editing approach with its pros and cons, and its effectiveness in ensuring the heated-debate of "equal footing" for the hearing-impaired audience. Speaking of editing, it should be noted that the term in question is different from the conventional understanding of editing. By editing the subtitle intended for the deaf and HoH audience, the subtitler rewordifies the text in a simpler manner or puts into use the text reduction, if needed, for the sake of promoting better understanding. Multilingualism in films will also be investigated from the perspective of which linguistic representation model can be employed to convey the meaning to the audience without prejudice to the producer's intention to render the notion of alienage or language-oriented message. Multilinguism, in the sense of immersion of foreign languages into the scripts with the aim of drawing the audience in the foreign environment. Foreign environment implies that the language is different than the language of primary/secondary audience. As Neves (2007) clearly discusses, the element of foreignness becomes even more difficult to be relayed to the deaf and hard of hearing viewers given the fact that many of them are not native speakers of the oral language but have a sign language as their mother tongue. Sternberg's linguistic representative model (1981) will be referred to deal with this issue.

HYPOTHESIS

Subtitling for the deaf and hard of hearing (SDH) stands alone as an Audiovisual Translation (AVT) modality bearing commonalities with intralingual and interlingual subtitling but at the same time having the weight of transferring the metadata to the target audience on its shoulders otherwise inaccessible to the deaf. Verbatim, even though, contains a great deal of information, overstrains the practice of SDH audience, draws away the joy of watching film by dragging viewers in indecent haste and rendering the subtitle illegible and the image unseen. Yet, it is defended on the grounds that it averts censorship

by providing every single word of the program and granting equal access to dialogues. Editing signifies a text reduction or simplification in the linguistic content of the dialogue. Editing, in the context of condensing a given dialogue, would be resorted for the sake of fostering comprehension by giving necessary time to the target viewer to read the captions and watch the image on the screen and perceive what the image has to tell. As Fryauf-Bertschy H. and colleagues (1992:35) stated, speech perception involves the translation of physical properties of acoustic cues into psychological decision about perceived phonemes. In addition to the capturing of physical signalling codes, perception contains within itself a psychological process. Ana Tamaya and Frederic Chaume (2017) place an emphasis on the fact that adopting the vocabulary and syntax would help alleviate the cognitive effort required by the viewer to understand the product and allow him/her to watch the image as well and concentrate on the film and enjoy it. In deciding whether to omit specific information, the image on the screen should be taken into consideration and analysed if the reduced information can be retrieved from the image.

The European countries and the US have made a great headway on the topic of SDH. In this thesis, various studies and surveys carried out by researchers on SDH aiming at building a clear target audience profile and compromise the limitations of SDH in line with the needs of the intended audience will be addressed. In recognition of SDH discussions and practices, Turkey is a novice country compared to most of European countries.

In the light of statistics and on the grounds of illiteracy level of hearing disabled population, editing comes to the fore as an optimal method to be implemented in SDH in Turkey. This is because it best fits for the low reading speed and comprehension capacity of the specific target viewers. In addition, as opposed to the advocates of verbatim on the grounds of censorship, it will far better ensure the reception of the film product by allowing the hearing-impaired audience to read the subtitles while watching the image and letting the audial and visual components of the movie complement one another.

Research Questions:

This thesis will investigate the following questions with the aim of arriving at best practices to be employed for the Turkish deaf and hard of hearing (HoH) audience:

- On which grounds editing can be more appropriate strategy than verbatim strategy?
- To what extent can text reduction be justifiable without falling in the abyss of censorship?
- How the element of foreignness in a film can be rendered for the deaf and HoH viewers?

LIMITATIONS

Audiovisual Translation (AVT) is a wide field including various types of rendering the data from one language or culture to another language/or culture. The principal types of Audiovisual Translation (AVT) can be specified as subtitling, dubbing and voice-over.

This thesis aims at carrying out a descriptive study in the light of literature compiled with the inputs of studies and surveys performed worldwide, particularly in Europe and aspires to pave a road for future efforts in Turkey. Turkey lags behind in this field; there is no comprehensive study on the SDH; thus, has little compilation of works addressing either sightless or hearing-impaired individuals. This thesis will focus on the interlingual and intralingual subtitling for the deaf and hard of hearing viewers and analyse two films already containing SDH, namely *Byzantium* by Neil Jordan, and *Horrible Bosses* by Seth Gordon. It will also discuss the film called *2 Days in Paris* by Julie Delphy with interlingual subtitles featuring multilingual elements from the perspective of SDH. In the selection of the above-mentioned movies, particular importance was placed on the diversity of film genres. The first movie, *Byzantium*, is a dark-fantasy thriller, where the sound effects in the scene and the gestures, mimics

of the actors come into prominence, and at the intense hunt scenes the tension increases, and speed of dialogues steps up. The visual elements overwhelm the verbal elements. On the other side, the second movie, *Horrible Bosses*, is a black comedy. The lines and dialogues of the actors shine out in that the story is overwhelmingly constructed on speech. The contempt, reprimand, harassment by the employers directed to the miserable employees are reflected in the lines and their choice of words. Similarly, the rage, desperation, hesitation and confusion of the three miserable employees are best understood in their lines. The verbal elements are prioritized. The last movie, *2 Days in Paris*, is particularly important for its multilingual diversity and the sets a good example in identifying the challenges from the perspective of SDH and working towards solutions.

METHODOLOGY

After laying the foundation of the thesis by providing insight into the literature review on the SDH and referring to the translation theory from the perspective of Roman Jakobson and Katherina Reiss, this thesis will proceed with the methodology chapter, in which constraints inherent in the SDH and related methods and strategies will be dealt in detail with reference to articles penned down in the light of experiments and surveys conducted in various countries. Also, linguistic representation model will be explained in a descriptive manner in examples. Building on the theoretical information and practical approaches, and the results of case-studies addressed in the articles by eminent researches, two films- one with interlingual SDH and the other with intralingual SDH- will be scrutinized and another film featuring interlingual subtitling will be analysed in view of requirements of SDH.

Overview of the Thesis

This master's thesis, apart from introduction, discussion and conclusion parts, is composed of five chapters, each of them dealing with different aspects of SDH.

Chapter I describes the audiovisual translation (AVT) and defines dubbing, voice-over and subtitling practices.

Chapter II provides literature review by examining studies, research and reports on SDH.

Chapter III presents theoretical framework and focuses on Roman Jakobson and Katharina Reiss.

Chapter IV is designed to explain disability inclusion policies across the world and offers insight into the deaf and HoH community in Turkey.

Chapter V establishes the methodological framework and illustrates case studies in which two films already containing interlingual SDH and intralingual SDH are analysed and another film containing only interlingual subtitling is examined in terms of SDH.

CHAPTER I – AUDIOVISUAL TRANSLATION

Audiovisual Translation (AVT) has been accepted as a sub-field of Translation Studies (TS). The technological developments, growing barrier-breaking efficiency of mass media and the emergence of social media paving way for joining people around the globe and resultant opportunities have given impetus to the progress of audiovisual translation. Remael (2011: 12) in her paper on *Audiovisual Translation* specifies the main forms of audiovisual translation and introduces the newer forms. The author states that after various forms of translation were endeavoured, subtitling, dubbing and voice-over have been recognized as the main modes of audiovisual translation. In line with the new developments and the growth of technology, the sphere of AVT has expanded. The newer forms of AVT encompasses surtitling (Mateo 2007), subtitling for the deaf and hard of hearing (Neves 2009), and its subcategory of live subtitling with speech recognition. Fansubbing and Fandubbing are a form of User-Generated Translation (UGT), which enables internet users to subtitle or dub the programmes (Nornes 2007). Since 2009, YouTube has provided subtitling option to its users. As far as dubbing concerned, there is audio-description (AD) for the blind (Braun 2008), which consists of translation of essential visual information from an audiovisual product into verbal narration, and audio-subtitling translation (AST), which is adapted as aural version of subtitling (Remael, 2011: 12-13). Speaking of the new forms of AVT, Remael (ibid: 13) introduces video game localisation as a new genre as it puts in use the features of localisation while performing subtitling or dubbing. Due to its multimodal and semiotic nature, AVT puzzled the academic circles if it is a form of translation (ibid: 15). The expansion and diversification of sub-fields in the Audiovisual Translation have led to the emergence of re-namings such as Film Translation covering only limited modes of translation, Screen Translation signifying a broader term encompassing the translations made for various screens but excludes surtitling, Multimedia Translation coined by Gambier and Gottlieb

(2001) covering translations for the stage and other forms of screen translation, Multimedia Localisation (a new term), Media Accessibility, recently introduced with the advent of SDH and the audio description (AD) involving the translation of sound and images as well as linguistic elements (Diaz Cintas et al, 2007). However, due to its comprehensive and well-rounded content, the Audiovisual Translation is a generally accepted term. The AVT has overcome an uphill struggle to earn a decent corner as a new research area within Translation Studies. Sokoli describes the audiovisual text as:

> *"Audiovisual text is characterised by its reception through two channels, the acoustic and the visual, its other distinctive feature is the importance of the nonverbal element."* (2009:37)

Audiovisual translation involves acoustic and visual dimension of communication, and a transfer from a certain mode to another, namely from oral to written or vice-versa causing inevitable losses in the target product. Sokoli (2009: 38) defines four fundamental elements of audiovisual texts as the acoustic verbal (dialogue), the acoustic nonverbal (score, sounds), the visual nonverbal (image) and the visual verbal elements (subtitles). O'Shea (1996: 240) compiles principle constraints facing audiovisual translation: temporal limitations in revoicing, spatio-temporal limitations in subtitling, the concomitant visual source-culture elements in revoicing and subtitling, the concomitant aural source-language elements in subtitling, the lip-sync requirement in dubbing, the cross-semiotic nature of subtitling and the impracticability of rewinding (with the exception of video) in both subtitling and revoicing. As Delabastita (1989: 213-214) and Papadakis (1997) remark that these facts lead audiovisual translation to be considered as "adaptation" even by people practicing in the field.

1.1. TYPES OF AUDIOVISUAL TRANSLATION

Gambier (1994:277) lists the audiovisual language transfer methods: subtitling, simultaneous subtitling, dubbing, interpreting, voice-over, narration, commentary, multilingual broadcast, surtitles and supratitles/supertitles, simultaneous translation.

1.1.1 Dubbing

Dubbing stands as one of the two main modes applied in audiovisual translation. It is a specific revoicing technique that involves replacing the original dialogue in the spoken source text with a new sound recording of the text of a film translated into target language while observing the synchronization between the lip movements of the original utterances and target text (Fodor, 1976: 9; Luyken et al., 1991: 31; Dries, 1995: 9). From the year 1927 on, with the advent of sound films, the conveyance of dialogue from a source language to a target language has taken new dimension. By 1929, the dubbing studios in Europe was fully equipped by major US companied with specialized actors in dubbing (Ivarsson, 1992: 16).

Dubbing has advantages and disadvantages. If done properly, it does not disrupt the integrity of the picture and dialogue, it might even be difficult to tell which one is the original product. Dubbing is a useful method for the illiterate audience or people with reading difficulties.

On the other hand, dubbing contains within itself some significant disadvantages. It enables to make changes on the content for the lip-synchronization, political, moral or any other purposes without being noticed. The text could be altered so as to ensure that the content corresponds with the lip movement of the actors. Furthermore, this method is widely implemented in countries notorious with considerable censorship practices. For instance, dubbing is a common method referred on TV in Turkey as it reaches to a

tremendous amount of target audience. Additionally, the audience cannot hear the original voice of the actors. Thus, they cannot be aware of the nuances or how the actors prefer to utter a certain line (Ivarsson, 1992: 17).

Countries, which become known as dubbing nations, particularly Italy, also strongly praises the practice of dubbing by arguing that cinema is a visual art and attention should be devoted to watching the artistic manifestation put forth by the actors (www.lifeinitaly.com/movies/dubbing). From this perspective, dubbing is preferred to subtitling because the latter might be tiring for the audience putting on their shoulders the load of reading at a certain rate and viewing the image.

Dubbing avails of the benefits of technology and is closely linked to the developments in the film industry. As mentioned above, there are well-equipped dubbing studios with state of art technology and accomplished voice actors competent in tonality and expression. Yet, in terms of necessity to convey the sense knit by the original actors by means of tones and expression style, dubbing seems to fail to be instrumental in cultural transfer.

1.1.2 Voice-over

Voice-over is another revoicing technique employed to convey the new audience what is being said by the original speaker. The fact that there is a translation underway is obvious in that the audience hears the original speaker for a few seconds and then the translation comes in. It has a working principle just like an interpreter does. Unlike dubbing, it does not require various voice actors, the same voice will be used for all speakers, noting that the females and males will be voiced accordingly. The voice-over technique is mostly utilized in documentaries and interviews, and corporate and online videos on the grounds of their informative nature. The voice-over method is not restricted with the requirement of lip-synchronization. The main purpose of voice-over practice is to trumpet forth the words of the original speaker (Wheldon, 2016).

Before proceeding further to the subtitling as a mode of audiovisual translation, we should speak about the surtitling or supratitling, which is described as "subtitling" of stage production as a relatively new technique (Sario and Oksanen 1996: 185). In surtitling, computer-operated LED displays or video projection is used on a screen suspended above the proscenium arch or at the back of the stage (Hay, 1998: 134). In contrast to subtitling, surtitling is too novice to have a string of strict rules and traditions to follow. Besides, in stage performance there is no Time Code and cueing must be rehearsed; tempi, breathing pauses and general rhythm have to be observed (ibid: 134).

Building on the technical characteristics of voice-over, it can be inferred that it gives precedence to the transmission of information, leaving the backseat to the translation in terms of transfer of sentiments, intonation and styles of expression while, unlike dubbing, preserving the notion of "authenticity", as the audience can still hear the original speech in the background.

1.1.3 Subtitling

Subtitling can be defined as the translation of the spoken (or written) source text of an audiovisual product into a written target text which is superimposed directly onto the images of the original product, at the bottom of the screen (Gottlieb, 1994: 104; Gottlieb, 1998: 247; Luyken et al., 1991: 31; Delabastita, 1989: 200).

Luyken et al. define subtitles as:

> *"[…] condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image later as a post-production activity"* (1991: 31).

As Kilborn (1993) stated, the traditional understanding of the audiovisual translation mode known as subtitling is that it is intended primarily for cinema

and television use, with the help of a visual component in the form of a (video) recording and the final programme script of the original, except perhaps for instantaneous, live subtitles.

Jan Ivarsson (1992) distinguishes six types of subtitling based on areas of application, audience, writing skills and time: subtitling for cinema and television, multilingual subtitling, teletext subtitling, reduced subtitling, subtitling live or in real time, the translation of opera, theatrical works, conferences, etc (Lui, 2014: 1).

Based on linguistic parameters, there are mainly two sorts of subtitling: intralingual and interlingual (Bartoll as cited in Liu, 2014). The first type involves subtitling within the same language. Gottlieb also refers to it as "vertical" translation as only the mode changes but not the language (Liu, 2014: 3). The latter involves translation from a source language to a target language. This type involves two languages and dimensions, writing and speech. Gottlieb calls this type "diagonal subtitling" pointing that both mode and language are changed (ibid: 3).

First, there was no voice. Yet, the dialogue of the actors ought to be communicated to the audience. In Silent Era, 1903, "intertitles" or "insert titles" stepped in (Ivarsson, 1995: 294). This method then was not much like the way we visualize today: the scene of the film with a handwritten letter would be filmed again in the designated target country with the equivalent handwritten content (Minchinton, 1993: 1.1). In 1909, intertitles gained an indispensable place as part of the film reshot and printed on the film-strip (Ivarsson, 1995: 294). The first attempts for subtitles as we know today were noted in US, where optically negative frames of text printed on black frames and projected on the film negative; a positive print of the whole film containing the inserted subtitles would transform the colour of the letters from black to white (Ivarsson, 1995: 295). In 1930, Norway applied a thermally pressing method on the negative film-frames minute strips of typeset text. Hungary took a step forward and employed a chemical method of putting in subtitles by whitening the emulsion of the film strips in the shape of the wanted letter-sequence/text, frame by frame,

which also got across to France and Sweden (Ivarsson, 1995: 297). These practices which are still in use determined the tendency to tilt to subtitling based on its cost-effectiveness and time saving nature. Since 1988, with the development of technology, laser has been applied to ensure whitening the emulsion film in the desired letter-sequence/text (Ivarsson, 1995: 297). In 1929, the "Singing Fool" by Al Johnson was released in Copenhagen with Danish subtitles earning Denmark the title of first Nordic country to subtitle a film (Ivarsson, 1992: 23). TV film subtitling has introduced a different approach to the above-mentioned cinema-film subtitling; caption generators for the electronic insertion of text as subtitles was upgraded with the application of computer-assisted time synchronization method. The German *Der Student von Prague* was the first full-feature film to be broadcasted in Britain and in the whole world (Karamitroglou, 2000: 8).

After brief time travel, when we look at the present day, on the basis of UNESCO records, as per the volume, Sweden ranges among the highest in the world in the area of subtitling (Ivarsson, 1992: 9). The amount of subtitling done in the Netherlands, Belgium, Australia gets close to that in Scandinavian countries and even gets ahead. Also, France and some Latin America countries register nonignorable efforts of subtitling (Ivarsson, 1992: 9). Despite the statistics and growing use of subtitling, little effort has been exerted on elaborating on the technique of subtitling. The lack of control and absence of principles have dragged down the practice. The film importers or distributors often hire language students or people who somehow have command of that particular foreign language to have translation done. Contrary to the recommendations issued by UNESCO in 1976, translators are deprived of access to the original text and required to translate subtitles that have been already prepared and timed previously in the source language without even being given the chance to watch the movie (Ivarsson, 1992: 10). The film directors and TV producers do not keep an eye on their works when they are exported to other countries (ibid: 11).

The above-mentioned facts do have tangible results on the screen which play itself out as the lack of diligence in fitting the subtitles on the picture which ruins the legibility, and the appearing of subtitles without being synchronized with the sequence cuts put the audience off the track. Plus, the role of incompetent translator in producing a loose translation is incontrovertible (Ivarsson, 1992: 18). This tendency damages the quality of subtitling and the product falls further behind meeting the expectations of the consumers, ruining its reputation, and causing contempt for the work of the translator. Higher standards should be sought to reclaim the prestige of subtitling and satisfying the needs of consumers. A subtitler should first contemplate its target audienceship and decide on its translation process and strategies accordingly.

On the other side, a proper practice of subtitling has its advantages. The subtitles serve as an efficient tool in learning a foreign language. The audience can hear the original sound, nuances and the rhythm of the words, the pauses and the intonation intended by the director and the actors. The facial expressions, gestures and body language run into contradiction when different words are laid over the original words uttered in the source language and ruin the scene (Ivarsson, 1992: 18). The economic aspect can be chalked up as an advantage.

To minimize the disadvantages of subtitling rooting from the lack of due diligence by stakeholders on the market and boost the exploitation of subtitles in a manner to reach the audience with different needs, emphasis should be put on the education and training of subtitlers in efficiently equipped labs, on raising awareness of the producers, distributors as well as the audienceship, and establishing and further improving the standards on subtitling.

Toury (1995: 54) argues that translators must acquire a set of norms that will canalise them to develop an appropriate behaviour and help them to tackle with constraining factors. Sokoli (2011: 37) refers to the categorization of norms introduced by Toury (1995) as initial, preliminary and operational norms which are subclassified as metrical and textual norms and to Chesterman (1997) by mentioning the expectancy and professional norms which encompass the

communication, relation norms and accountability. Sokoli (2011: 37) attributes paramount importance to the metrical and relation norms as they directly sculpt the spotting of the original script and thus cueing the subtitles and seek to establish equivalence between the source and target text.

Georgakopoulou makes a salient remark as regards subtitling in his article on "Subtitling for the DVD Industry":

> *"Subtitles are said to be most successful when not noticed by the viewer. For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the programme"* (2009: 21)

Written and spoken languages have distinctive features hindering a complete correspondence between the two. Conventional spelling fails to reflect the voice quality, timing and intonation. Yet, to achieve the optimum and raise the bar for subtitling practice, creativity, imagination and talent are required (Baker et al., 1984). For instance, Georgakopoulou (2009: 26) puts forward a suggestion worth pondering upon. He argues that certain spoken features should be rendered in the subtitle provided that they contribute to the structuring of the plot. In doing so, he suggests that a subtitler can resort to simpler vocabulary to reflect the low level of education or dialect or social class instead of reproducing the mistakes in the discourse of poorly educated character.

The subtitles are produced to be read, they are read to be understood. They stay on the screen for certain duration, which is determined by the estimated reading speed of an audience necessary to comprehend what is being spoken. According to the researches, viewers read a full two-line title, image and sound excluded, in less than four seconds (cf. Hansson, 20). However, general convention suggests that titles should stay on the screen for 5 to 6 even 7 seconds. This stems from the fact that when watching a film or TV, brain does not only focus on reading but also branches into image and sound. The movement of eye from subtitles to the screen to see what is going on and back to the subtitle requires about 0.35 seconds, not to mention the role of ears (Ivarsson, 1992: 38). With reference to other tests (cf. Montén, 1975), in which

sound and image were also included, viewers tend to read a two-line subtitle between 4.5 to 6 seconds. On the other hand, subtitles with a single, short word should remain on the screen approximately 1.5 seconds. These tests also proved, compared to one-line subtitles, two-line subtitles are more instrumental in ensuring higher reading speeds with satisfactory comprehension rate as viewers tend to spend more time on short subtitles (Ivarsson, 1992: 38). The accepted opinion by film importers suggesting that the overstay of subtitles is so inconvenient as the rapid disappearing of them before the viewers can comprehend. In the light of above-mentioned findings, film importers have come up with a certain norm: 2 lines=80 characters= 8 feet of film=128 frames=5 1/3 seconds which corresponds to reading speed of about 175 words per minute (ibid: 42).

Another important point to address to shed confusion that may arise in audience with the requirement to employ hearing, reading and watching ability at the same time would be to determine a noticeable pause in between the two subtitles. In this regard, modern subtitling systems have an automatic delay function which sets proper delay time between the subtitles: 4-6 frames or the equivalent of between 1/6 to 1/4 of a second (Ivarsson, 1992: 39).

The question of synchronization is indispensable for the complete comprehension of subtitles. The sound and subtitle content as well as the image and the subtitle should be in good synchronization. The subtitles should not reflect a different content than what is heard by the ears. Thus, the subtitler should not tend to shorten the speech than necessary and pay attention not to change the order of the dialogue, put in other words, the sequence and the structure of the original should be preserved, and the utterance should not be displayed on the preceding or following subtitles. As for the image and subtitle synchronization, scenes including several people at the same location having and argument or people speaking to one another at two different locations pose a considerable difficulty requiring developing creative ways to split the subtitles. Moreover, the utterance by the actor should coincide with the image shown on the screen (Ivarsson, 1992: 48).

The aspect of synchronization between the takes and subtitles should also be dwelled on. The subtitles should disappear and appear simultaneously with a cut. The human eye misinterprets when a subtitle break does not coincide with a cut and brain perceives the subtitle as a new one and starts to read from the beginning. (Ivarsson, 1992: 50). In his article on *Subtitling for the DVD Industry*, Panayota Georgakopoulou points out the importance of synchronization between the image and the subtitles:

> *"[…] the action on the screen, and the translation of the dialogue, that is the subtitles. This adds to the verbal information that might appear in the original programme in the form of inserts and which the viewers have to process through the visual channel, making it more difficult for them to relax and enjoy the programme. The situation becomes more difficult when the timing of the subtitles is not satisfactorily done. When a subtitle is continued over a shot change, for example, the viewer may think that it is a new subtitle and re-read it, losing precious viewing time."* (2009: 23)

Georgakopoulou (2009: 22) underlines the importance of accurate in and out timing, and clearly express that balance should be redressed between the subtitling text and the appropriate reading time.

Lastly, the layout of subtitles should be specified. Subtitles can occupy 20% of screen space (ibid: 22). The general practice has been to centre the text in cinema with an eye to ensure optimum legibility for the audience in right or left corners of the theather. As previously mentioned, TV conventions differ from those of the cinema; in the former, text is aligned at a fixed left margin. The subtitles are inserted in the bottom of the screen; however, some exception may require the text be moved to the side of a picture in order not to obstruct the image. Additionally, a line limited to 40 letters and spaces is optimum for comfortable reading (Ivarsson, 1992: 66).

Some general rules established to bring a standard to the field of subtitling were briefly explained; however, they inevitably come with certain exceptions. For instance, the subtitles generated for the cinema and TV or video should be dealt independently. The subtitles produced in compliance with the norms of cinema would be too fast to read for the TV audience because of the definition of letters and the number of frames per second displayed on the screen (Ivarsson, 1992:

40). In addition, the majority of cinemagoing public is composed of young generation with better education and higher uptake skills.

Speaking of temporal and spatial constraints of subtitling, as proposed by Georgakopoulou, a checklist may prove to be useful in deciding the translation strategy: function (relevancy), connotation (implication, if applicable), target viewer's knowledge of the language and culture of the source language, "feedback effect" (visual information compensating for the limited verbal information), media related limitations (2009: 29).

Having regard to the above-paragraph, the translator should adapt the subtitling process and the strategy considering the medium and the audienceship, whether the subtitles are designated to address cinema or TV viewers; or children, immigrants, elders, people with good or insufficient schooling, or hearing-impaired audience.

The subtitler who sets to work to produce subtitles for the deaf and HoH audience should inevitably employ the above checklist proposed by Georgakopoulou in order to devise a proper translation strategy. The temporal and spatial constraints embedded in subtitling snowball into an avalanche in the SDH. The target audience is known to have poor reading and comprehension skills which can not be compensated by auditory channels and constitutes rather an illiterate group. The subtitler, herewith, must gird itself with creativity, imagination, flexibility and employ his/her translating competencies.

The next chapter will concentrate on the researches, studies and surveys carried out on the deaf and hard of hearing audience with an eye to build up a strong profile of the target group and analyse the practice of SDH in detail so as to determine the limitations imposed by the technical requirements and devise proper strategies to compromise technical requirements and audience satisfaction.

CHAPTER II- LITERATURE REVIEW ON SUBTITLING FOR THE DEAF AND HARD OF HEARING

This thesis addresses the aspiration to improve the standard of living of the deaf and hard of hearing in Turkey from the perspective of translation, and more specifically deals with the issue in the realm of audiovisual translation.

The audiovisual translation modalities offered by Gambier (2003: 172-179) on *Screen Translation* in *The Translator* categorized audiovisual translation modalities as dominant and challenging types. The former includes, dubbing, interlingual subtitling and voice-over. The latter involves intralingual subtitling, real-time subtitling and audio description.

Subtitling for the deaf and hard of hearing (SDH) has earned its corner as a particular "genre" of subtitling. Yet, it is vulnerable to misunderstandings arising from misconceptions. One of the misunderstandings derive from the fact that the terms "subtitling" and "captioning" are regarded as completely different practices. The other illusion is that regular interlingual subtitling would satisfy the needs of the deaf and HoH audience and intralingual SDH is all about transferring the verbal utterance into written text within the same language. These issues will be elaborated based on the literature review in the field.

In this chapter, terms associated to the SDH will be explained in detail to be able to comprehend the practices and the debate prevailing in the field, and the studies carried out across the world on SDH will be examined to bring into view the facts of the subtitling in-question, the audience profile, and the best practices to reach a compromise given the limitations of the subtitling.

Remael (2007: 23-52) indicates that SDH has been thoroughly accessible for the deaf viewers in many countries in Europe for almost a decade. European countries have come a long way in the implementation of the SDH particularly in television broadcasting (Neves, 2008: 128).

Subtitling for the deaf and hard of hearing (SDH) pieces together various stakeholders such as the audience (deaf, hard of hearing, hearing viewers), academicians, professionals (subtitlers, distributors, producers, broadcasters) and the legislators, associations, NGOs (ibid: 128).

Researchers and academicians go deep into the notion of translation and question the doables and undoables in the process of translation. In this constant quest for understanding and developing the act of translation, they dig out hidden potential and convey it to their students and practitioners involved in the field. Subtitling plays a massive role in the practice of translation as it transcends borders and bridge different languages and cultures. Taking a step further, SDH carries the responsibility to make audiovisual products within the country and across the world accessible to the individuals who are completely or to some extent deprived of hearing capability. SDH applies the norms of intralingual and interlingual translation while at the same time adorning the subtitles with metadata which are otherwise inaccessible to the deaf and hard of hearing audience.

In this chapter, SDH will be examined in a variety of subtopics with an eye to provide clear a picture of the practice by explaining what SDH refers to, the requirements of this specialized act of subtitling, the profile of audienceship, the limitations associated with the audiovisual environment and with the audienceship, the strategies resorted to overcome the strains stepped up by these limitations and how to present the film spiced up with multilingualism to the taste of viewers.

2.1. Subtitling for the Deaf and Hard of Hearing and Closed Captioning

Subtitling and captioning are two terms susceptible to create confusion. Neves (2008: 129) draws attention to the difference in the perception of terms in countries such as UK and in US. In UK and other European countries, the "term" subtitling is used while speaking of subtitles intended for the deaf and hard of hearing viewers mainly because of the teletext subtitling system prevailing in 70s in UK where intralingual subtitling has dominance and produced in a manner to provide colouring for the speaker identification and complementary information such as sound effects to render the audiovisual product comprehensible for the hearing-impaired viewer (Neves, 2005: 18). However, in America, the term "captioning" is employed to refer to SDH viewers and captions contain the transcription of speech and extra information such as sound effects, exclamations, music (Neves, 2005: 18). As opposed to the perceived term in Europe, subtitles are intended for hearing viewers in US (Neves, 2008: 129).

However, to corroborate the idea that the same thing is meant by captioning and subtitling, Neves (ibid: 130) resorts to the definition made by Captioned Media Programme (2006: 2) where the characteristics of both captions and subtitles are specified as the appearance on screen in synchronization with the audio, equivalence in content with that of audio including speaker identification and sound effects, and accessibility to viewers. Thus, the misconception suggesting that SDH and closed captioning are different practices should be avoided. Closed captioning and SDH are both catered for the audience who cannot hear or partially hear the video.

2.2. Deaf and Hard of Hearing (HoH) Audience

The SDH audience is not consisted of a homogeneous group in that it encompasses the deaf, deafened and people with hearing loss at various degrees (Neves, 2005: 84). The first group involves those who are "deaf" from birth, cannot hear aural elements and sign language has become their mother tongue, they belong to the Deaf community; the "deafened", on the other hand, are the ones who have grown deaf at different onset in their lives and use oral language as their first language; lastly, the "hard of hearing" people are those who suffer from a hearing loss at various degrees but still have some residual hearing (ibid: 84). To this respect, SDH viewers cannot be taken for granted as one homogenous group, they have different needs, expectations and preferences. They read at various speeds, enjoy various sorts of subtitles (edited, verbatim) and relate to sound (speech, sound effects and music) in different ways (Neves, 2009: 151-169).

 In line with its working principle, body attempts to make up for lacking parts and functions in its integrity. Therefore, the different onsets of hearing loss, meaning to be deaf from birth and acquiring sign language as a mother tongue and to lose the hearing capability at later stages of life, will have distinctive impacts on the individual in question because both will develop means and strategies to compensate for the hearing loss in accordance with the beginning time of their impairment. Another aspect is the education. The rate of schooling for deaf people in Turkey sails at disheartening levels (TÖA, 2002; MoNE, 1998). Having such impairment and being deprived of receiving necessary education tailored to their capabilities, deaf individuals drop behind in improving reading speeds, comprehension skills and communication abilities. The other phenomenon is having residual hearing as in the case of hard of hearing individuals. They do not merely count on the visual information but also, though scarcely, have audial input. It means that they have capability to process verbal information to some extent. This creates a huge difference between the deaf

and hard of hearing in terms of their needs and aspirations and it manifests itself in their perception and approach to subtitles and criticizations.

2.3. Reception and Comprehension Skills of the Deaf and Hard of Hearing Audience

As previously expressed, broad generalisations should be avoided while addressing the SDH audience. HoH audience (Szarkowska, 2013a; Szarkowska et al, 2011; Iriarte, 2014; Neves, 2008) have different reading speeds, viewing habits and comprehension skills and communication patterns. The deaf and HoH viewers present different reception characteristics depending on their strong and weak competencies stemming from the onset and degree of hearing loss.

Response, reaction and repercussion constitute the three pillars of more comprehensive approach in reception study (Kovacic 1995, Chesterman 2007, Gambier 2007 and 2009). Marta Miquel Iriarte (2014: 64) explains *response* as the legibility of the information in the audiovisual text, behavioural and psychological responses, and is related to motor and attentional processes. Reaction concerns the readability of the elements in the text and is related to cognition and psycho-cognitive processes. Repercussion involves attitudes and beliefs of audience and accounts for their feedbacks to specific audiovisual and translation practices. To analyse response, scientific tests can be done under controlled conditions to record and measure eye movements and neural responses by means of certain eye-tracking devices. On the contrary, measuring reaction and repercussion requires questionnaires, interviews, and additional standardized tests (ibid: 64).

In this section, an experimental study by Marta Miquel Iriarte (2014) on SDH combining eye-tracking and a set of oral questionnaires carried out with the participance of subjects composed of deaf (D), hard of hearing (HoH) and hearing (H) individuals recruited in Catalonia through Federation of Catalan Associations of Hard of Hearing (ACAPPS) will be described in order to present

example of the differences in comprehension skills among deaf and HoH viewers and ensure better understanding of the importance of viewing the image and not merely concentrating on reading the subtitle.

Cassandra's Dream (CD) by Woody Allen (2007) and *Slumdog Millionaire (SM)* by Danny Boyle (2008) were utilised for the experiment. Considering the amount of time a person can concentrate, two excerpts, one from each film, not exceeding two minutes were selected.

The excerpt from *Cassandra's Dream (CD)* shows a character speaking of his problem with another person and asks for something that is not unveiled. The scene contains sequences where the faces are mostly out of focus. Verbal dialogue prevails, and visual information does not have dominant role in the construction of the film.

The excerpt from *Slumdog Millionaire (SM)* displays an Indian boy in front of Taj Mahal impersonating himself as a guide and fabricating stories and giving a tour around to a foreign couple who mistakenly thought he was a guide. The scene contains long and shot-reverse-shots, close ups and extreme close-ups. The visual information becomes essential for the understanding of the meaning.

Comprehension questionnaires were handed out to the subjects after each video and were expected to answer two questions on narrative information, on recall of information and on inference of information. Marta Miquel Iriarte (2014) presents the results as follows: HoH viewers were noted to score slightly better records in the comprehension of the plot of SM, most probably because they developed switching attention effortlessly. Group D lagged behind; however, their scores slightly increased in SM, so visual information might have supported their comprehension. The questions directed to measure the recall and processing of information of the participants revealed that in CD, group D displayed poor performance. A good level was achieved in SM by group H and HoH but group D, despite slight improvement, failed. As far as the visual question matters, the trophy changed hands from group H to group D. It is assessed that group D had developed a skill to understand images in the course of time in line with sign language. As is the case in other studies, it is

found out that participants give precedence to verbal elements over visual information (Cambra et al, 2008/2009; Romero-Fresco 2011; Arnaiz-Uzquiza, 2012). When asked to infer information and anticipate the developments in excerpts, group H took the lead while group HoH and D were nip and tuck. Group D participants who had undergone inter-modal and sign language education obtained good results in reading comprehension test. This fact corroborates the research led by Morales-Lopez (as cited in Iriarte, 2014: 73) on "inter-modal bilingualism" suggesting the importance of learning sign language at early stages by deaf children to acquire a second oral language.

Marta Miquel Iriarte (2014: 74) accentuates that the study gained evidence for the fact that sign language users were better off in understanding, remembering and deducing visual information whereas oral language users make use of verbal information more efficiently. The author, referring to the results, also suggest that differences might stem from communication, as the most HoH and few D native sign-language participants seem to have developed efficient strategies to tackle with the attention deflection. Notwithstanding the fact that reading subtitles is prioritized over viewing images, it is of significant importance to determine proper time duration that will meet the cognitive needs of the target group (Cambra et al, 2008-2009; Romeo-Fresco, 2011). Determining the time duration raises the question of image and subtitle synchronization.

We deploy a variety of physical resources from ears to eyes, while watching a film. Yet, watching a film also involves a psychological and cognitive process. In order to render watching a movie an enjoyable activity also for the deaf and HoH viewers, as it is supposed to be, the cognitive effort they have to exert can be eased by alleviating the complexity and unintelligible verbal inputs by rewordifying them in relatively simpler terms.

2.4. Intralingual and Interlingual Subtitling for the Deaf and Hard of Hearing

Subtitling for the deaf and hard of hearing contains within itself all three sorts of translation, intralingual, interlingual and intersemiotic translation explained by Roman Jakobson (1959). The intensity of intralingual and interlingual subtitling mainly depends on the fact that which countries hold the reins of power in film industry. In this case, it is the US, Hollywood and English-speaking countries. As films are already produced in the mother tongue of the first target audience, providing intralingual SDH, transcribing verbal elements in accordance with the norms of written text and supplementing it with metadata, would be sufficient. However, for the secondary target audience, the movie is translated into the respective language of the given country where the illusion of believing that regular interlingual subtitling will be enough for the deaf and HoH arises, leaving the other facets of information such as sound, music and interjections untouched.

Interlingual SDH, regular interlingual subtitling and intralingual SDH are three modalities of audiovisual translation bearing some commonalities as well as differences (Szarkowska, 2013a: 69).

Most subtitles for the deaf and HoH are intralingual which means the language of the subtitles is the same as the language of the programme (Szarkowska, 2013a: 68). In the case of interlingual SDH, the language of the source spoken text is translated into the written text of the target language, as coined by Jakobson (1959: 233) "translation proper" is on the carpet. Szarkowska defines interlingual SDH as the act of not transcribing but translating a text and furnishing it with extra information that will be vital to understand the given audiovisual product, in other words, the combination of intralingual SDH and interlingual subtitling (2013a: 69). Interlingual SDH as a self-contained modality provides metadata, that is to say, extra information about speakers, sound, music which are very essential to the understanding of the film (Szarkowska, 2013a: 68). Szarkowska (ibid: 69) also points out the underlying reason for

dominance of intralingual SDH over interlingual SDH as the fact that interlingual subtitling for the hearing viewers, just the transfer of the dialogue, is regarded to be adequate for the deaf and HoH viewers to grasp the essence of the audiovisual programme. However, the fact is a far cry from this misconception.

Neves (2009: 152) describes the interlingual SDH as "a new concept". It stems from the fact that the practice of SDH has mainly been the issue of discussion in English-speaking countries such as the US and the UK, which pioneered in SDH, thus, intralingual SDH has prevailed as the market is dominated by English-language productions (Szarkowska, 2013a: 68).

In the case of Poland, Szarkowska (2013a: 69) explains that the interlingual SDH has a clear dominance over intralingual as there is a high number of imported foreign production. The public TVP, which can be considered equivalent of TRT, is the main Polish broadcaster providing SDH since 1 January 1994 (Szarkowska et al, 2015: 46). Pursuant to legal regulations introduced in 2010 to the media low in Poland, TV broadcasters were required to tailor %10 of their programs, which is significantly lower than the ratio in other European countries considering the hearing-impaired and blind community and to include subtitling, audio description and sign language interpreting choices (ibid:46). Domestic productions are presented with intralingual SDH while interlingual SDH based on voice-over translation is provided for foreign programs. Szarkowska (2013a: 77) shows forth that interlingual SDH has been the integral part of Polish TV since 1994 and it has been formulated on voice-over translation, which is at the same time an intralingual translation. Szarkowska and colleagues (2011) go on explaining the pros and cons of this practice stating that the cost-effectiveness stands as the positive side for the broadcaster whereas the negative side is the fact that any mistake made in voice-over will transmit to the SDH unnoticed. Szarkowska provides an example from the *Wild Hogs* which clearly exemplifies this reality: the utterance "My legs are asleep" by a character is observed to be translated as "my legs have fallen asleep" while it should have been rendered as "My legs have gone numb" and remarks that correcting this literal translation fallacy would cause mental conflict

for the HoH as the voice-over translation and the subtitle would display discrepancy (2013a: 77).

Intralingual SDH, interlingual subtitling and interlingual SDH have certain similarities as well as differences in that they have to obey certain rules imposed by the technical features of audiovisual environment, specialities of the audiovisual product, different characteristics of languages, and realities of the target audience.

Szarkowska (2013a: 78) puts forth that the interlingual SDH is subject to spatial and temporal constraints depending on whether they will be broadcasted on TV or released on DVD. Interlingual SDH not only has specific external characters such as number of lines, placement, use of colour but also has to deal with multilingual elements in the film, undergoes certain omissions or requires to be supplemented with certain extra information urging to contemplate on options of solutions to come to terms with reading speeds and editing needs.

2.5.   Multilinguism in Subtitling for the Deaf and Hard of Hearing

Subtitler is required to implement proper strategies to deal with multilinguism in SDH. Multilinguism invests the films with sense of "alienage". Rendering the sense of being alien gets more complicated when the deaf and HoH viewers are at stake because most deaf spectators are not native speakers of oral national language; they use sign language as their mother tongue (Neves, 2007). The solution on how to relay multilinguism to deaf and HoH audience should be sought keeping an eye on the motives of film-maker to conserve authenticity and correspondingly distributor's discretion in the target film market (O'Sullivan, 2011).

Sternberg's model of Linguistic Representation (1981) spans between vehicular matching and linguistic homogenisation, being two exact opposite poles. Sternberg (1981: 223) argue that vehicular matching props language diversity by showing the utterance in the original language while the latter eliminates the language variation and subordinates the multilinguism to the linguistic

requirements of the primary target audience. Sternberg (1981) introduces compromise strategies such as selective reproduction, verbal transposition, conceptual reflection and explicit attribution (Szarkowska et al, 2013b: 3). The first strategy suggests that the foreign language is only represented at certain intervals at the time of greetings or leave-takings; the second option proposes the use of foreign accent and grammatical mistakes to give the sense of foreign language; conceptual reflection provides "semantic mapping out of reality" (Sternberg, 1981: 230). The explicit attribution is used to inform the target audience that foreign language is spoken but does not transcribe it.

Szarkowska and colleagues propose strategies for handling the multilinguism in SDH:

1- *Vehicular matching* presents the transcription of foreign spoken text in the film:

   Bonjour

2- *Translation and explicit attribution* signifies translating the foreign spoken utterance while specifying the foreign language in brackets:

   [IN FRENCH] Good Morning

3- *Translation and colour coding* displays the translation of the foreign language dialogue and assigns a different colour for the utterance; but not indicates the foreign language

   Good morning

4- *Explicit attribution* remarks the presence of foreign language in brackets:

   [IN FRENCH]

5- *Linguistic homogenisation* completely ignores the foreign language spoken in the film

   Good morning (2013b:4).

Szarkowska and colleagues (2013b: 21) assert that the notion of foreignness envisaged by the film-maker and the emotion of being lost in communication due to the dissimilarity of language can be better reflected with the employment of vehicular matching. SDH strategies such as vehicular matching, and translation and explicit attribution rather than linguistic homogenisation seem to serve the purpose of rendering the multilingualism to the deaf and HoH audience. As also promoted by Szarkowska and colleagues, by all manner of means and from the perspective of "being on equal footing" with the hearing (H) viewers advocated by deaf (D) and hard of hearing (HoH), it should be kept in mind that what is not translated for the primary target audience must be left untranslated for the secondary target audience without prejudice to the intent of the film maker or the distributor.

2.6. Constraints of Subtitling for the Deaf and Hard of Hearing (SDH)

Intralingual SDH, interlingual subtitling and interlingual SDH face with constraints inherent in subtitling, namely temporal and spatial constraints. The professionals in the field benefit from the opportunities the technology has to offer. Special devises and relevant software are developed to adjust time duration or delay times, and practitioners are trained in a way to orchestrate them. In the case of SDH in Brazil, the *stenocaptioners* operate a special keyboard called stenotype to meet the standards (Araujo, 2012: 64).

In respect of SDH, it is of high importance that the target text does not exceed 40 characters per line (Carroll and Ivarsson, 1998; Diaz Cintas and Remael, 2007; Karamitroglou, 1998) and that it respects time duration and delay times while keeping eye on the overlapping of visual image and sound. In terms of spotting or line breaking into one or more units, Gottlieb (1994: 109-110) introduces three criteria; visual, rhetorical and grammatical (Helene Reid, 1990). In a study on SDH provided by Globo TV network in Brazil, subjects were exposed to different genres of TV programming and it was confirmed that the synchrony across speech-image and subtitle contribute to the reception by the

audience (Araujo, 2012: 65). Every subtitle should observe coherency and semantic units should stay in the same subtitle (ibid: 63). When SDH is at stake, rules are bent to ensure better understanding in a confined area. Ivarsson (1992: 67) explains that, in the example of teletext subtitling, SDH layout may consist of three lines for rendering the auditory information in the last line.

The process of SDH can be best implemented by addressing the two major, space and time-related, factors in detail so that strategies can be devised to overcome the hurdles.

2.6.1. Spatial Constraints

There are certain space related norms that the translator should respect while producing subtitles. As far as the readability is concerned, subtitles fit in two lines at maximum and the speech is divided into proper line breaks (Araujo, 2012: 63). However, while regular subtitles on screen takes one or two lines, it may raise to three or four lines in SDH (Szarkowska, 2013a: 70). Besides the number of lines, the placement of lines also differs from the regular practice. Despite fitting the subtitles in central position, speaker-dependent placement method, meaning subtitles are placed depending on the speaker's location, may be preferred. For instance, information on sounds is shown on the top of the screen in Spain (ibid: 70). The preference of target group may vary across different countries and nations. To illustrate, unlike Spain, Szarkowska and colleagues (2015) in another article state that most of the HoH participants attending the survey conducted both in online version and printed version in Poland preferred subtitles with sound information to be at the bottom of the screen, in line with the current practice on Polish TV. As for the spatial concerns, emoticons and icons could be utilised to save from space. However, online participants in the same survey, strongly opposed the use of any type of description while paper group responded in favour of the idea of using smileys. The reason behind underlying that two different, online and paper, versions were utilised is the fact that the survey reached out deaf and HoH people at different ages with diverse educational backgrounds and different patterns of

communication and technology familiarity. As regards the display of instrumental music, most participants demanded to see the title of the song in the subtitles, while over the half of the respondents answered that they would like to have the lyrics in the subtitles as far as the meaningful songs are concerned. In the representation of music, it is very essential to mark the presence of music with notes and apply *italic* fonts as well as observing its placement on the screen for the target audience to distinguish the actual dialogue from the song of the lyrics. Accordingly, special attention is required in terms of writing and placing internal speech and story-telling by an outer voice in order not to cause confusion on the side of the target audience whether it is an actual dialogue. Other aspect is the colouring of subtitles especially on television. In this method, major characters are assigned particular colours, for instance, yellow, green, blue, while other characters' dialogues are typed in white (Szarkowska, 2013a: 71). Unlike the European tendency in using colour system, Brazilian audience prefer the use of brackets for speaker identification and sound effects in a study on SDH (Araujo, 2012: 67). Normally, one can think that describing whether a person speaking is female or male, or a different person is speaking even in an obscure scene is unnecessary in that it can be easily deduced from the tone of voice. However, in the absence of acoustic back up, even situations deemed very clear can be inapprehensible. Thus, presenting speaker identification every time a different person speaks, in line with Multimodal Transcription method developed by Thibault and Baldry (2000), would facilitate to distinguish who is speaking on the screen without forcing the spatial limitations.

The preferences of the audienceship shows an alteration in different nations and among range of ages. For this very reason, established norms are starting guidelines for professionals to achieve proper SDH and audience satisfaction. The profile of audience should be clearly depicted to reach a compromise between the audience and constraints.

2.6.2. Temporal Constraints

Speaking about constraints, another concern is the temporal factors that hog-tie the translator. Szarkowska (2013a: 72) specifies the time-related factors such as the subtitle duration, synchronisation of subtitles with image and sound, and shot changes, minimum delay between successive subtitles and, finally, the reading speed of the target audience play major role in the decision-making process of subtitling. The Brazilian practice tends to condense subtitles to obtain optimum reception by ensuring synchrony across speech, image and subtitle, and the subtitle rate of 145, words per minute (wpm) is preferred by deaf in Brazil (Araujo, 2012: 63).

Hearing viewers are deemed to be faster than deaf viewers (Cambra et al, 2008/2009; Conrad, 1977; De Linde and Kay 1999; di Francesca, 1972; Torres Monreal, Santana Hernandez, 2005; Trybus and Karchner, 1977), in a sense equal to that of 9-year-old-child (Rodda and Grove, 1987: 165). So, the target audience needs more time than the hearing viewer to complete its cognitive process. Here, raises the dilemma of allowing more time to the deaf and HoH viewer to read and process, and the risk of losing image and subtitle synchronisation. On the basis of above-cited time and space related constraints, and the findings on the reading rates of the target deaf and hard of hearing audience, the subtitler may resort to text reduction.

2.7. Multimodal Transcription (MT): A tool for training subtitler and coping with SDH constraints

When subtitling for the deaf and hard of hearing is in question, various aspects should be taken into consideration. It is required to know the needs and expectations and establish a healthy profile of the target audience. The subtitler should also put in use his/her language skills and translation competency. The audiovisual translation (AVT) requirements need to be applied. In doing so, the subtitler should be equipped with creativity, flexibility and solution-oriented approach. Araujo puts special emphasis on the training of future subtitlers and propose that Multimodal Transcription (MT) developed by Thibault and Baldry (2000) can serve as a tool to train subtitlers to be able to cope with the hurdles embedded in the SDH and make a text analysis (2012: 68).

Thibault and Baldry describe Multimodal Transcription (MT) as a helpful tool to examine the film texts and genres. In scope of MT, they establish a six-column grid breaking down analysing the audiovisual film texts from the perspective of semiotic mode: 1.time in seconds, 2.visual frame-static image, 3.visual image-description of scenario and participants displayed according to camera position, 4.kinesics action of the participants, 5.soundtrack- dialogues, ambient sounds, music, and 6.metafunctional interpretation (Araujo, 2012: 68).

Taylor (2003: 191) states that MT includes "the breaking down of a film into single frames/shots and phases" and the analysis "of all the semiotic modalities operating in each frame/shot and phase". Araujo (2012: 67) states that MT could avail translation of soundtrack of films, for instance, instead of characterizing the sound as instrumental music, a relation requires to be established between the clip and the sound such as [sad song] supplementing the death scene.

In a training course organized as part of cooperation project among universities in Brazil aimed at teaching subtitlers how to apply subtitling strategies and make use of MT in describing semiotic elements, trainees were encouraged to make

decision by employing MT for the analysis of shots whether to subtitle certain information by evaluating if the image tells the audience what it has to say (Araujo, 2012: 71). Araujo (ibid: 74) marks that the subtitler could omit the speaker identification by analysing the scene by means of MT and seeing that the character continued her speech, thus conciliate the spatial limitation and the need of speaker identification. Similarly, by looking at the image and assessing that the character was shouting with anger, subtitler could opt for not including *[shouting]* data. So, the subtitlers, by omitting what is obvious, avoided further condensation in the subtitle to meet 40-characters rule necessary for achieving convenient subtitle rate.

SDH requires a systematic and well-designed training for relevant subtitlers to improve their knowledge and skills and apply proper subtitling strategies in given audiovisual products. Therefore, Multimodal Transcription (MT) prove to be useful in developing systematic approach to SDH strategy and teaching the subtitlers.

2.8. Text reduction

Text reduction implies the shrinking of an utterance while respecting the essence of the speech. As opposed to the common misunderstanding prevalent in the deaf and HoH viewers, by reducing a text, words vital for rendering the meaning and sense of the speech are not deleted. Diaz Cintas and Remael (2007: 145) state that the subtitles are always a trimmed form of the oral source text. A shift from speech to writing contains within a righteous reduction (Gottlieb, 1998: 247; Hatim and Mason, 1997: 78). It is because listening is faster than reading (Szarkowska, 2013a: 71). Moreover, watching a film is not merely about reading a subtitle but also listening to the sounds, sound track, gazing at the visual image. Compared to SDH viewers, hearing viewers have an advantage because they can fill in the missing information in the subtitles through auditory channel as well. Thus, as Diaz Cintas and Remael (2007: 145) point that no complete translation is required. The subtitler can enjoy the

comfort of omitting or reducing question tags, repetitions, hesitations, reformulations, false starts, references to mental processes and words understood across cultures (Asis Rosa, 2001; Diaz Cintas and Remael, 2007). Conversational markers, interjections, cognate words, tag questions, repetitions, clichés, words linked to people or things visible on the screen can be omitted (Diaz Cintas, 2003: 209-211). However, subtitler should be very selective and cautious while resorting to text reduction because unlike hearing viewers, SDH viewers are deprived of auditory back up for the reduced verbal utterance in subtitling.

Speaking of reduction, the question of redundancy cannot be left untouched. Gottlieb (1998: 247) explains redundancy as the "excess of information" and distinguishes two types of redundancy, first of which is defined as intersemiotic redundancy and can be read as the surplus of information arising from the presence of auditory and visual channels at the same time. For instance, greetings, leave-takings visualized by certain gestures can be inferred from the audial and visual elements by the hearing viewers. The second type is intra-semiotic redundancy caused by repetitions, hesitations, false starts in the course of the speech and their omission contributes to avoiding readability problems (Szarkowska, 2013a: 72). However, as Neves highlights (2009: 156) the redundancy becomes essential in the case of SDH viewers in that we cannot talk about intersemiotic redundancy so interlingual SDH should contain the above-mentioned elements to some extent. Needless to say, this necessity brings along the problem of increasing the length of subtitles and as a consequence, reducing the reading speed. Given the research findings on the reading speed of the deaf people (Burnham et al, 2008; de Linde and Kay, 1999; D'Ydewalle, van Rensbergen and Pollet, 1987), this would dramatically affect the comprehensibility of the audiovisual program. The SDH subtitler sits alone with a conundrum in its hands: to squeeze more information into the text that would supplement the dialogue while sacrificing the joy of some viewers by filling the screen with words and rushing them to read and sparing lesser time to perception of visual images. Display times of the subtitles can be prolonged and reading speeds can be lowered but this solution, unless there is enough time,

comes accompanied with the risk of losing the synchronisation of sound and shots. The subtitler can put Multimodal Transcription (MT), as explained above, in play and by means of text analysis, and depending on the requirement of the scene, s/he can decide on the redundancy in the text and contemplate on the reduction choices.

2.9. Editing

Edited captions include reduction in the linguistic content of the dialogue, elimination of elements of spoken language and the replacement of complex words with the simpler words (Szarkowska et al, 2011: 364) whereas standard captioning only involves omitting the elements of spoken discourse and reducing the text at minimum.

Editing is a thorny topic because individuals with hearing impairments demand full access to information on equal footing with the hearing population and regard editing as a kind of censorship (OFCOM, 2005: 17).

Having touched the concept of censorship, it needs to be clarified that the censorship articulated by the target audience in respect of the SDH is completely different than its perception in general terms at global level.

The censorship is defined in the Columbia Encyclopaedia Sixth Edition as:

> "*official prohibition or restriction of any type of expression believed to threaten the political, social, or moral order. It may be imposed by governmental authority, local or national, by a religious body, or occasionally by a powerful private group*". (2001, https://archive.li/76OmW)

From the perspective of translation, Toury (1995: 27) puts forward a "novelty claim". Toury (1995: 27) argues that in semiotics-wise translation is as good as initiated by the target culture", due to a "certain deficiency in the latter", which always "entails" some change in it, however slight (…)". Also, translation "tends to deviate from the sanctioned patterns of the target language on one level or another" (1995: 28).

However, the deaf and hard of hearing (HoH) audience misuses the term while opposing to the reductions applied in the SDH for the sake of complying with the technical specifications of the practice and looking out for better comprehensibility of the film. This blurriness is originated from the lack of knowledge and command of the target audience in the specific issue of subtitling and the concept of censorship, thus taking the matter at face value. In "The Long Questionnaire in Poland", Szarkowska and colleagues (2015: 65) underline that most of the participants attending the survey claim to have no knowledge about the convention related to subtitling. According to the survey (ibid: 65), most Polish viewers with hard of hearing react against editing and put stress on verbatim subtitles claiming that simplification of vocabulary and cutting of dialogue deprive them of grasping the true atmosphere of the production.

On the other side, a study in Brazil, taking into consideration the technical aspects such as style, convention and punctuation and ideal format, concentrated on the level of editing that would please the deaf people in Brazil (Araujo, 2012: 66). Out of three subtitle rates 145, 160 and 180 wpm, respectively, the deaf preferred 145 wpm suggesting that adequate editing should be put into practice to attain enjoyment of a TV programme (Araujo, 2012: 66).

Oppositions and criticism against editing come into focus in intralingual SDH. A survey on SDH among hearing-impaired Polish people shared by Szarkowska (2010) suggests that intralingual SDH in national programmes is more prone to negative criticism in terms of omission rates due to the fact that target audience cannot lip-read a foreign utterance while reading interlingual subtitles thus the discrepancies in between what is said and written are zoned out. The opposition to editing by the deaf and HoH viewers stems from the misinformation and misinterpretation of editing. It is noteworthy to reiterate that editing does not interfere with the essence of the film and it should not be degraded to the cutting of a dialogue. The subtitler should employ the strategy of editing in a manner to render the emotive components and meaning of the characters and

the scene to the target audience without rushing the viewer in between the image, and long and complex subtitles.

2.10. Verbatim

The notion of complete access to audiovisual materials hence to enjoy equal right with hearing viewers (Neves, 2008: 136) drives to the demand of verbatim subtitles. Verbatim is characterized as lettering of every single word (Szarkowska et al, 2011: 364). Unlike the common fallacy, the verbatim subtitles tend to kill the joy rather than flourish it given the reading speeds of the deaf and HoH audience.

Szarkowska and colleagues (2015) carried out a "Long Questionnaire on SDH" as a part of DVT4All project aimed at conducting a research on the preferences of Polish people regarding the SDH. The questionnaire revealed the expectations and complaints of the target audience composed of female and male respondents of online version and printed version. The main purpose of indicating that two versions are at stake boils down to the fact that the preference of version also gives idea about the age, education level, familiarity of the respondents with technology, and even their reading rates and comprehension skills. In deciding the performance and effectiveness of the subtitling, respondents count for the quantity not the quality of subtitling (Szarkowska et al, 2015: 57). When the respondents were asked about their preference of type of subtitles, namely verbatim or edited, overwhelming majority of respondents in both groups opted for verbatim. They were undesirous of editing practice and demanded verbatim subtitles, uttering that the former causes inconsistencies with the dialogue. In the paper version, users of Polish Sign Language along with the elder and less educated participants reacted favourably to editing. Pro-verbatim respondents justified their choices by claiming that verbatim subtitles have a pedagogical aspect, rules out subjectivity in that simplifying and cutting a dialogue cause viewer to miss out important information, and that they want to have full access to

information as hearing viewers. The preference of verbatim practice is more discernible among hard of hearing audience. The respondents were asked to rank the most important elements to include if it is not possible to subtitle everything. The participants placed dialogue at the top followed by names, sound effects, mood and finally oral markers such as "OK", "well" (Szarkowska et al, 2015).

Although, verbatim subtitles are predominantly opted by the deaf and HoH viewers, emphasis should be put on the fact that the verbatim subtitle can come into being as bulk of words required to be read in haste in order to catch the image as well. Particularly, in action-packed films and scenes wrapped up in full and fast dialogues, it would not be possible to grasp the full meaning of the movie while trying to read in indecent haste and still inevitably missing out certain utterances and to watch the movie.

2.11. Edited Captions *versus* Verbatim

In this section, the editing and verbatim strategies will be compared in terms of their display rates, the reading speeds, comprehension skills of the deaf and HoH audience and time required for cognitive processing for both strategy based on miscellaneous studies carried out by researchers and academicians.

The reading speed of the average viewers of a text has been determined to be between 150 and 180 words per minute (wpm) (Ivarsson, 1992), however, it proves to be too fast for many deaf viewers (Szarkowska, 2013a: 73). Yet, it still requires reaching a golden mean owing to the fact that purification of intersemiotic and intrasemiotic elements would deprive the target SDH audience of the chance to get the wind of identity of film characters attempted to be constructed by the film-maker through utterances with peculiar linguistic features (Gregory and Carroll, 1978: 42).

As far as the reading speeds are concerned, the edited captions are displayed at lower speed, which is 150 words per minute(wpm), being roughly equivalent to 12 characters per second (cps), while verbatim captions appearing on screen

are 180 wpm, roughly corresponding to 15 characters per second (cps) (Szarkowska et al, 2011: 364).

Szarkowska and colleagues (2011: 367) carried out an eye-movement tracking experiment with participants at varying ages having different onsets of hearing loss in order to establish the reading patterns of deaf, HoH and hearing viewers in Poland. The experiment focused on the eye movements, dwell time and fixation counts, and the deflections rates of subjects depending on the captioning strategy, verbatim, standard and edited (ibid: 366).

Before proceeding to the results of the experiment, some terms need clarification. Dwell time signifies the sum of all fixations in the caption area (Duchowski, 2003; Rayner 1998). Szarkowska and colleagues (2011: 368) assert that the sum of fixations enables the calculation of percentage of dwell time on the captions and the image viewing, and the fixation count can be interpreted as indicator of difficulty in reading. Finally, the deflections as defined by de Linde and Kay (1999: 61) signify the number of times the eyes of the viewer shift from the caption to the image. Szarkowska and colleagues (2011: 369) affirm that the rate of deflections has negative correlation with the reading competence. Speaking of reading, what does watching a film mean? Fixing the eyes on the subtitle to swallow each and every word by ignoring the image? Jensema and colleagues (2000: 275) describe the pattern of watching a movie as follows: people look first at the middle of the screen, then shift their eyes to the beginning of captions, once they have read the caption, they return their eyes to the image; and on the basis of the eye movement patterns, it is establish that the time spent on caption area increases parallel to the captioning rate.

A study carried out by de Linde and Kay (1999: 69) using film excerpts with the sound turned off suggested that edited captions led to less re-reading of captions and lower fixation rates. Szarkowska and colleagues (2011: 366) mention another study by Ward and colleagues (2007) aimed at comparing the comprehension skills of children regarding the programs with near-verbatim captions versus edited captions. Although no significant difference was

observed in terms of comprehension, most children declared that they preferred edited captions, voicing out their demand to view what is going on in the screen. Szarkowska and colleagues (2011: 366) refer to the findings by d'Ydewalle, Praet, Verfaillie and Van Rensbergen (1991) indicating that the time spent by viewers in the caption area occurs to be more when the sound is turned off. It is merely because the absence of audial elements is endeavoured to be compensated by subtitles while sacrificing the visual components.

Szarkowska and colleagues (2011: 370) revealed that the dwell time was mainly dependent on the caption style, showing the highest rate at the verbatim captions. The deaf participants were observed to devote more time in reading the verbatim captions. As for the hard of hearing group, the dwell time was noted to be shortest with the edited captions. The common finding encompassing all participants was the fact that fixations were recorded more in verbatim captions, while the edited captions induced the lowest fixation count. In terms of fixation-per word-rate, deaf participants were observed to need more fixations to read one word compared to the HoH and hearing viewers, respectively. To sum up, edited captions proved to render the process easier for all group viewers. Additionally, they provided sufficient time for viewers to both read the caption and view the image. De Linde and Kay (1999) disclose the findings of a research suggesting that %84 of deaf school children will drop behind reading the speech rate on television. Szarkowska and colleagues put forward (2011: 370) another result indicating that verbatim captions were read faster than the edited caption due to their short display times. De Linde and Kay (1999: 72) state that reading times are positively correlated to the caption rates. A similar trend is valid for the edited captions as well. The slow caption rates induced lower fixation rates. As Szarkowska and colleagues (2011: 373) refer to de Linde and Kay (1999: 69), "confusion caused by a greater degree of mismatches" would explain the low fixation rates in edited captions. The fact that longer display times of edited captions give viewers more time to read each word would be another explanation (Szarkowska et al, 2011: 373).

To put in a nutshell, it was confirmed that the deaf and HoH have various ways of information processing. Despite the fact that speaker identification was applied, the viewers had to deflect their eyes from the caption to the image to identify the character, particularly in scenes with more than one characters speaking (ibid: 375). It is an established fact that people infer vital cues from facial expressions to understand the emotions (Maratos, Mogg and Bradley, 2008; Thomas, De Bellis, Graham and LaBar, 2007). Since deaf participants have no auditory input support, they refer to faces of the characters to understand the emotion states (Szarkowska et al, 2011: 373).

Romero Fresco (2009) claim that reading speeds do not reckon the fact that people also need to watch the action in the screen but on the other hand, viewing speed consists of reading and viewing time. Accordingly, Romero Franco (2009) argues that the reading speed of 150 wpm/12 cps give viewers %50 time for reading and caption %50 time for watching the product. As for the reading speed, a group of Polish deaf and HoH attendants in a survey in Poland (Szarkowska et al, 2015: 63) is noted to declare that they were satisfied with the current reading speed of SDH on Polish TV, which is 12 cps. Considering the dwell time, editing shines forth as an optimum strategy for SDH in that it boosts the joy of a film by allowing the viewer enough time to read and watch the image.

Notwithstanding the fact that taking into account the low reading competence of the hearing-impaired viewers, plus the fact that reading captions are different than reading a text in that the former is volatile, edited captions seem more conducive to the overall perception and enjoyment of the film; there are three stakeholders in the area advocating the opposite ends of the issue (Romero Fresco, 2009; Neves, 2007). On one side, there are deaf organizations and individual hearing-impaired viewers who handle the issue from the perspective of equal access to the product, denying the notion of editing on the grounds of censorship. They draw attention to the pedagogical aspect of captioning, argue that they don't want to miss out anything that might be important and have the same information as the hearing viewers. The other group is consisted of

broadcasters who support the verbatim approach due to financial motives. On the other side, there are researchers who maintain that the reading rates necessitated by verbatim captioning are too high for the SDH audience and there is no need to be supressed by words while there is an option to read sufficiently adapted captions with pleasure and viewing the image (Szarkowska et al, 2011: 364).

In the light of above-mentioned surveys and researches by academicians revealing the reading rates, comprehension skills, demands of the deaf and hard of hearing audience depending on their ages, literacy levels, onset of hearing loss as well as the studies establishing the space and time related norms at global level, the subtitler can employ certain text analysis strategies to decide where to keep or omit or rewordify certain utterances. On the basis of studies, it is proved that providing verbatim subtitles do not open a door for full access to the dialogue and understanding of the film, on the contrary, verbatim subtitles are prone to distract the deaf and HoH audience and drive away the joy of film-watching. By bearing in mind the fact that, watching a film involves both viewing an image and reading a subtitle, the subtitler should decide whether editing is required; if so, s/he should employ a proper editing strategy that will yield best results for a given film and compromise the edited captions with the expectations of the target audience.

Having reviewed the literature throughout the world on SDH, the next chapter will touch briefly on the evolvement of Translation Studies and focus on Roman Jakobson and Katharina Reiss.

CHAPTER III- THEORETICAL BACKGROUND

The previous chapter is focused on the examination of the concept and practice of SDH in detail by building on the literature review complied through a variety of studies and surveys carried out across the world, from Europe to Brazil. The practice of translation has experienced a remarkable evolvement. Translation Studies, from the times when there were debates whether it should be regarded as an independent discipline, came quite a long way. Today, Audiovisual Translation (AVT) is described as a specific branch of Translation Studies bearing peculiar characteristic; and SDH as one of the audiovisual modalities attracts considerable number of researchers and academicians to make progress in the field in an attempt to ensure that audiovisual products are available for and accessible to all people. This chapter will proceed in timeline and will lay emphasis on two theorists, Roman Jakobson and Katharina Reiss, because the act of SDH is significantly related to and takes form on the basis of their approach to phenomenon of translation and to the functions of language.

"A cloud of cold dust particles swirling through empty space," is a statement used by the scientists to depict our solar system in the very first beginning. The history of translation coincides with the history of humanity. Translation has rendered vital texts such as scientific papers and religious sources accessible to humans scattered around the world speaking different languages. Above all, it played crucial role in interhuman communication. Notably, Cicero and Horace in BCE, St Jerome in CE, inter alia, discussed the practice of translation and their contributions in the notion of translation had been very influential up until the 20th century (Munday, 2001: 5). That being the case, the recognition of translation as an academic study field does not go long way back. The Dutch-based US Scholar James S. Holmes earned this strayed discipline the title of "translation studies" thanks to his ground-breaking paper '*The Name and Nature of Translation Studies*' delivered in 1972. Holmes draws a comprehensive

framework involving all the components the Translation Studies encompass, which is depicted by Gideon Toury and has since come to known as Holmes and Toury Map. Holmes subdivides Translation Studies in two areas: pure and applied. The pure area is comprised of theoretical and descriptive branches. The theoretical branch is subdivided into general and partial studies. By "general", Holmes refers to every sort of translation and make generalization that can apply to translation as a whole. The partial branch concentrates on the theories restricted to medium, area, rank, text-type and problem. The descriptive branch examines the product, process and function. The "applied" category covers the translator training, translation aids and translation criticism (Toury, 1995:10).

Translation Studies, as a new academic discipline, takes interest in the theory and phenomena of translation. Translation Studies harbours enormous diversity by its very nature in that it requires multilingual and interdisciplinary approach encompassing different languages, linguistics, communication studies, philosophy and cultural studies (Munday, 2001: 9). Translation Studies offers knowledge of how to bridge linguistic and cultural communication barriers (Risku, H., Dickinson, A., Pircher, R., 2010: 92). It is a dynamic discipline nourished by inputs from various research areas that make room for several sub-fields. In 1988, Mary Snell-Hornby in the first edition of *Translation Studies: An Integrated Approach* mentions the widespread demand for the translation studies to be considered as an independent discipline. In 1995, in the revised edition of her work, Mary Snell-Hornby was enjoying the proliferation of international discussion on the subject and its stirring development as an independent discipline (Munday, 2001: 6). Mona Baker (1998) in the *Routledge Encyclopaedia of Translation Studies* speaks of the translation studies as a new discipline and describes it as the discipline of the 1990s. She also appreciates the academicizing of translator and interpreter training. Caminade and Pym (1995) specify the number of university-level institutions offering degrees in translation and interpreting to be at least 250 in worldwide. The growing number of conferences, books and journals have also contributed to the flourishing of the discipline. Munday refers to China, India, Arab world, Greece, Spain, Italy

and South Africa as the countries with growing activity in the field of translation studies (2001: 7). These developments set important milestones for promoting the practice of translation and interpreting as an independent discipline and profession. This kind of institutionalization enhances efforts to dwell on various sub-fields within the study of translation and bolster up its reputation.

1950s and 1960s staged a linguistic oriented approach to the study of translation. The word "science" was first used by Nida in his work *Toward a Science of Translation* in 1964 (Munday, 2001: 9).

In 1970s, the contrastive analysis gave its place to linguistic- oriented science of translation especially in Germany. The theories centred around the text types (Reiss) and the text purposes (Reiss and Vermer). In 1990s, the discourse analysis and the systematic functional grammar gained importance (Munday, 2001: 13). With the beginning of the millennium, translation earned special interest (Cronin 2003, Baker 2006). The appearance of new technologies brought forward the concept of audiovisual translation (Munday, 2001: 13). Audiovisual Translation (AVT) enables communication among people and nations while blowing down the language barriers and breaking down the prejudices and misunderstandings stemming from cultural differences. To have a better understanding of Audiovisual Translation and develop a healthy approach to the SDH, types of translations coined by Jakobson (1959) and the classification of texts according to their types and functions by Reiss (1976) should be examined with particular attention.

3.1. Roman Jakobson

The Russian linguist Roman Jakobson submitted a paper *"On Linguistic Aspects of Translation"* in 1959 which sets a milestone for the field of audiovisual translation (AVT). Jakobson introduced three sorts of translations: intralingual translation, interlingual translation and intersemiotic translation. With respect to interlingual translation, Jakobson primarily focuses on the linguistic meaning and equivalence (Munday, 2001: 37).

Jakobson declares that the epicentre of the above-mentioned three categories of translation is the fact that the complete equivalence cannot be achieved in either of types in the sense of synonymy, but only adequate interpretation can be made. Jakobson asserts that there is "no full equivalence between code-units" (1959: 233). Jakobson cites the the Russian word *syr* as an example which is translated into English as *cottage cheese,* providing just an insight of what is meant and falling short of recreating the exact notion (ibid: 233).

Jakobson explains that the code-units of ST and TT will not be the same since they belong to two different sign systems, in other words languages. In terms of meaning and equivalence, he refers to the distinctions in the structure and terminology of languages, not the inability of a specific language to convey a message that was written in another verbal language. Jakobson outlines the levels at which cross-linguistic differences take place: gender level, level of aspect and level of semantic (1959: 236-237). For the first one, while a word is considered to be feminine in one language, it can be masculine or neuter in others. The second level signifies the word morphology, for instance whether the action is completed or not. To set an example for the last level, the word "children" in the utterance of "I have two children" in English is translated as the gender-specific "*hijas*" in Spanish, if the both children are female. The verb "to be" in English corresponds to "*être*" in French while it breaks down into "*ser*" and "*estar*" in Spanish (Munday, 2001: 38).

The intralingual translation, or rewording, refers to the interpretation of verbal signs by means of other signs in the same language (Jakobson, 1959: 233). Roman Jakobson point at the dictionary of synonyms to assert that even in the same language a combination of code units is utilised to express a single unit. The audiovisual translation (AVT) as a branch of Translation Studies (TS), has its own sub-fields. One of these sub-fields is the SDH. The intralingual translation occupies an overwhelming majority in the SDH. In that, there is a common belief that the subtitles produced for the hearing viewers would be sufficient for the hearing-impaired audience. This belief is completely wrong in

real life. In that the hearing-impaired audience counts on the reflection of sound effects and other metadata in the subtitles to construe the film.

Interlingual translation, or translation proper, refers to the interpretation of verbal signs by means of other language (ibid: 233). The issue of equivalence becomes more noticeable in this type. The difficulties associated to the translation proper multiply when applied to the AVT and even more in the case of SDH.

Intersemiotic translation, or transmutation, refers to the interpretation of verbal signs by means of signs of non-verbal sign systems (ibid: 233). This type of translation is what the audiovisual translation is all about.

Jakobson points at the untranslatability as follows:

> *"Only creative transposition is possible: either intralingual transposition—from one poetic shape into another, or intralingual transposition—from one language into another, or finally intersemiotic transposition—from one system of signs into another, e.g. from verbal art into music, dance, cinema or painting"* (1959: 238).

The translation types, interlingual, intralingual and intersemiotic translation, set forth by Jakobson intrinsically apply to the subtilling for the deaf and hard of hearing. By its very nature, SDH comes under intersemiotic translation which enables the spread, translation and explanation of ideas through language, image and other resources to render meaning. Falling directly within the remit of intersemiotic translation, SDH cannot be considered independently from intralingual and interlingual translation on the grounds that the translator applies the relevant norms associated to the intralingual and interlingual translation with the addition of sound information.

3.2. Katharina Reiss

Communication in basic terms means sending and receiving information. The Audiovisual Translation and the SDH, as one of its modes, are most commonly used means of communication to bring people and intended information closer.

Reiss defines interlingual translation as a bilingual process of communication through a mediator aiming at producing a target language (TL) text that is functionally equivalent to a source language (SL) text (as cited in Venuti, 2000:160). Whilst, maintaining precise communication is very seldom within the same language, it becomes more questionable when translation is involved. The background, education, socio-cultural surroundings, traditions and world knowledge have an immense impact on communication. Communication comprises of linguistic and non-linguistic elements. Communication process is throttled by the establishment of intention by the addresser, in other words, the addresser puts forward the purpose and motive of its speech. It is of crucial importance for a translator to grasp the intention of the author so that it can roof decision-making process over the intended message of the author.

Katherina Reiss steps in here and proposes a function-oriented model of translation analysis, by which she argues that the translation should preserve the same function of the source text (ST) (https://www.ukessays.com). Reiss builds her work in 1970 on the concept of equivalence while dealing with the text from the perspective of communication where the equivalence should be sought (1977/89:113-14). Reiss puts forward a global approach treating the translation process as a whole. In Reiss's model, textual typology (1976) is indispensable to explain the functionality of the reproduced text. Reiss on the basis of Karl Bühler's three-way categorization classifies texts into three categories depending on their functions: informative, expressive and operative (as cited in Munday, 2008:72). By the first one, communication of content is meant while the second is interested in the artistical character of content, and the latter is concerned about reproducing the persuasive style in the target language. Yet, Reiss also adds another type, which is multi-medial text type, to the above-mentioned categories as a super-structure. Reiss in *Type, Kind and Individuality of Text. Decision making in Translation* translated by Susan Kitron suggests that:

> *"The need for this arises from the fact that the translating material does not only consist of "autonomous" written texts, but also, to a large extent, firstly of verbal texts, which, though put down in writing, are presented orally, and, secondly, of verbal texts, which are only part of a larger whole and are phrased with a view to, and in consideration of, the "additional information" supplied by a sign system other than that of language (picture+text, music and text, gestures, facial expressions, built-up scenery on the stage, slides, and texts etc)"* (as cited in Venuti, 2000:164).

Reiss introduces normal and special cases which do play role in determining the translation process. The translator should clearly analyse the intention of the author of original spoken or written text to understand whether s/he is dealing with an informative, expressive or operative text in order to adopt a proper translation strategy. In this regard, this thesis will constantly echo *"to what end and for whom is the text translated?"* question. Multi-media text type falls under the realm of audiovisual translation which necessitates the merging of strategies for handling the texts produced for different intentions, and translation competency, language skills, and knowledge on the techniques and norms accompanying the audiovisual environment. Interlingual and intralingual SDH carries with it a wide array of variables and determinants to ponder upon. SDH, which can be treated under multi-media text type while also possessing the characteristics of informative, expressive or operative text types, provides a basis for cultural communication and establishes a bridge between the people with hearing impairment and the society. In attempts to promote the inclusion of the deaf and HoH individuals in social life, SDH is an effective tool in that SDH enables the communication between the producers of original multi-media products and the target deaf and hard of hearing audience, thus improving his/her literacy level, world knowledge, academic accomplishments and social skills.

CHAPTER IV- DISABILITY INCLUSION POLICIES

It is the difference that enriches the life. The world is a home to distinctive plants, animals and people. This diversity creates the uniqueness of each resident in the world. Disability should not be considered as a shortcoming. In this respect, people with disabilities are capable of living, working, receiving education and attaining a place in society and have right to lead a dignified life. As Per the Disability Services Act (1993) in Australia, the disability can be attributed to intellectual, psychiatric, cognitive, neurological, sensory or physical impairment or their combination (http://www.disability.wa.gov.au). Appropriate aids and services should be deployed to eliminate the restrictions confronting people with disabilities and to ensure that they fit in the society. Policies and reforms should be steered at local, national and global level for promoting the inclusion of people with disability in life and improving their standards of living.

The "Report on review of the global experiences and practices on disability indicators" authored by Human Rights Consultant Marianne Schulze in October 2014 elucidates the steps taken across the world to improve the life standards of people with disabilities and furnish them to enjoy human rights on an equal basis with others. A report defining the general practices and efforts at European level and worldwide on determining and developing human rights indicators was prepared as part of UNDP Turkey's project on the Implementation and Monitoring of the UN Convention on the Rights of Persons with Disabilities (UNCRPD) in partnership with the Ministry of Family and Social Policies. In elaborating human rights indicators from the perspective of ensuring accessibility for and inclusion of persons with disability, a direct link was established with the Convention on the Right of Persons with Disabilities (CRPD). The main objective of developing indicators is the aspiration to be able to materialize the stream of wishes and expectations with the help of well-established benchmarks. The CRPD's primary objective is to ensure the

participation of people with disabilities in society on an equal basis with other people.

2000 Millennium Declaration and the successor Millennium Development Goals (MDG) placed human rights at the core centre of discussions. Various efforts were exerted to compile data on persons with disabilities prior to the CRPD. In 2001, a city group was constituted by the United Nations Statistical Commission following the United Nations International Seminar on the Measurement of Disability. Accordingly, the Washington Group was formed as a forum to discuss and fill the deep crack among countries regarding the data on disability. Subsequent to the adoption of the Standard Rules on Equalization of Opportunities of Persons with Disabilities, a worldwide survey was carried out in 2004 by the Special Rapporteur on Disability. The goal of the survey was to investigate measures and legal policies established and put in practice on the basis of the Standard Rules. The survey was susceptible to criticism in that it failed to ensure the involvement of relevant experts and was solely built on the responses of governments. Following the conclusion of CRPD, the Academic Network of European Disability experts developed a series of projects to assess the state of indicators at European level. Germany, Denmark and Belgium across Europe step forward in terms of developing indicators. The UK issued the Equality and Human Rights Commission Research Report "Human Rights Measurement Framework: Prototype panels, indicator set, and evidence based". Croatia promoted the development of human rights indicators in line with the Council of Europe Action Plan to Promote the Rights and Full Participation of People with Disabilities in Society: Improving the Quality of Life of People with Disabilities in 2006-2015. In Sweden, Handisam-the Swedish Agency for Disability Policy Coordination-set forth a set of human rights indicators placing the persons with disabilities at the focal point in the framework of National Human Rights Action Plan 2006-2009. The European Disability Strategy 2010-2020: A Renewed Commitment to a Barrier-Free Europe Strategy provided a framework to take action at European level to achieve sustainable and inclusive growth. The EU Fundamental Rights Agency's work plan for 2014 also projects the development of indicators.

To recap, the inclusion of and accessibility for people with disabilities is enshrined as the pivotal topic from the perspective of equality and non-discrimination at a global level. The principal step is the materialization of these policies and strategies framed and undersigned on paper in the real life.

4.1. Disability in Turkey

Turkey is a party to UN Conventions on the Rights of Persons with Disabilities (UNCRPD) and has enacted a variety of legislations to promote the well-being of people with disability and improve their standards of life. However, figures and statistics obtained in various surveys do not reflect the reforms and policies adopted at governmental level. Lamentably, there is no registration system for the hearing-impaired individuals in Turkey. The reports in the subject-matter present discrepancies in terms of scope and data. The Research on the Disabled in Turkey carried out by Turkish Prime Administration for Disabled People in 2002 and the Population and Housing Census of Turkey carried out by TUIK in 2011 are the two most far-reaching researches addressing the phenomenon in detail. According to the news bulletin "World Population Day, 2015" published by the Turkish Statistical Institute (TUIK, 2015), the number of individuals declaring to suffer hardship in or be totally incapable of at least one of the functions such as seeing, hearing, talking, walking, climbing up or down stairs, carrying or holding something and learning compared to his/her peers, performing four operations in maths, recalling or focusing attention amount to 4 million 882 thousand 841 based on the 2011 Population and Housing Census of Turkey results. Accordingly, 6.6% of the total population in 2011 have at least one disability (TUIK, 2011).

Within the scope of this thesis, an emphasis is placed on the population with hearing impairment. The most comprehensive research (the Research on the Disabled in Turkey-TÖA) on deaf and hard of hearing people was conducted in 2002 by Turkish Prime Ministry Admiration for Disabled People (OZIDA) and State Institute of Statistics (DIE). With reference to the TÖA (2002), the number

of children ranging in age from 0 to 19 with hearing loss is 63.173; approximately 47.000 children are estimated to suffer from moderate, profound, and severe hearing loss. There are very limited number of private educational institutions for the hearing-impaired children in Turkey. Let alone the scarcity of private educational institutions for the hearing-impaired children in Turkey, parents do not show a tendency to enrol their children in a school. Pursuant to the 1998 budget report of the Ministry of National Education, only 7000 hearing-impaired got the chance to go to school, the number only built up to 7.033 in 2003-2004 (1998). These numbers reveal a bitter fact that only 15% of the hearing-impaired could get the chance to enrol in a school. The other problem concerning the hearing-impaired is the low percentages in exploiting the hearing aid devices. Lamentably, there is no enough data in our country providing insight about the psychological and social development of the hearing-impaired and their social adjustment. However, among the deaf and hard of hearing population, 38% do not build good relations with the society, 35% fail to solve even simple problems encountered on a daily basis, 38% confront problems in communicating with people, 58% is not able to make use of facilities provided by the state (TÖA, 2002). In view of the Health Research carried out by Turkish Statistical Institute, the number of people suffering from a whatsoever degree of hearing loss is approximately 3 million (TUIK, 2010). In contrast to the general opinion, the use of hearing aid device does not prevail among the elderly population. One in every 25 youngsters use a hearing aid device (TUIK, 2010). The fact that hearing aids are getting smaller in parallel to the technological growth causes adverse effects for the hearing-impaired as it becomes harder to notice them. Consequently, people with hearing-impairment draw less attention compared to other groups of disability, which after all, results in the ignorance of solutions required to be produced for the hearing-impaired people.

The two charts in the following pages, respectively, displaying The Turkish Statistical Institute data reveal the proportion of disabled population by the status of literacy and by the type of disability (TUIK, 2002):

The proportion of disabled population by the status of literacy, 2002
    [6>=age]

(%)

	Orthopedically, seeing, hearing, speaking and mentally disabled population		Population having chronic illnesses	
	Illiterate	Literate	Illiterate	Literate
- Turkey	36,33	63,67	24,81	75,19
Place of residence				
-Urban	29,58	70,42	20,49	79,51
- Rural	43,44	56,56	32,85	67,15
Sex				
-Male	28,14	71,86	9,78	90,22
-Female	48,01	51,99	35,04	64,96
Region				
- Marmara	26,62	73,38	17,54	82,46
- Aegean	33,15	66,85	23,06	76,94
- Mediterranean	41,69	58,31	23,70	76,30
Central Anatolia	29,89	70,11	19,53	80,47
- Black Sea	39,41	60,59	29,68	70,32
East Anatolia	48,33	51,67	42,22	57,78
Southeast Anatolia	52,53	47,47	45,25	54,75

The proportion of disabled population by type of
disability, 2002

(%)

	Orthopedical disability	Seeing disability	Hearing disability	Speaking disability	Mental disability
- Turkey	1,25	0,60	0,37	0,38	0,48
Age group					
0-9	0,64	0,33	0,20	0,46	0,42
10-19	0,77	0,36	0,29	0,43	0,58
20-29	1,21	0,45	0,32	0,42	0,65
30-39	1,26	0,46	0,35	0,31	0,54
40-49	1,39	0,62	0,35	0,26	0,39
50-59	1,79	0,91	0,41	0,30	0,26
60-69	2,80	1,56	0,77	0,41	0,27
70+	3,94	2,98	1,70	0,39	0,31
Place of residence					
- Urban	1,09	0,52	0,32	0,33	0,38
- Rural	1,49	0,73	0,45	0,46	0,64
- Sex					
-Male	1,48	0,70	0,41	0,48	0,58
- Female	1,02	0,50	0,33	0,28	0,38
Region					
Marmara	1,11	0,53	0,37	0,33	0,37
Aegean	1,19	0,61	0,36	0,38	0,53
Mediterranean	1,22	0,58	0,34	0,38	0,55
Central Anatolia	1,27	0,63	0,37	0,38	0,50
-Black Sea	1,60	0,66	0,45	0,46	0,63
East Anatolia	1,27	0,57	0,31	0,40	0,44
Southeast Anatolia	1,25	0,70	0,36	0,45	0,45

Furthermore, on the basis of health research, 3,7% of total population utilize a hearing aid device and the rate of hearing loss at a level not enabling using any hearing aid device amounts up to 0,1%. (TUIK, 2010, http://idturkiye.com/erisilebilirlik-cozumleri/isitme-engelliler/).

Turkey has introduced relevant laws and made strides for the improvement of life quality of hearing-impaired individuals and their inclusion in society. The NGOs particularly step forward in the promotion of accessibility and inclusion of hearing-impaired people. Turkey adopted *law no 5378 0f 2005 on Disabled People and making amendments in some laws and decree laws* stipulating the creation of Turkish Sign Language by the Turkish Language Institution with an eye to promote and develop the education and communication of hearing-impaired people (2005). In 2015, Turkish Ministry of National Education published Turkish Sign Language Dictionary in order to bring standardization to the Turkish Sign Language. However, these steps fail to satisfy the requirements of the target individuals and remain incapable of filling the void. Therefore, the profile, requirements, expectations, social status etc of the target hearing-impaired individuals are required to be determined for more comprehensive efforts. Sinema Destekleme Kurulu (Cinema Support Council) adopted a recommendation on provision of audio-description for the blind, and subtitling for the deaf and hard-of hearing for the hearing-impaired individuals (Ministry of Culture and Tourism, 2009). *The Accessibility to Broadcasting Services for Persons with Disabilities* section published in the Official Gazette dated 3 April 2014 providing that films, series and news programs produced with subtitles for the deaf and hard of hearing should reach %30 in three years and %50 in five years for the Turkish Radio and Television Corporation; and %20 in three years and %40 in five years for private terrestrial TV broadcasting companies is regarded as promoting efforts (Aslan and Seymen, 2014:135).

Regarding the considerable number of deaf and hard of hearing people in Turkey, more concrete steps should be taken with an eye to ensure their inclusion in society. The relevant NGOs and organizations such as Accessible Films Festivals should be supported. The legislative measures should be

materialized. More schools specialized in the education and training of the deaf and hard of hearing should be opened. Their inclusion in social life should be ensured by tailoring services intended for them to compensate for the absence of their auditory senses. The surveys and researches aimed at identifying the deaf and hard of hearing community would also help build more solid and updated profile. The SDH can be utilised as a tool for both increasing their literacy skills and enhancing their communication skills by encouraging them to mix in the social life.

CHAPTER V- ANALYSIS OF CASE STUDIES

In view of the studies carried out and findings unravelled by various researches and professionals in the field of Audiovisual Translation (AVT) keeping the subtitling, and subtitling for the deaf and hard of hearing (SDH), at focal point, this chapter will be built on the analysis of two films, containing interlingual and intralingual SDH, within the framework of SDH strategies and will propose possible SDH solutions for another film containing interlingual subtitles.

Lamentably, when the subtitling for the deaf and hard of hearing feature is concerned, the quest for movies containing SDH is like looking a needle in the haystack in Turkey. Likewise, there is a huge hollow in respect of studies on subtitling for the deaf and hard of hearing in Turkey. There is no comprehensive study encompassing fundamental components of the subject-matter, to say, the profile of audienceship, requirements, constraints, expectations, the challenges of the practice and the strategies, the training of the professionals, accessibility of the target audience to the SDH. Therefore, the films will be examined on the basis of literature compiled by various researchers in the field at global level with the aspiration to serve as a model to base the future studies on and develop similar surveys and tests in Turkey.

All three movies were thoroughly watched two to three times in silent mode and then with some sound. Selective excerpts that would best exemplify the case were presented so as to avoid repetitions and clarify the problems and possible solutions. To that end, a total of 40 screenshots from three movies, 16 from *Byzantium*, 9 from *Horrible Bosses* and 15 from *2 Days in Paris*, respectively, considered to be fitting to the objective of developing approaches to attain satisfying subtitling solutions for the deaf and hard of hearing audience were selected to be analysed.

Once the methodological framework is established, an overview for each movie involving theme, setting, characterization and plot information will be presented before proceeding to the analysis. The analysis of two films containing SDH- *Byzantium and Horrible Bosses*- will be completed with a respective table demonstrating the SDH strategy implemented by the subtitlers of the films. As the last movie-*2 Days in Paris*- does not contain SDH, table displaying the interlingual subtitling methods applied by the subtitler of the film, and the proposed interlingual SDH features will be drawn.

5.1. Methodological Framework

In the previous chapters, methodological approaches and theoretical perspectives related to the issue of subtitling for the deaf and hard of hearing have been explained. As mentioned before, subtitling for the deaf and hard of hearing falls under the umbrella of Jakobson's translation types (1959) as it contains within itself intralingual and interlingual translation conventions presented in compliance with intersemiotic translation norms carrying information on effects, music and sound. The text typology theory developed by Reiss (1976) aimed at exploring the intent of communication and in this scope, dealing with the products at text level so as to discover their intended functions and types whether they are informative, expressive, operative or multi-media texts is put into practice in addressing the subtitling for the deaf and hard of hearing. When the questions examining the purpose and intent of the original producer in shooting the film and the target audience s/he intends to reach are applied to the practice of subtitling for the deaf and hard of hearing, clear profile of the target viewers will be obtained, and the subtitler being already aware of the function of the text, the motives of and the intended impact by the producer, will be able to devise proper strategies to achieve satisfying results.

In the case of subtitling for the deaf and hard of hearing, the audience represents diversity. The target group is composed of deaf people from birth, deafened people and people who have residual hearing. *10 fallacies about*

subtitling for the d/Deaf and hard of hearing published by Neves (2008), will frame the approach to the interlingual and intralingual SDH with accompanying limitations and the assessment of understandability of the image and subtitle by heterogenous target group composed of deaf and hard of hearing.

Even deaf people diverge from one another in terms of reading comprehension skills depending on the quality of education they received, let alone the hard of hearing viewers; however, the primary commonality of the target group is the fact that they give precedence to reading than viewing the video (Iriarte, 2014:73). Having this film-watching pattern in hand and knowing the fact that reading speed of deaf adults are almost equal to that of a primary school child (Rodda and Grove, 1987:165), optimum time duration of the SDH subtitles is proposed by Romero Fresco (2009) to be 4.5 to 6 seconds corresponding to 150 wpm/12 cps. On the basis of surveys by Hansson and Montén, Ivarsson suggests applying two-line subtitles, and each line of 40 characters will conform with the integrity of the audiovisual product by not occupying the major part of the screen and by smoothing the reading process giving enough time to watch the image, thus contributing to the comprehensibility (1992: 38). The number of lines and characters and duration of subtitles on the screen in the respective movies will be counted and assessed in the light of *Subtitling for the Media* authored by Jan Ivarsson (1992). Additionally, the golden rule introduced in *Audiovisual Translation: Subtitling* by Diaz Cintas, Remael (2007:91), which establishes that a subtitle should be maintained over a cut, will be taken into account. In the analysis of the case studies, this reading speed and time duration will be dealt in terms of suitability for Turkish deaf and hard of hearing audience in the light of their literacy level, reading patterns and access to the multi-media products; and, future studies will be suggested to contribute to the establishment of SDH standards for the Turkish hearing-impaired viewers.

As for the positioning of subtitles, the central and speaker-dependent placement will be examined bearing in mind the norm prescribing that subtitles should not occupy more than 20% of screen (Georgakopoulou, 2009:22). Szarkowska states that countries such as Spain tend to display subtitles on sound

information on top-right-hand corner of the screen (2013a:70). The placement of information on music and lyrics on the screen in the movies will be analysed in terms of their efficiency in facilitating to read and understand the subtitles and build association with the image.

The space and time related limitations become very effective in developing the subtitling strategy, arranging the layout of subtitles, determining the time and applying speaker identification options as well was notifying the audience about the sound, effect and music information. For this reason, Multimodal Transcription (MT) was devised Thibault and Baldry to approach multimodal texts. The Multimodal Transcription (MT) consists of a table of rows and columns displaying the breakdown of screenshots in individual frames. As also argued by Vera Lucia Santiago Araujo (2012: 67), Multimodal Transcription (MT) is instrumental in analysing the audiovisual texts. It encourages the subtitler to contemplate on what is obviously visible on the screen and if additional information on sound or speaker is really necessary. In the analysis of films, Multimodal Transcription (MT) will be considerably referred. The *Multimodality in Subtitling for the Deaf and Hard of Hearing Education in Brazil* authored by Vera Lucia Santiago Araujo (2012) will be addressed in describing the characterization of the sound, soundtrack and scene association, and deciding which utterance should be kept or omitted by referring to the image on the screen.

For the speaker identification, being one of the pivotal components of subtitling for the deaf and hard of hearing, what sort of identification methods were implemented will be scrutinized. To this regard, name tags provided in brackets *"[…]"* are used or different colours (Szarkowska, 2013a:70) are denoted to major characters so that the deaf and hard of hearing audience could distinguish who is speaking. The use of hyphens every time the speaker changes proves to be an effective method to warn the audience that the speech belongs to a different character. Certainly, just the use of hyphens will not be adequate on scenes with more than one speaker. The other dimension of identification problem comes to the fore in the reflection of internal voices, story-

telling and songs. These elements can be subtitled in *Italic* font and/or positioned in a different place on the screen for the hearing-impaired audience to be able to distinguish actual speech from monologues and lyrics. The choices of subtitlers on speaker identification methods in the films subject to these case-studies will be assessed in terms of their efficacy and spatio-temporal constraints.

Emoticons and icons are other instrumental elements (Szarkowska et al, 2011:364) to notify audience about the presence of sound, effect and music. Additionally, they can be used to depict anonymous female and male characters speaking in the scene. There are examples of use of icons in the subtitles of the films selected for analysis in this chapter. The use of emoticons and icons will be addressed from the perspective of supplying information while not straining the spatial constraints. Moreover, universally recognized symbols may be conducive to decreasing the time devoted to read subtitles. The article published by Szarkowska (2013a) on *Towards Interlingual Subtitling for the Deaf and the Hard of Hearing* will provide a basis for analysis of intralingual and interlingual SDH strategies. It goes without saying that the practicality of this method in alleviating the reading efforts and the audience's preference in Turkey need further studies.

In the previous chapter, the edited and verbatim subtitling strategies were scrutinized. Deriving from the cognitive effort required to be exerted by the deaf and hard of hearing to read the subtitles, view the image and comprehend the essence of movie without sacrificing its entertainment aspect in a rush to catch up with the subtitles and image, editing method was promoted. In the following section, editing and its probable contribution to catching up with subtitles displayed in certain time durations in the selected films will be analysed. The article authored by Szarkowska et al (2011) on *Verbatim, Standard, or Edited? Reading Patterns of Different Captioning Styles among Deaf, Hard of Hearing and Hearing Viewers* will form a basis in brainstorming on assessing the choice of edited, standard or verbatim subtitling to conform with the spatial and

temporal constraints while accounting for the reading rates and comprehension skills of the target audience.

Multilinguism is already a challenging phenomenon in subtitling. Considering the absence of acoustic backup and dependence on image and subtitles by the deaf and hard of hearing audience, reflection of the presence of linguistic diversity in subtitles becomes critical in SDH. In this scope, the selected movies will be evaluated from the perspective of multilinguism and how it is represented based on the article on *Subtitling for the deaf and hard of hearing in multilingual films* written by Szarkowska and colleagues (2013b) and the *Polylinguism as reality and translation as mimmies*, in which Sternberg (1981) defines the linguistic representation model comprised of five strategies to deal with the multilinguism in SDH covering two opposite approaches from vehicular matching, in other words hinting the audience of the existence of a foreign language, to linguistic homogenisation signifying the blanketing of a foreign language.

In the selection of the following movies among the limited number of DVDs available with SDH in DVD market, particular emphasis was put on the diversity of film genres. To this respect, two films were picked, one as an example of intralingual SDH and the other as an example of interlingual SDH. The third movie was particularly selected as it presents an example for interlingual subtitles and intertwinement of two languages and cultural differences.

The *Byzantium* is a fantasy-horror movie furnished with the specific features embedded in a thriller that will lead the subtitler to ponder on and adapt custom-tailored strategies to be able to reflect the soul and essence of the thriller. For, the sound effects in the scene and the gestures, mimics of the actors come into prominence, and at the intense hunt scenes the tension increases, and speed of dialogues steps up. The visual elements overwhelm the verbal elements.

The *Horrible Bosses* is an American black comedy keeping the audience on the edge of the seat with comedy peppered through roughly one and a half hour. It contains many several characters speaking at the same time and fast dialogues. The lines and dialogues of the actors shine out in that the story is

overwhelmingly constructed on speech. The contempt, reprimand, harassment by the employers directed to the miserable employees are reflected in the lines and their choice of words. Similarly, the rage, desperation, hesitation and confusion of the three miserable employees are best understood in their lines. The verbal elements are prioritized.

The 2 Days in Paris is a romantic comedy produced with interlingual subtitles for hearing viewers containing multilingual and cross-cultural elements declaring war upon the subtitler and urging s/he to put various strategies in use for the SDH. Considering its multilingual diversity, it sets a good example in identifying the challenges from the perspective of SDH and working towards solutions.

5.2. Overview of *Byzantium*

> *My story can never be told. I write it over and over, wherever we find shelter. I write of what I cannot speak: the truth. I write all I know of it, I throw the pages to the wind. Maybe the birds can read it.*
>
> *Eleanor*

Byzantium is a 118-min British-Irish dark fantasy thriller directed in 2012 by Neil Jordan, the director of "Interview with A Vampire" and adapted to the stage by the screenwriter Moira Buffini from her own work "A Vampire Story"". Gemma Arterton plays Clara and Saoirse Ronan is starring as Eleanor. It centres around a mother and daughter vampires dealing with the pearls and pitfalls of eternal life. A sexy prostitute and protective mother Clara and her daughter Eleanor have spent 200 years on the run, never settling in one place for a long time. Clara kills another vampire trying to kill them, burns down the apartment, the act which turns their lives into a mouse hunt. The two women settle in a run-down unnamed coastal town and try to lead a low-profile life. Then Clara bumps into lonely Noel while hooking up for some cash and finds out that he owns a property which his mother left him. Noel mourns over his mother and is completely broken and lost. Clara convinces him to open the deserted guesthouse-Byzantium Hotel- for her daughter and herself. She starts to run the former hotel as a brothel to make money. Eleanor gets off with a teenage Frank, who is in the grip of leukaemia. They fall in love and she discloses their fatal secret to Frank. Meanwhile two mysterious men appear, and the mother and daughter face their dark past once again.

The *Byzantium* movie was released on DVD in Turkey in 2013 available with interlingual subtitles in Turkish and interlingual SDH in Turkish.

5.2.1. Analysis of *Byzantium*

For the purpose of putting oneself in the shoes of deaf and hard of hearing viewers, the film *Byzantium* was thoroughly watched twice; first with sound completely turned off; then was watched based on-low frequency residual hearing. It is of cardinal importance to accentuate the fact that tiny details of which we are not aware at the presence of sense organs, in this case auditory senses, become crucial in their absence. With this fact in mind, scenes taken for granted become incomprehensible or fail to create the intended emotion when they are not undergirded by audial elements. When the scene is shot in a gloomy and dark environment or no close-up shot is performed, even female and male identification is required to understand who is speaking at a given scene, which would need no effort to identify with the help of the speaker's voice for the hearing viewers. The miscellaneous shades of mood or conditions of health expressed through different behavioural patterns such as giggling, whispering, shouting, wobbling, stuttering, hiccupping, coughing, wailing, outcrying etc need to be reflected in writing where we are deprived of auditory channel.

Below scenes are excerpted from the movie as illustrative examples in order to be able to visualize how the subtitler coped with the requirements of SDH vis-à-vis the constraints inherent in subtitling. When the SDH strategy is examined in the overall movie, the lack of standardisation is observed in the choice of SDH related indicators.

As far as the technical features of the subtitles are concerned, it is observed that the subtitler applied two-line system, not exceeding 40 characters per each line. The duration of subtitles on the screen varied from 3 to 5 seconds, being mostly 4 seconds. In respect of speaker identification, no colouring system or speaker-oriented placement was employed. All the subtitles were typed in white. The speaker identification was performed with the use of brackets "[…]" or hyphens, which do not show consistency. In line with Multimodal

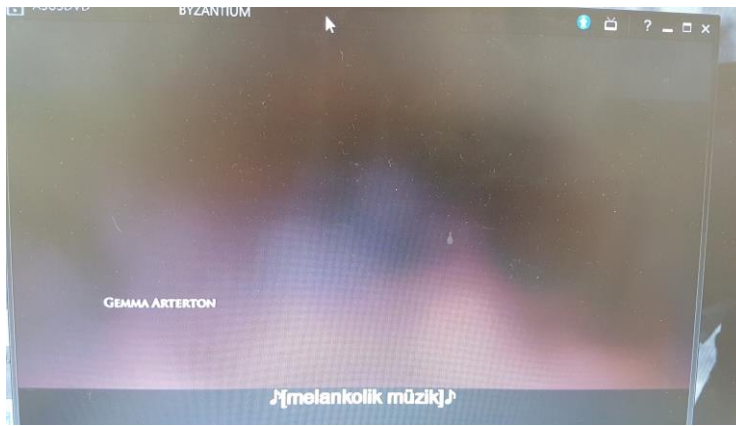Transcription conventions, links were established between the soundtrack and the scene.
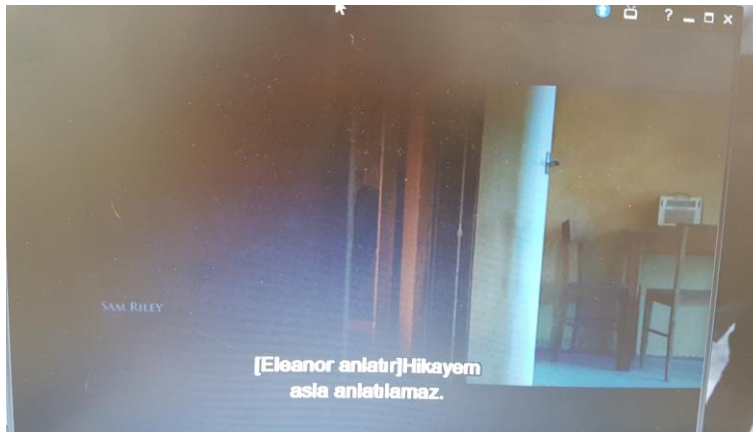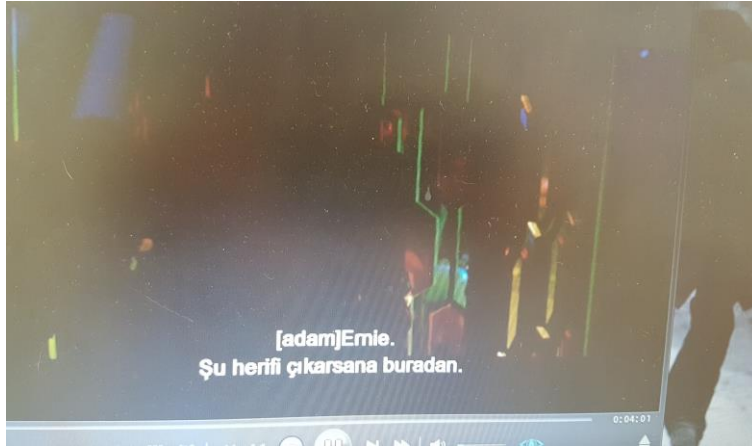

Figure 1.1

Figure 1.2

Figure 1.3

Figure 1.4
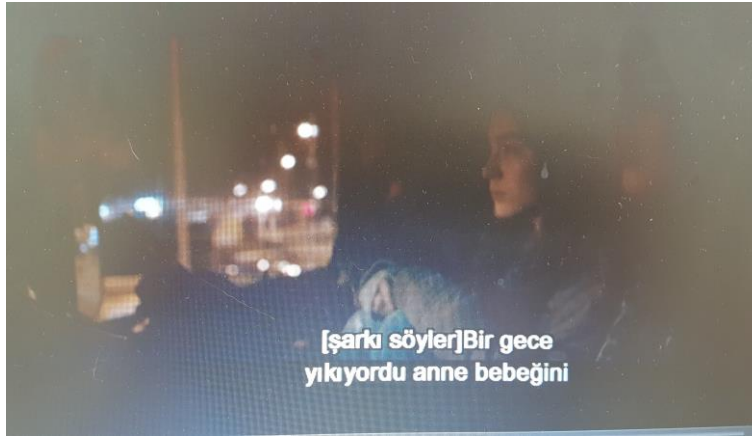
Figure 1.5
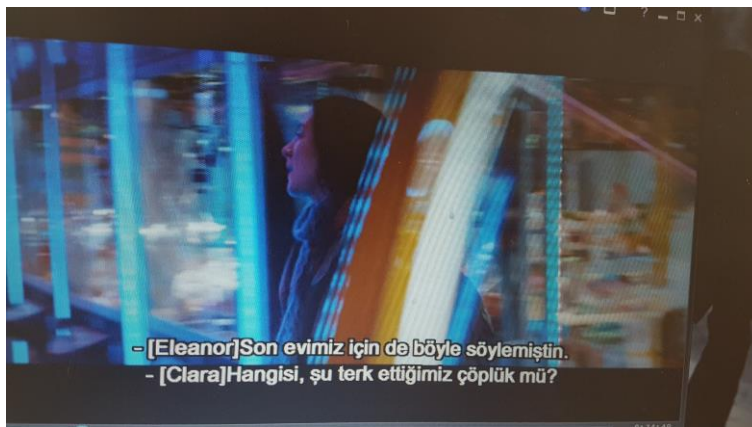
Figure 1.6
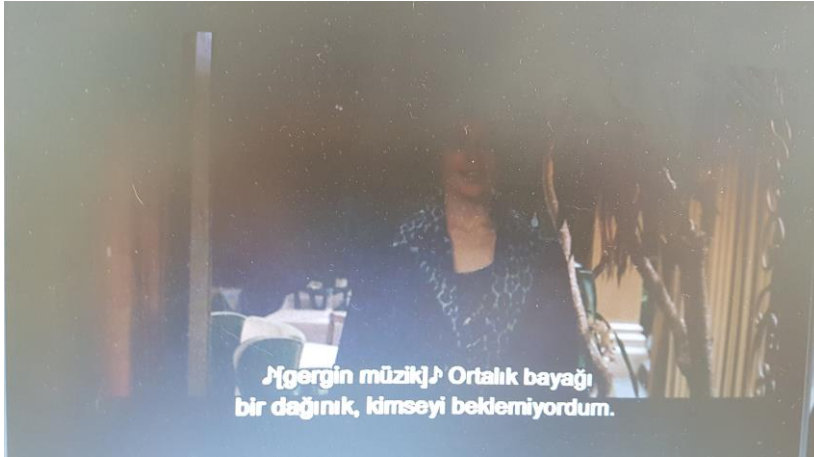
Figure 1.7
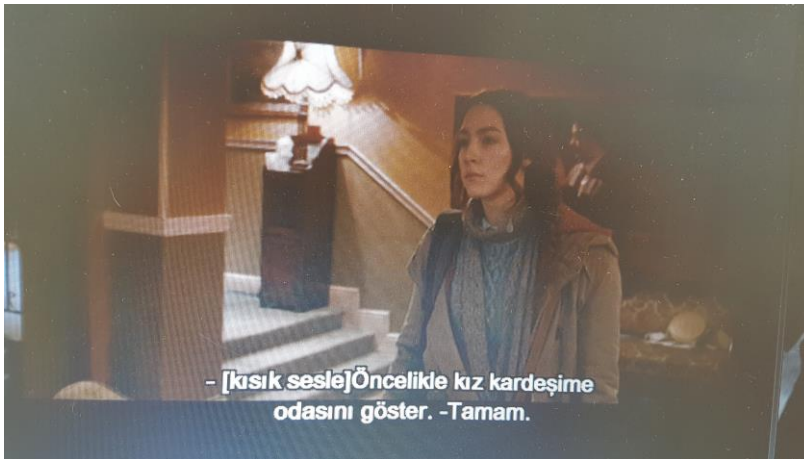
Figure 1.8
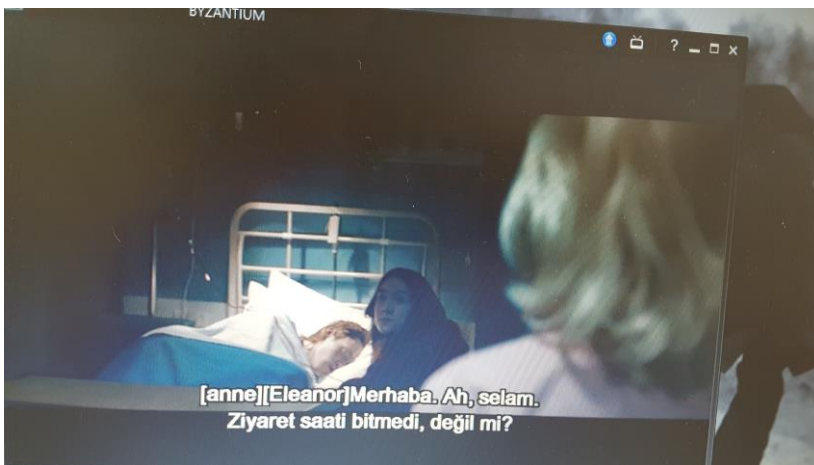
Figure 1.9
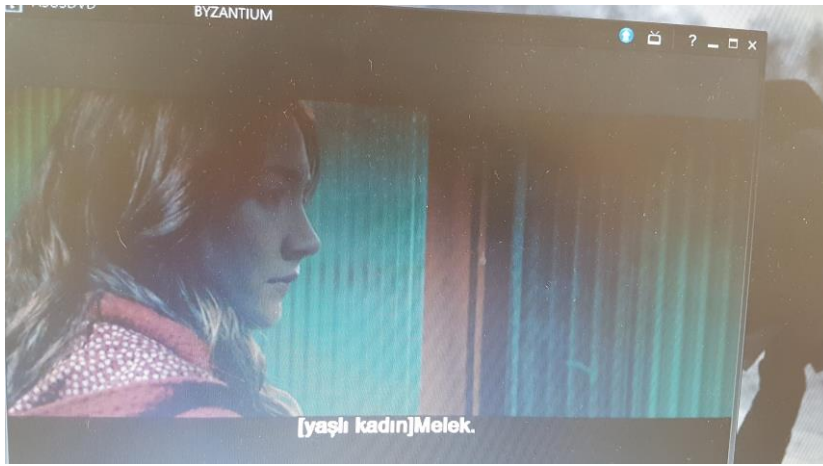
Figure 1.10
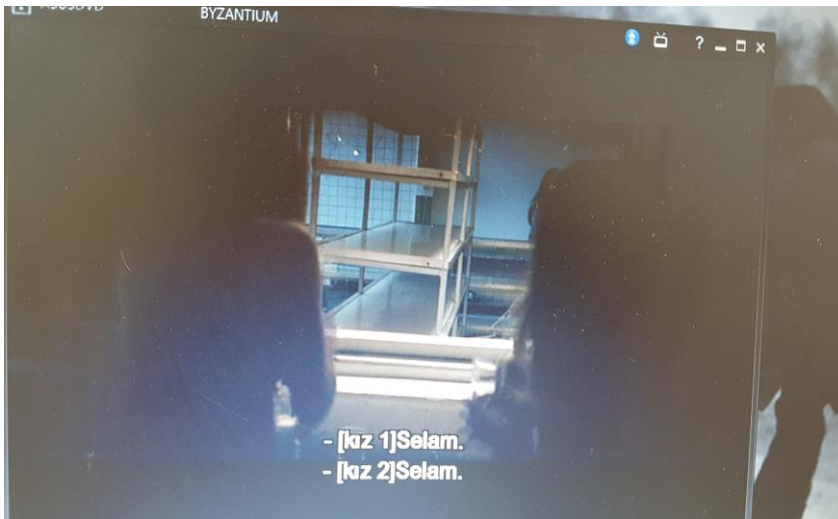
Figure 1.11

Figure 1.12
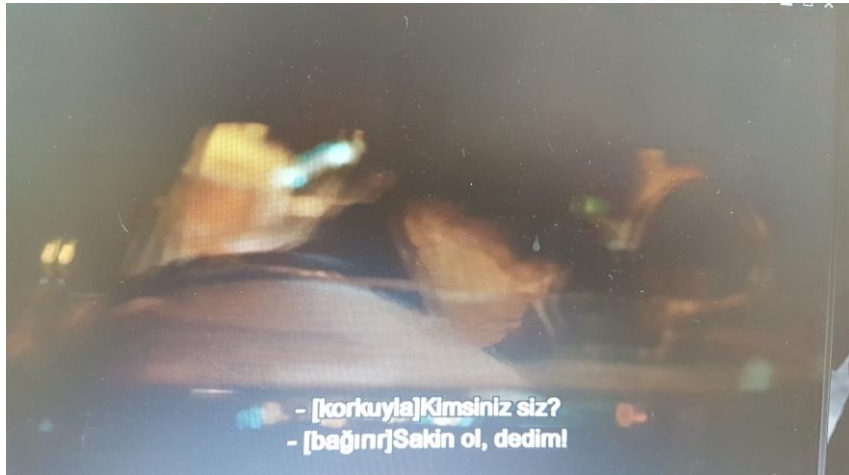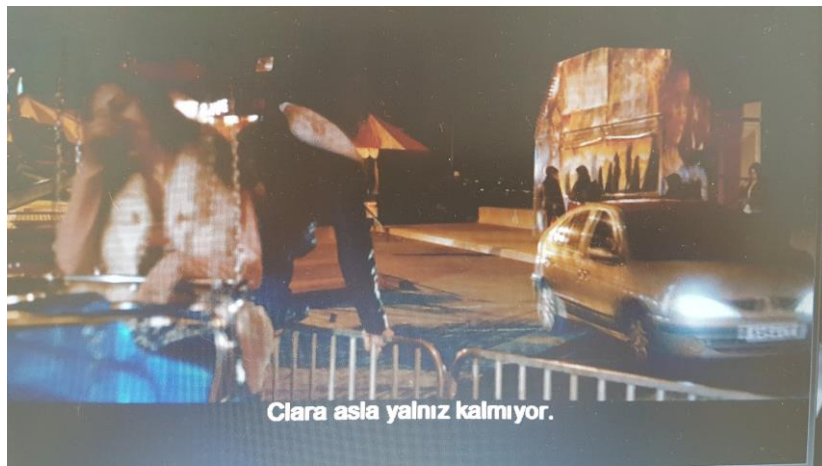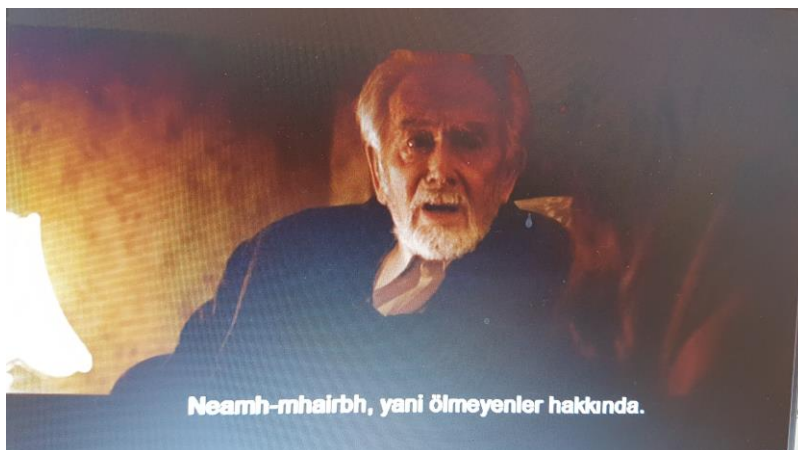
Figure 1.13

Figure 1.14

Figure 1.15

Figure 1.16

Figure 1.1 and *1.3* show the shady opening scene where the background music is depicted with the employment of musical notes and brackets telling "melancholy" music. The same pattern is valid throughout the movie. The mood of the music is described clearly, in line with Multimodal Transcription (MT), within the brackets as upbeat, tense, sad, church, or melancholic music with the employment of musical notes before and after the brackets.

Figure 1.2 shows the sort of pattern followed in the entire film. The internal monologue of a character is reported in brackets just as in the figure. The viewer is presented with the monologue in the same way a dialogue is displayed. This practice stirs up confusion particularly when there is a shift from inner voice to actual dialogue or vice versa. In *Figure 1.14*, one cannot understand if there is a dialogue or an inner voice, in this case the latter is true.

Figure 1.4 and *1.10* display an example of how an insignificant or anonymous character, a man or a woman or an old lady, is identified throughout the movie, just the gender of the person is defined in brackets and the line is filled with his/her utterance. Likewise, *in Figure 1.11*, two girls at the same shot speaking at the same time are described with numbers as *"girl 1" and "girl 2"*.

In *Figure 1.6*, the names of the main characters are typed in brackets and then their utterances are reflected. Likewise, we come to know the names of other characters.

Figure 1.5 shows a scene where the mother, Clara, sings a song to her daughter to relieve her after they hitchhiked a truck when they are on the run. The brackets contain necessary information for the audience to learn that there is a singing. However, in the sequence of scenes, it gains importance to display the singing lines in a different manner to be able to distinguish them from the actual dialogues, just as the case in the internal monologue. To this end, the employment of *Italic* font might prove to be useful.

Figure 1.7 and *1.8* set good examples for the spatial constraints in the case of SDH. The background music in the former and the intonation in the latter plus the speech of another character were provided on the screen without due attention to their distinction for the purpose of respecting the two-line system and 40-character rule. However, the display of subtitles in that manner causes a sort of discomfort. The same confusion is caused by a similar intertwinement- "[anne] [Eleanor]"- of characters and speech in the same line in *Figure 1.9*.

Figure 1. 12 shows a scene of two men, one is deadly ill, climbing a rock to reach a cave where the "presence" mysteriously bestows an eternal life. The subtitle in the given shot informs the audience about coughing which is otherwise inapprehensible in the absence of hearing when the characters turn their back to the camera. From the perspective of Multimodal Transcription (MT), this explanation is necessary as the act of coughing cannot be inferred from the face of the character.

Figure 1.13 displays the reflection of moods and the intonation of the characters depending on their moods and the situations they are in. This scene involves a lot of fuss, horror and noisy clamour as there is a sort of snatch.

Figure 1.15 and 1.16 set examples for vehicular matching by keeping the rhetoric as it is articulated by the character and adding translation in order to explain the utterance in the contemporary language.

In the light of the off-sound film watching experience, some suggestions might prove to be useful and worth discussing. As mentioned above, the subtitling process in this movie lacks the employment of standardization. The hyphens should necessarily be used any time a different character starts speaking. When the vision is poor, or there is no close-up shot giving a hint about the image on the screen, the speaker identification is essentially required. In the interest of saving some space, icons describing man and woman, such as universally recognized "♀" and "♂", and music or songs can be reflected with the use of "♪". *Italic* font can be employed to distinguish the internal monologue, story-telling or song from an actual dialogue. Also, in respect of speaker identification, colours can be assigned to main characters while the other characters are typed in white.

Taking into consideration the reading speed of the deaf and hard of hearing audience on average, the duration of display times should be extended, and optimal reading speed should be attained because it was experienced that 4 seconds is pretty fast when the visual information and subtitles are not enhanced with acoustic input. Extending the duration will bring along the synchronisation problem. For this very reason, the editing strategy is worth contemplating on in order to prevent the target audience from rushing so as to catch the fast-running subtitles immersed in more than enough words when the use of simpler vocabulary and selective omission might prove to be audience-friendly.

The DVD features audio in English; interlingual subtitles in Turkish and interlingual subtitles for the deaf and hard of hearing in Turkish. Also examining the interlingual subtitles in Turkish, it was noted that SDH was oversimplified as the addition of name and sound information by neglecting the exposure rates required by the deaf and HoH audience.

BYZANTIUM	
Interlingual SDH	✔
Number of lines	*Two-line*
Number of characters	*Not exceeding 40 characters*
Duration of subtitles	*3-5 secs, mostly 4 secs*
Colouring	*white*
Placement	*Centre-aligned*
Speaker Identification **Name tags in brackets […]**	✔
Hyphens	✔
Icons **(♪)**	✔
*For internal voice, story-telling, music and lyrics***:** **- Use of *Italic* font** **- Different placement**	▬
[Mood of soundtrack]	✔
[Description of sounds]	✔
Linguistic representation	*Vehicular matching and translation*
Standardization	▬

Interlingual SDH aims at rendering the foreign audio-visual product understandable to the hearing-impaired audience and bridging communication gap deriving from the lack of acoustic channel and foreign language knowledge. To this end, problems and challenges in SDH should be clearly determined and aforementioned strategies and many more creative solutions should be tried to overcome the hurdles and compensate the lack of auditory elements.

5.3. Overview of *Horrible Bosses*

The *Horrible Bosses* is a 94-min American black comedy directed in 2011 by Seth Gordon. It stars Jason Batemon, Charlie Day, Jason Sudeikis, Jennifer Aniston, Colin Farrel, Kevin Spacey and Jamie Foxx. The story involves three horrible bosses, who enjoy their upper hand full blast vis-à-vis their employees rendered weak by the system, and three employees vowing to get rid of their bosses. Nick hates his sadist boss, Dave Harken, who takes pleasure in humiliating and holding contempt for his employees and keeps toying with Nick relentlessly. Dr Julia Harris is a sex maniac dentist. She obsessively harasses his dental assistant Dale who is engaged to be married soon. Kurt likes his job but now has to deal with wretched Bobby, son of his beloved boss who has lost his life. Although the old man is planning to turn over the company to Kurt, his unexpected death turns everything upside down. His psychopathic son takes over the company and squanders it away for the sake of short-term profit that will supply his drugs and aberrant pleasures. Though quitting might be an option for three employees, they seemingly make a perfect plan, which at the end put them in a tangling situation.

The DVD was available with interlingual subtitles in Turkish and in English and intralingual SDH only in English. Considering the poor awareness of requirement for subtitling for deaf or hard of hearing and audio description for the blind and the misconception that interlingual subtitles would work fine for the hearing-impaired audience, it was not surprising not to be able to acquire a film with interlingual SDH in Turkish. The movie contains intralingual SDH in English, thus will be analysed in this perspective.

5.3.1. Analysis of *Horrible Bosses*

As was the case with the first film, with an intent to develop empathy with the deaf and hard of hearing, the *Horrible Bosses* was watched twice; first with sound completely turned off; then was watched based on-low frequency residual hearing.

The video contains fast dialogues sequenced in quick succession. The faces are sometimes out of focus or the camera turns to another character while some else character is speaking. Some sequences contain extreme close-ups while in some scenes, particularly in dark and dynamic ones, it is difficult to identify the speaker and its mood. The verbal dialogues are of primary importance to construct the meaning.

With respect to the number of lines, it is noted that two-line system was adopted respecting the 40 characters at maximum, each line being approximately 32 characters. The display time for subtitles is estimated to be 3 to 5 seconds. In respect of colouring and subtitle positioning, the subtitles, all in white, were not placed in a speaker-oriented manner but rather centrally aligned. For the speaker identification, name tags in capital letters were used. No consistency could be observed in the use of hyphens to indicate that the speech is delivered by another speaker. The subtitles cover almost all extra audial elements and sighs etc of the characters to create a similar effect on the hearing-impaired audience with the hearing viewers. Laughs, knuckles, sighs, coughs, crash, car horns, grunts, sound of clearing a throat and interjectional marks find their places in capital letters within brackets "[…]". The exception to the display of musical information comes in the opening scene. The scene starts with a song named "*The Underdog*" by Spoon articulating the feelings of Nick, the character desperately rushing to the office to avoid any criticism from his boss, as well as daydreams of other major characters. However, the hearing-impaired audience will be unaware of this detail as it is not shown in the subtitles.
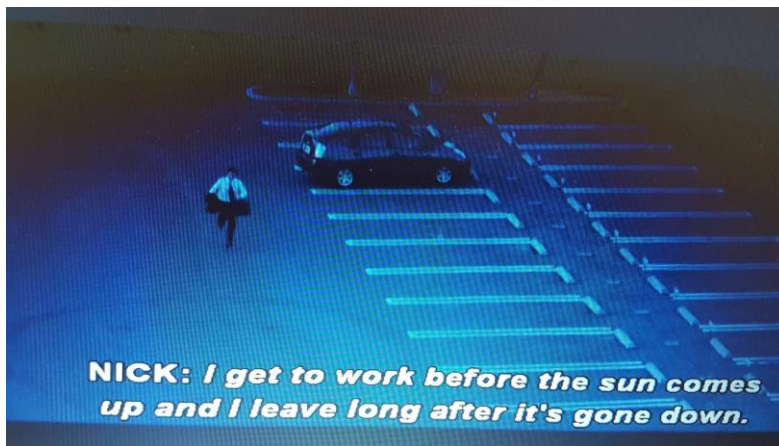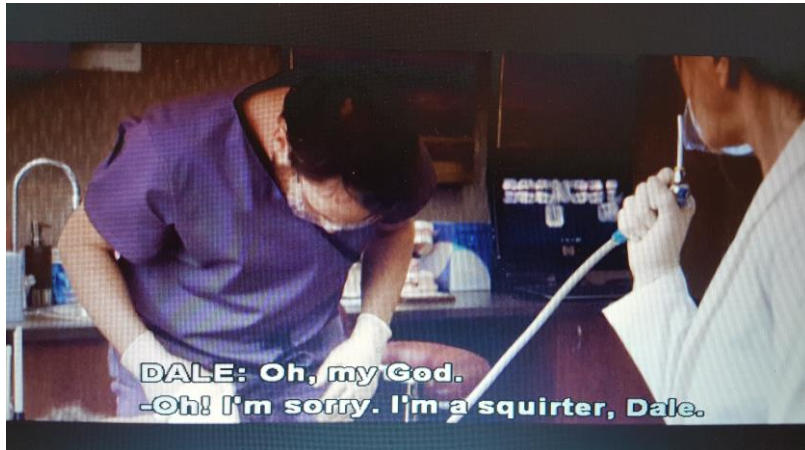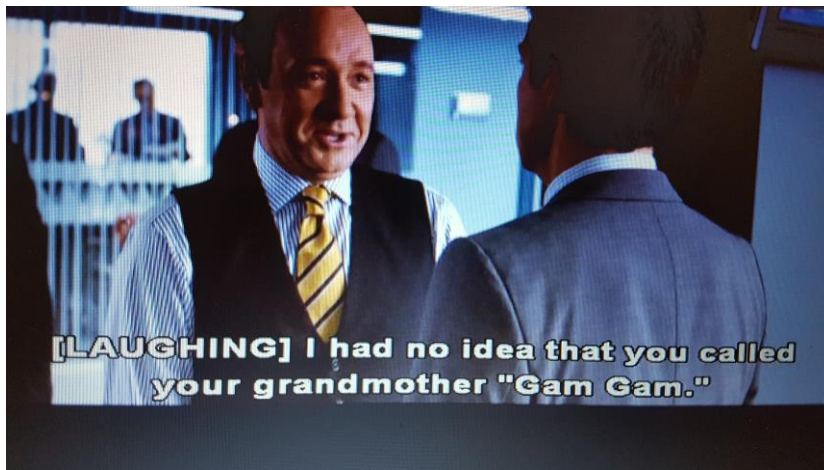
Figure 2.1

Figure 2.2

Figure 2.3

Figure 2.4
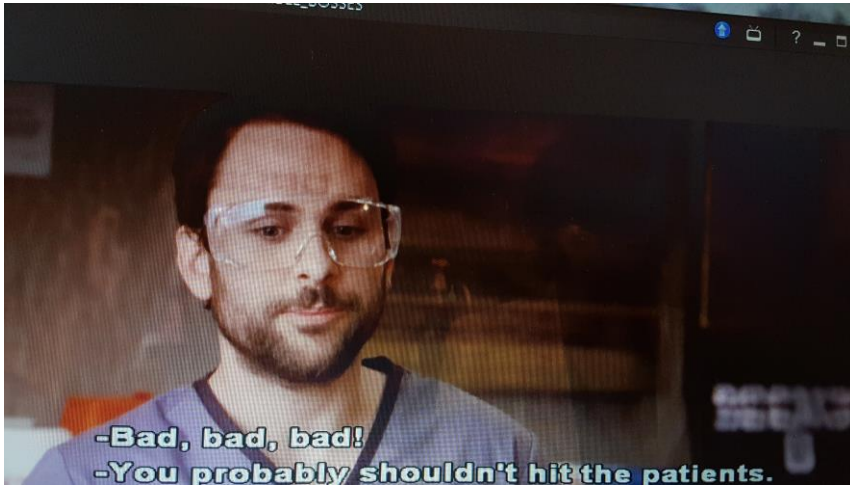

Figure 2.5
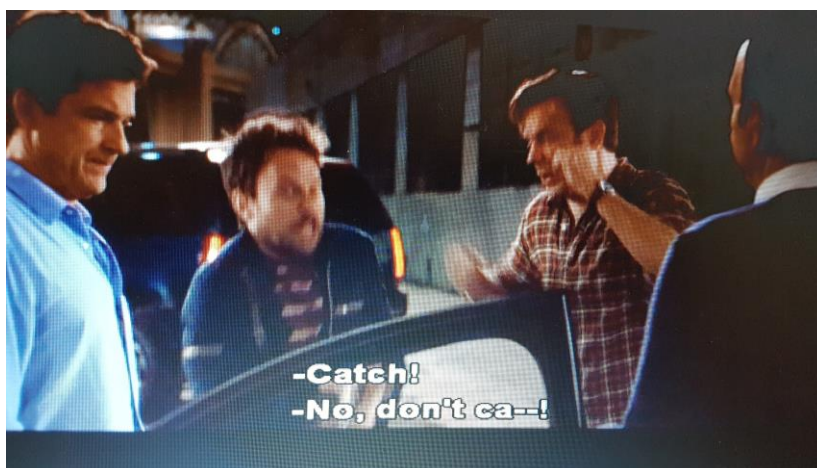
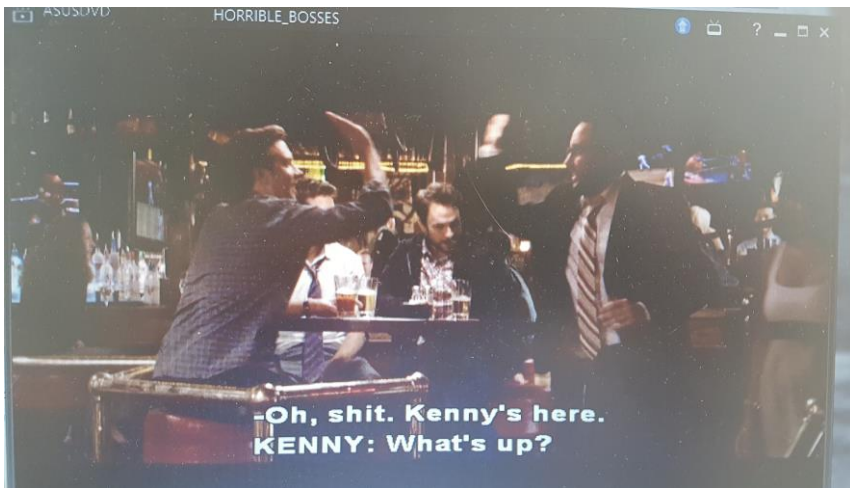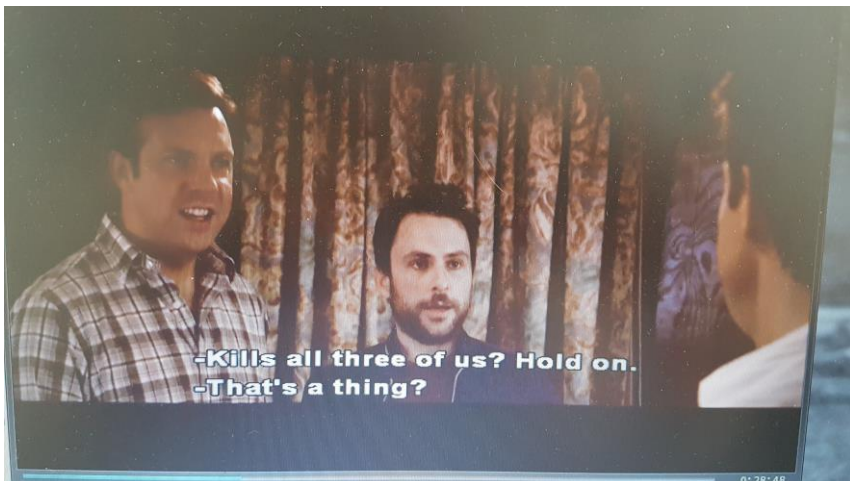
Figure 2.6

Figure 2.7

Figure 2.8

Figure 2.9

In *Figure 2.1.*, the dialogue between a smart car security system and a character is reflected on the screen with the former being in *Italic* font. The name tag in capital letters and the use of *Italic* font for the artificial intelligence, and the application of hyphen "-" to denote the other character plus the visual input on the screen avoid the confusion of who is talking to whom.

Figure 2.2 sets a good example for the display of internal voice in *Italic* font for the sake of distinguishing it from actual speech.

Figure 2.3. and *2.5.* are considered to be sufficient, in order not to fall in repetition, to show the method applied throughout the film to reflect sound information and moods of the characters, wherever needed.

In *Figure 2.4.*, the male character, of whom facial movements cannot be seen, and his female boss are speaking. The male character is identified with name tag while the speech of the female character was started with hyphen. Just the use of hyphen here does not cause confusion as the female character calls the male with his name and the written input is supported by image.

If the same method was also employed for the *Figure 2.7.*, the confusion would be avoided. The audience would simply understand that the first line belongs to the boss, while the second line is uttered by Dale.

As can be seen in the above examples and figures, the subtitler from time to time prefers to omit the name tags, once the characters are introduced and at the scenes not posing a risk of confusing which character is speaking on the side of the target audience. Still, just the application of hyphens fails to avoid confusion when there is more than one speaker. For instance, in *Figures 2.8. and 2.9*, name tags would be helpful to easily identify the speakers. Without speaker identification, the eyes tend to shift from subtitles to image and vice versa, repeatedly. In Figure 2.8, depending on the shooting angle, the speaker cannot be identified. Despite the close-up in *Figure 2.9.* as there are two people speaking simultaneously, speaker identification is required.

In *Figure 2.6.*, the panic and horror of the character vis-a-vis the snap action of the antagonist character at the gunshot scene is reflected in subtitles as *"ca..!"*.

To recap, the moods and reaction of the characters are similarly put in words in the subtitles throughout the movie. As far as the reading rate is concerned, the duration of subtitles is recommended to be in tune with the hearing-impaired viewers. To this respect, the question of synchronisation steps in which also drives us to think how text reduction and editing would be useful to shorten and simplify the utterances so that the target audience can smoothly catch up with the image and subtitling rate.

It was observed that the subtitler, on occasions, either consciously or unconsciously, applied Multimodal Transcription (MT) in decision-making process on the insertion of name tags or just utilisation of hyphens, and depending on the scene, in the representation of noisy clamour. Moreover, the hesitations or trembling experiences or confusions of the characters were displayed by means of punctuation marks.

Observing the two above-mentioned films, it is noticed that interlingual or intralingual subtitling aimed at the hearing viewer was adopted to the hearing-impaired only through adding brackets containing sound information and name tags, inevitably failing to reckon other aspects of SDH responding the needs and facts of the deaf and hard of hearing audience. Further studies are needed in Turkey to generate solutions for compromising the synchronisation issue and reading rates of the deaf and hard of hearing audience.

HORRIBLE BOSSES	
Intralingual SDH	✔
Number of lines	*Two-line*
Number of characters	*Not exceeding 40 characters*
Duration of subtitles	*3-5 secs*
Colouring	*White*
Placement	*Centre-aligned*
Speaker Identification **Name tags in capital letters** **Hyphens**	✔
Icons (♪)	✔
For internal voice, story-telling, music and lyrics: **- Use of *Italic* font** **- Different placement**	✔ —
[Mood of soundtrack]	✔
[Description of sounds **in capital letters]**	✔
Reflection of mood, horror, hesitation, confusion	✔
Standardization	—

In the light of selective examples excerpted from the *Horrible Bosses* to be able to give impression about the general attitude of the subtitler in producing intralingual SDH in English, it should be taken into consideration that reflection of metadata is very crucial in the understanding of the film and the verbal information should be displayed on the screen in an apprehensible manner for the deaf and HoH audience which necessitates contemplating reading speed of the audience, employing creative strategies and seeking standardization.

5.4. Overview of *2 Days in Paris*

2 Days in Paris is a 94-min romantic comedy-drama film written, edited, produced, and directed by Julie Delpy. Julie Delpy is also the lead actress of the film accompanied by Adam Goldberg as the lead actor. The story involves a couple who set on a short vacation to Europe to rekindle their relationship. Marion is a French photographer and, Jack is an American interior designer. The last two days of the vacation is to be spent in Paris, hometown of Marion before heading to New York. The story starts with their trip back to Paris from Venice on train. The Venice trip turns out to be not much of a romantic escapade for the couple. Jack gets diarrhoea and tries Marion's patience with his endless photo-shooting rituals. Jack, being already uptight about meeting his 2-year-long girlfriend's parents, is also hit by deep cultural differences manifested in every aspect of life from man-woman relations, family relations, standards of judgement to the cuisine. Throughout the movie, the audience witness how Jack is smitten by the cultural shock. Jack who is already overwhelmed with disturbingly overfamiliar parents of Marion, comes to the edge when he meets all ex-boyfriends of her girlfriend. The couple, particularly Jack, begins to question their relationship and how alien they are to one another.

The DVD does not contain any SDH for the Turkish deaf and hard of hearing audience. It was released with Turkish interlingual subtitles aimed at hearing viewers. The film is essential for its multilingual nature and, thus hardship for the subtitler to render the intended "foreignness" to the audience while drawing the audience into the environment of the characters. The film will be analysed in a way to demonstrate what differs when the deaf and hard of hearing audience is at stake and how non-verbal acoustic, verbal acoustic elements etc become crucial.

5.4.1. Analysis of *2 Days in Paris*

The movie *2 Days in Paris* was watched twice; at first, with sound turned on and then completely turned off. As mentioned in previous chapter, the interlingual subtitling and SDH share commonalities. Both of them need to comply with the technical norms in terms of layout, timing and transfer of linguistic and cultural elements. With a difference in SDH where the norms are customized in accordance with the reading speed, comprehension skills of the target deaf and hard of hearing audience. The lack of audial information necessitates the implementation of certain identification methods for speakers and description methods for sound, as scrutinized in previous chapters, which turns up the pressure on spatial and temporal aspects. In *2 Days in Paris*, two-line system is observed, each line produced in a way not to exceed 40 characters. The duration of subtitles is estimated to be 3 to 5 seconds. Space and time related issues do not pose problems so much as is the case in SDH. As the interlingual subtitles in the present movie is intended for hearing viewers, they do not contain metadata such as information on sound, effect, music, mood of songs, sighs, knuckles, whining or grunts of the characters. The reflection of oral language, especially in the case of encounter and dialogues of people who scarcely speak each other's language are essential for the deaf and hard of hearing viewers as they cannot supplement the element of foreignness and stumbling through acoustic channel. Likewise, shifts from one language to another are important for the understanding of multilinguism in the film. In order to convey the intended motive of the producer to the target audience and to promote equal and full access to the present movie for the deaf and hard of hearing audience, the language shifts, broken accents and mistakes, hesitations, hardships of the character along with the supporting sound information should be reflected in SDH. As revealed by literature created with the compilation of studies and tests, reading speed and viewing habits of the hearing-impaired audience require adjustments in subtitle duration and SDH strategy. For hearing viewers, no speaker identification, name tags, speaker-

dependent positioning, icons, universal symbols or colouring methods are needed. However, SDH version should be devised with all these components. In light of requirements of SDH compared to interlingual subtitling, the effectiveness of text reduction and editing is worth dwelling on.

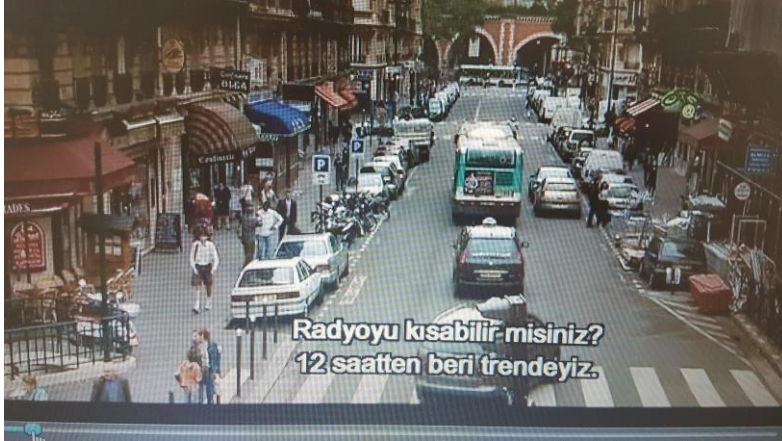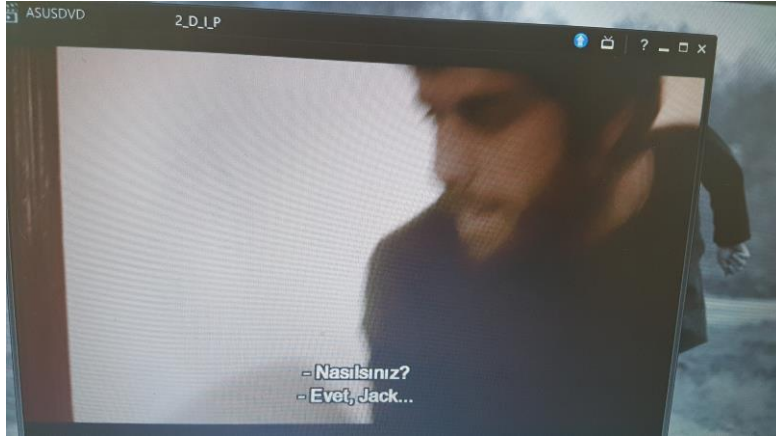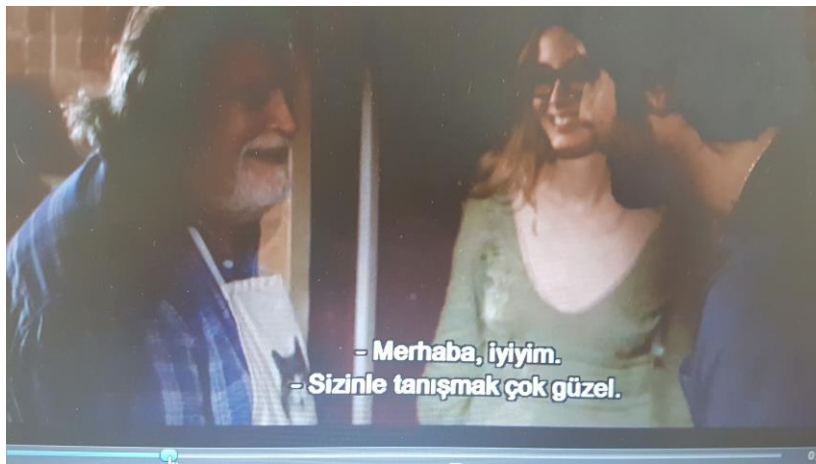

Figure 3.1

Figure 3.2

Figure 3.3

Figure 3.4

Figure 3.5
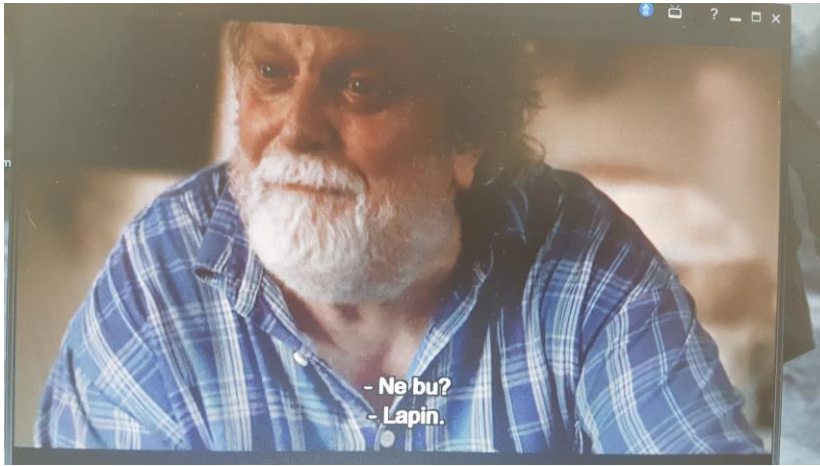
Figure 3.6

Figure 3.7

Figure 3.8

Figure 3.9

Figure 3.10

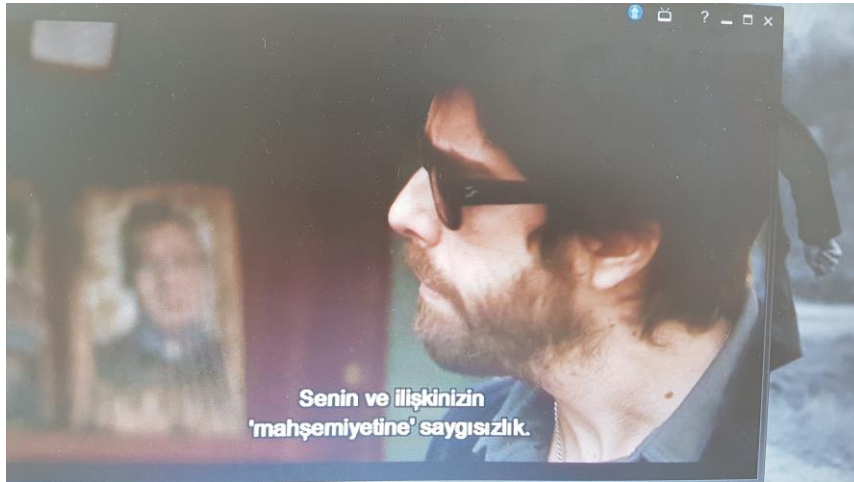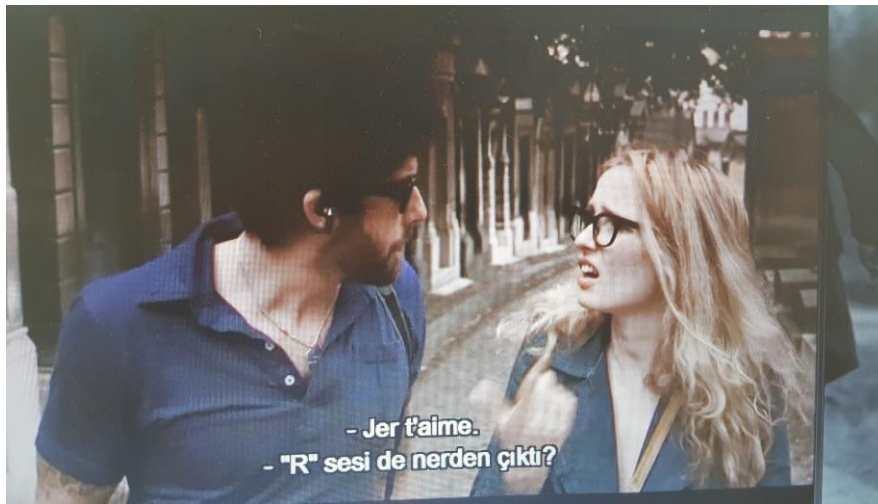**Figure 3.11**

Figure 3.12

Figure 3.13

Figure 3.14

Figure 3.15

Figure 3.1 is a shot from the beginning of the film when the couple gets in a cab. Marion asks the taxi driver to turn down the volume of the radio in French. It is worth pointing out that the use of a language other than English was obvious to the target hearing audience and subtitler did not have to worry about rendering the presence of "foreign" language in writing. For the SDH viewers, the presence of foreign language needs to be described.

Figure 3.2, 3.3, 3.4, 3.5 display the scenes where Jack meets the mother and the father for the first time. The mother and father speak in French while Jack speaks in English at the time they are being introduced. Looking at the subtitles, one can assume that either Marion's parents or Jack is fluent in English or French, respectively. The hearing audience can deduce the hardship and the feeling of being lost in communication by watching the effort of the parties in question and listening to their conversation attempted to be led in their respective languages. The SDH viewers, on the other hand, need to see the hardship and cuts in communication in the subtitles.

Figure 3.6 and 3.7 set one example for the cultural shock waiting for Jack during the entire movie. The father cooks rabbit for the supper and offers his work of wonder to Jack saying "lapin". The bewilderment of the father about Jack's not understanding what "lapin" continues in the following shots, each time with the articulation of "lapin" with higher voice until the mother explains it

means rabbit- "tavşan". The choice to preserve the word "lapin" in subtitles help increase the obscurity while its explanatory translation makes it understandable. It proves to be a good solution for SDH as well.

Figure 3.8 and 3.9 stand out to be good examples of stumbling while speaking a foreign language and the subtitler reflects the phenomenon of mispronunciation by writing the utterances with spelling mistakes "*teyaz şarap*" and "mahşemiyet", intending to say, "white wine" and "intimacy". This method sets an example of verbal transposition strategy introduced by Sternberg (1981) which proposes the employment of foreign accent and grammatical mistakes; and is effective in immersing the SDH viewer in the tangled world of endeavour to speak in foreign language while having a very poor command of it.

Figure 3.10 and 3.11 depict shots from a scene in which Jack is trying to speak in French. The subtitle provides familiarity with the notion of being mistaken and mispronunciation by typing "R" sound. The subtitle also includes a translation of the French statement in brackets for the Turkish audience which would please the SDH audience.

Figure 3.12 does not contain any subtitles because thanks to the auditory channels, wording is not necessarily required. In the scene, Jack weakly grumbles about the unnerving babbling of the taxi driver. For deaf and hard of hearing viewers, this scene requires to be reflected in writing on the screen.

In *Figure 3.13,* Jack implies how weird is the snorting of Marion while laughing. The hearing viewer again can understand the irony in the subtitles by listening to the snorting of Marion. However, as the deaf and hard of hearing is deprived of acoustic information, the irony cannot be conveyed to them through auditory channels which will inevitably distort the essence of dialogue between the couple, unless displayed in the subtitles.

Figure 3.14 presents a very picture of multilingualism. Jack is complaining about the weather being hot in French by incorrectly pronouncing the word "chaud". The father catches the word as "shout". So, the three characters repeat the true version of the word out loud by distinguishing one from the other "sıcak",

"bağırmak". The representation of confusion in words in the subtitles is also instrumental to draw attention of SDH viewers into the feeling of being lost in communication.

Figure 3.15 is a scene where two people chatting in their respective languages, French and English. The male character spills out his hatred against Paris, due to sequence of bad incidents he went through, while the teller girl just wishes him good day as she cannot understand what Jack is saying. There is no reflection of multilingual dialogue in the subtitle as it is easily inferable by listening to the conversation. In SDH, this situation needs to be reflected in subtitles by means of linguistic representation so that the target audience could understand the oddness in the dialogue.

The exposure of rhubarb or background music is also not rendered in the subtitles intended for the hearing viewer which should be described in SDH.

From the SDH perspective, certain details are of paramount significance to ensure the understanding by the deaf and hard of hearing (HoH) viewers. The name tags, use of hyphens, employment of *Italic* font during a story telling or internal monologue prove to be very effective. The implementation of vehicular matching or explanatory translation modelled by Sternberg (1981) prove to be crucial for rendering the sense of "foreignness" as well as the prevalent feeling of being lost in communication in a given environment and leading the audience to impersonate themselves with the actors. The broken accent and mispronunciation peculiarities can be rendered via typos. The background music, announcement from varied media and the rhubarb need to be described to attract the audience into the movie.

In Turkey, the establishment of profile on deaf and hard of hearing audience would be the primary step. In the second place, varying methods scrutinized within the scope of this thesis and analysed in previous sections can be applied to the target audience in real environment as well as a part of a study or test, and in the light of the performance of and feedback from audience, relevant strategies and methods can be developed to achieve an optimal level of SDH practice and audience satisfaction.

2 DAYS IN PARIS		
	Interlingual subtitles	**Proposed SDH version**
Number of lines	*Two-line*	*Two-line*
Number of characters	*Not exceeding 40 characters*	*Not exceeding 40 characters*
Duration of subtitles	*3-5 secs*	*Surveys and tests needed to determine optimum exposure time*
Colouring	*white*	*A viable option*
Placement	*Centre-aligned*	*Centre-alignment, speaker-dependent positioning or placement of sound information on top or else where of the screen are options*
Speaker Identification	━	✔
Hyphens	✔	✔
Icons and Emoticon	━	✔
Inner voice **Background announcements**	━	✔
[Mood of soundtrack]	━	✔
[Description of sounds]	━	✔
Reflection of oral language (broken accent, errors)	✔	✔
Linguistic representation	*Linguistic homogenisation*	Vehicular matching, explicit attribution and translation
Standardization	━	✔

DISCUSSION

The present thesis aimed at bridging the worldwide researches and practices in the field of subtitling for the deaf and hard of hearing with the demanding and developing field in Turkey. Throughout the thesis, certain norms and golden rules determined by the distinguished linguists, academicians, and researches as a result of detailed and comprehensive tests and studies have been explained. The articles issued in relation to these studies provided insight into the profile and peculiar features of different groups considering the onset and degree of their hearing impairment within the target audienceship, and elucidated the constraints embedded in the field as well as text reduction, editing and verbatim approaches.

As revealed by the studies, the deaf and hard of hearing audience opt for the adoption of verbatim subtitles so as to read everything that is uttered by the characters hence have a full access to the film, and also for the sake of language learning efforts. This request is strongly voiced out by hard of hearing viewers in particular as they still have a residual hearing and state that the discrepancies in the subtitles and the words spoken by the character as they hear cause confusion and discomfort. The emphasis on verbatim subtitles is also ardently stressed in intralingual SDH, as the audience has full command in the source language. As for the deaf audience, although, the arguments are raised in favour of verbatim subtitles, the studies proved that the lower level of education and lower reading and reading-related lower comprehension skills contribute to the fact that editing strategy serves better for the purpose. Lettering each and every word within an already limited subtitle with spatial and temporal constraints while also adding metadata for the intended deaf and hard of hearing viewers does not just distort the overall enjoyment of the film but also put an excessive strain on the subtitler to comprise the golden standards and the needs of the audience. The studies suggest that viewers give precedence to

reading the subtitles than watching the image. With all the study results and researches in hand, it would not be an exaggeration to state that verbatim leads to the reading of the film, not watching. Editing which encompasses simplification and reduction of the spoken-language can be best put in practice by giving due attention to the integrity of the scene and utterances by the characters. The subtitler should keep an eye on the necessity of the articulation of a certain utterance in the subtitles and whether the absence of it can be compensated by the image. With certain details and strategies employed in editing, the subtitle will become more readable and will better contribute to the overall comprehensibility of the film by allowing the film to be watched as well.

The films analysed in the last chapter were watched off-sound or with a very low sound with an eye to develop empathy with both deaf and hard of hearing viewers. These analyses were made by myself, a graduate translation and interpreting student on the subject of subtitling for the deaf and hard of hearing, who has been working as a translator and interpreter in the private sector for almost a decade. In the analysis of films, special attention was devoted to put oneself in the place of an ordinary deaf and hard of hearing audience while attempting to consolidate the analysis with the information acquired in the practice throughout the writing of this thesis.

Some figures were submitted in the course of the thesis concerning the status of the deaf and hard of hearing individuals in Turkey. However, there is no insight about the needs, expectation and preferences, if any, of the target audience. It should be noted that having a preference requires having knowledge about the practices and options. Thus, concrete strides should be made to establish a profile of the target audience in Turkey. A long questionnaire such as the one implemented in Poland may be prepared to start with. Test environments can be set as in the studies discussed in previous chapter and excerpts of film subtitled with edited and verbatim strategies in differing durations of subtitles, reading speeds, and number of characters can be presented to the subjects of the experiments. The mentioned strategies such as use of emoticons, icons, colouring, speaker dependent placements etc can

be employed so as to note the reaction and feedbacks of the subjects. The previously summed up studies and the researches can be exploited as a starting point for relevant efforts in Turkey before deciding what is optimal for the Turkish target audience and set standards accordingly. Once the profile, needs and preferences of the deaf and hard of hearing audience are identified, the strategies can be tailored, and attention can be dwelled on the standardization and putting of findings in practice in the real market.

CONCLUSION

Audiovisual Translation (AVT) is a specialized branch of translation dealing with the transfer of multimodal and multilingual texts from one language/culture to another language/culture. The audiovisual translation requires an interdisciplinary approach where the field of communication, media, cinema studies and linguistics come into play. Dubbing, voice-over and subtitling are recognized as the primary modes of audiovisual translation (AVT). There are many factors determining the choice of dubbing or subtitling spanning from demographics, distribution channels, cultural preferences, content, deadlines to costs. While countries such as Spain, Italy, Germany, Austria and Switzerland apply dubbing, there is a dominance of subtitling in all programs, except for the ones intended for children, in North and West Europe, Scandinavian countries, Portugal and in the Balkans. The financial aspect plays a key role in the tendency for subtitling. For, dubbing necessitates writers, linguists, voice-actors, post-production editing and sound studios. Considering all the components necessary for dubbing, subtitling comes to the fore as a cost-effective practice. Despite the fact that subtitling is divided into two modes as interlingual and intralingual subtitling, another mode of subtitling, which is intended for audience with hearing loss requires to be specially dwelled upon. The subtitling for the deaf and hard of hearing (SDH) conjoins the interlingual and intralingual subtitling practices and employs particular methods to be able to render the film product comprehensible to the target audience. When subtitling for the deaf and hard of hearing is in question, spatial and temporal constraints predestine for the final product. The SDH aims at ensuring the accessibility of hearing-impaired viewers to the audiovisual product and their inclusion in the society. Speaking of hearing-impaired audience, it should be kept in mind that the subtitler is not facing with a homogenous target group. The target audience is comprised of deaf people who were born deaf, deafened people who grew deaf at a later stage in their lives and people with reduced level of hearing.

Therefore, their needs, expectations and hardships should be handled separately and the process of SDH should be discussed accordingly. In contrast to the common belief, interlingual subtitling does not suffice for the deaf and hard of hearing audience. There are miscellaneous researches, studies and surveys conducted throughout the world for the purpose of identifying the profile of deaf and hard of hearing audience, determining their needs and establishing strategies for SDH. The common point in these studies is the fact that deaf individuals relatively have a lower level of education than hearing viewers, and in parallel with their education levels, they have lower reading speeds and reading comprehension competences. Therefore, the technical details of subtitling such as exposure speed of subtitles, number of lines and characters, styles, font, colour and placement should be customized according to the target audience. An audiovisual product is composed of visual and verbal elements, which concurrently employ auditory and visual capabilities. In the deficiency of audial ability, image and subtitles, most prominently their interaction and synchronisation compensate for the absence of sound. Thus, the subtitling intended for the deaf and hard of hearing involves description of sounds, background music, announcements, inner voice, theme music and soundtrack, speaker identification elements such as speaker-dependent placement, colouring or name tags, hyphens. When these components are inserted in an already spatially and temporally restricted subtitles for an audience proven to be less educated and have lower reading speed, subtitlers should be creative and search for solutions to preserve the joy of the film product for the target audience. Exactly at this point, the conundrum of edited or verbatim subtitles step in. Verbatim subtitles are preferred by the deaf and hard of hearing audience with the argument of full and equal access to the film as hearing viewers and from the pedagogical point of view and credited by the professionals in the market due to financial matters.

In this regard, one of the research questions of this thesis was **on which grounds editing can be more appropriate strategy than verbatim strategy**? Verbatim means extra word load on the shoulders of the deaf and hard of hearing viewers to process within a limited time while exerting effort to watch

the image as well. Considering the reading speeds and reading comprehension capabilities of the target group, verbatim subtitles are far from granting full and equal access to the deaf and hard of hearing viewers as the hearing viewers. Verbatim subtitles will inevitably force the target audience to devote most of their time to reading rather than watching the scenes and perceiving the film as a whole. For this reason, editing and text reduction can be instrumental.

The second research question *was **to what extent can text reduction be justifiable without falling in the abyss of censorship**?* Verbal language holds redundancies which do not always find their way in ordinary subtitles as they can be perceived thru audial channels. Redundancies cover hesitations, repetitions, false starts, greetings, leave-takings, conjunction words, interjections etc. For the SDH, these redundancies become important elements for the identification of characters and comprehension of scenes. The subtitler should decide the role of a specific redundancy and its contribution to the perception of the character and the scene. Likewise, the omission of some words or their replacement with a simplified version should be assessed by their significance and effect to the scene. The Multimodal Transcription devised by Thibault and Baldry may come in useful. Editing might be righteous choice to enable the audience grasp the meaning of the film and enjoy it as a whole. The act of translation and certainly subtitling is all about a decision-making process that requires creativity, world knowledge, linguistic skills and familiarity with the target group.

The third research question was ***how the element of foreignness in a film can be rendered for the deaf and hard of hearing (HoH) viewers*?** Another challenging element for the subtitler is the presence of multilingualism in the film. In view of the filmmaker's decision to render the sense of foreignness, the subtitler should employ strategies for SDH. It is agreed that what is untouched for the hearing target audience should be left untouched for the deaf and hard of hearing audience; however, considering the absence of audial ability, the latter requires to be informed about the presence of foreign elements in writing

as they cannot perceive it thru auditory channels. To this respect, the linguistic representation model established by Sternberg can be put in practice.

In conclusion, this thesis has adopted a descriptive approach to the subject of subtitling for the deaf and hard of hearing on the basis of researches and studies carried out at global level. Thus, the parameters referred, and strategies recommended in this thesis reflect the practices in use in other countries. However, they can lay foundation for future studies in Turkey to create a literature in the topic and compile data. A profile of the deaf and hard of hearing audience in Turkey reflecting their percentage, age range, onset of hearing loss, education level, reading and comprehension skills and their accessibility to the audiovisual products, their TV, cinema, DVD watching habits, internet usages should be established. Their awareness should be raised regarding the SDH. Accordingly, their preferences with respect to subtitle durations, exposure speeds, number of lines and characters, employment of centre-aligned or speaker-dependent placements, colouring, use of emoticons and icons, name tags, insertion of name tags, hyphens, brackets etc, editing or verbatim choices should be identified. The translation and interpreting departments of the universities would adopt relevant training strategies for the translators and subtitlers to equip them with the necessary expertise and ability to come up with creative solutions. The research methods and study subjects thoroughly examined in this thesis can be used as a base for future studies in Turkey.

Suggestions for Further Studies

The primary objective of subtitling for the deaf and hard of hearing (SDH) practice is to help deaf and hard of hearing individuals to grow their social life. Best solutions require the correct identification of problems. In this respect, a comprehensive study on the profile of audienceship would bring in breakthrough information. Experimental studies with deliberately selected subjects so as to reflect the age, onset, education background etc diversity would be performed to measure the reactions of the target viewers to the SDH strategies. The training of specialized subtitlers would also be a constructive research subject.

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