



Hacettepe University Graduate School of Social Sciences
Department of Translation and Interpreting
English Translation and Interpreting

**AN END USER BASED STUDY
ON SUBTITLING FOR THE d/DEAF AND HARD OF HEARING
IN TURKEY**

Selma AKSEKİ

Master's Thesis

Ankara, 2022

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DEDICATION

This one's for me.

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As a language enthusiast I feel lucky to have completed my thesis in Translation Studies. This thesis has taught me more than I expected both academically and personally. Like any worthwhile endeavor, this journey would not have been possible without the support I received from many wonderful people.

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ABSTRACT

AKSEKİ, Selma. *An End User Based Study on Subtitling for the d/Deaf and Hard of Hearing in Turkey*, Master's Thesis, Ankara, 2022.

Reception research in audiovisual translation (AVT), particularly on the intersection between AVT and media accessibility (MA) has been a research avenue to interest for translation scholars in the last couple of decades. However, research in reception studies in countries like Turkey, where MA practices are relatively new in terms of legislative mandates on the subject, are still scarce. This thesis aims to contribute to the field by investigating the reception of subtitles for the d/Deaf and hard of hearing (SDH) by the intended audience, Turkish d/Deaf and hard of hearing (HOH) viewers. The present study places itself in the intersection of Descriptive Translation Studies (DTS) and Reception Studies (RS) within AVT. First, guidelines and current practices of SDH were investigated to reveal the norms with a focus on specific parameters. Second, a questionnaire was designed to elicit the opinions of viewers on these practices. The English template of the *Digital TV for All* (DTV4ALL) questionnaire was adapted to the Turkish context (Romero-Fresco, 2015). The project in which the original questionnaire was used aimed to facilitate provision of access services and provide feedback from viewers that could be relevant to stakeholders in improving the quality of SDH. The Turkish questionnaire, designed with a similar objective in mind, consisted of questions regarding demographic and personal data, viewing habits and preferences, and opinions on particular SDH parameters. Data was collected from 237 participants through online and paper questionnaires. Findings were compared with previous similar studies and discussed. In conclusion, as regards the specific SDH parameters investigated, current practices seem to accomplish their skopos. The provision of more subtitled programmes on free-to-air linear broadcast with a wider variety of types of programmes, and offering of accessible versions with premieres of programmes are areas that, according to the end users, could be improved on.

Keywords

audiovisual translation, subtitling for the d/Deaf and hard of hearing (SDH), reception study, d/Deaf and hard of hearing viewers, media accessibility

ÖZET

AKSEKİ, Selma. *Türkiye’de Ayrıntılı Altyazı Üzerine Son Kullanıcı Odaklı Bir Çalışma*, Yüksek Lisans Tezi, Ankara, 2022.

Görsel-işitsel çeviri (GİÇ) alanında ve özellikle de GİÇ ile medya erişilebilirliğinin (ME) kesiştiği alanda alımlama çalışmalarına ilgi son yıllarda artmıştır. Ancak ME uygulamalarının yasal zorunluluklar bağlamında nispeten yeni olduğu Türkiye gibi ülkelerde henüz bu alanda çok az çalışma bulunmaktadır. Buradan hareketle bu tez, ayrıntılı altyazı çevirisi uygulamalarının hedef izleyici kitlesi tarafından nasıl alımlandığını araştırarak alana katkıda bulunmayı amaçlamaktadır. Bu bağlamda odak noktası Türkiye’deki Sağır ve işitme engelli izleyicilerdir. Bu çalışma kendini Betimleyici Çeviri Çalışmaları (BÇÇ) ile GİÇ içinde yer alan Alımlama Çalışmalarının (AÇ) kesişimine konumlandırmaktadır. Çalışmada öncelikle spesifik bazı ayrıntılı altyazı parametrelerine odaklanılarak mevcut ayrıntılı altyazı talimatnameleri ve uygulamaları incelenmiş, normlar ortaya konmuştur. Sonrasında izleyicilerin mevcut ayrıntılı altyazı uygulamaları ile ilgili görüşlerini alabilmek için bir anket tasarlanmıştır. Bunun için *Digital TV for All* [Herkes için Dijital Televizyon] (DTV4ALL) adlı projeye ait anket çalışmasının İngilizce şablonu Türkiye bağlamına uyarlanmıştır (Romero-Fresco, 2015). Anket örneğinden faydalanılan bu projenin amacı medya erişilebilirlik uygulamalarının artmasına katkıda bulunmak ve paydaşlara ayrıntılı altyazı çevirisinin kalitesini artırmada yardımcı olabilecek dönüt sağlamaktır. Anketin Türkçe adaptasyonu da benzer amaçlarla hazırlanmıştır. Anket soruları demografik ve kişisel bilgiler, televizyon izleme alışkanlıkları ve tercihleri, altyazı çevirisinde diyaloglar dışındaki işitsel öğelerin görünür kılınması gibi alt başlıklardan oluşmaktadır. Anket hem online hem de basılı olarak dağıtılmış ve 237 katılımcıya ulaşılmıştır. Bulgular önceki benzer çalışmalarla karşılaştırılmış ve tartışılmıştır. Sonuç olarak, incelenen spesifik ayrıntılı altyazı parametreleri bağlamında mevcut ayrıntılı altyazı uygulamalarının hedef kitlesi olan Sağır ve işitme engelli izleyicilerin beklentilerini karşıladığı görülmüştür. Bununla birlikte doğrusal televizyon yayınlarında (ücretsiz erişim) daha fazla sayıda ve daha geniş bir program türü yelpazesinde ayrıntılı altyazılı programlar sunulması ve bu

erişilebilir versiyonların programların ilk gösterimleriyle eş zamanlı olarak verilmesi gibi konular izleyiciler tarafından paylaşılan ve geliştirilebilecek alanlar olarak karşımıza çıkmaktadır.

Anahtar Sözcükler

görsel-işitsel çeviri, ayrıntılı altyazı, alımlama çalışması, Sağır ve işitme engelli izleyiciler, medya erişilebilirliği

TABLE OF CONTENTS

DEDICATION.....	i
ACKNOWLEDGEMENTS	ii
ABSTRACT	iii
ÖZET	v
TABLE OF CONTENTS	vii
LIST OF ABBREVIATIONS.....	ix
LIST OF TABLES.....	xi
LIST OF FIGURES	xiii
INTRODUCTION	1
CHAPTER 1: AUDIOVISUAL TRANSLATION AND RECEPTION STUDIES .	15
1.1. AVT AND RECEPTION STUDIES OUTSIDE OF TURKEY.....	16
1.1.1. Reception Research on SDH Outside of AVT	20
1.1.2. Reception Research on SDH in AVT.....	26
1.2. AVT AND RECEPTION STUDIES IN TURKEY	27
1.2.1. Reception Research on Subtitling and SDH	32
CHAPTER 2: MEDIA ACCESSIBILITY AND SDH	36
2.1. DISABILITIES, INCLUSION AND UNIVERSAL DESIGN.....	37
2.2. THE DEAF AND HARD OF HEARING	39
2.2.1. The Deaf and Hard of Hearing in Turkey	42
2.2.2. Turkish Sign Language.....	44
2.3. MORE USERS OF SDH	44
2.4. LEGISLATION ON AUDIOVISUAL ACCESSIBILITY IN TURKEY	45
2.5. MODALITIES OF MEDIA ACCESSIBILITY	47
2.6. MEDIA ACCESSIBILITY IN TURKEY.....	48
2.6.1. Current SDH Practices	50
2.7. SDH AND ITS PARAMETERS.....	51
2.7.1. Linguistic Considerations	53
2.7.1.1. Text Editing	54

2.7.1.2. Non-Standard Language.....	55
2.7.2. Technical Considerations.....	56
2.7.2.1. Subtitle Layout	56
2.7.2.2. Position of subtitle on screen	57
2.7.3. Specific Requirements.....	57
2.7.3.1. Speaker Identification.....	57
2.7.3.2. Paralinguistic Information	59
CHAPTER 3: THEORETICAL AND METHODOLOGICAL FRAMEWORK.....	63
3.1. AUDIENCE AND RECEPTION IN AVT.....	63
3.2. DTS AND NORMS IN AVT.....	70
3.3. THE TURKISH QUESTIONNAIRE.....	75
3.3.1. Preparation and Pilot Tests	77
3.3.2. Data Collection	79
CHAPTER 4: FINDINGS AND DISCUSSION	80
4.1. DEMOGRAPHIC AND PERSONAL DATA.....	80
4.2. VIEWING HABITS AND PREFERENCES	96
4.3. RENDITION OF NON-SPEECH ACOUSTIC INFORMATION	111
CONCLUSION.....	119
BIBLIOGRAPHY	126
AUDIOVISUAL WORKS	141
APPENDIX 1. ETHICAL APPROVAL	142
APPENDIX 2. ORIGINALITY REPORT.....	143
APPENDIX 3. PERMISSION LETTER FOR DTV4ALL.....	145
APPENDIX 4. ENGLISH TEMPLATE OF DTV4ALL QUESTIONNAIRE.....	147
APPENDIX 5. THE TURKISH QUESTIONNAIRE.....	154

LIST OF ABBREVIATIONS

AD	:	Audio Description
ARS	:	Audience Reception Studies (also referred as RS shortly)
AS	:	Accessibility Studies
AV	:	Audiovisual
AVT	:	Audiovisual Translation
BBC	:	British Broadcasting Corporation
CC	:	Closed Caption
CRPD	:	Convention on the Rights of Persons with Disabilities
DHL	:	Disabling Hearing Loss
DTS	:	Descriptive Translation Studies
DTV4ALL	:	Digital TV for All Project
ESIST	:	European Association for Studies in Screen Translation
HOH	:	Hard of Hearing
İED	:	İşitme Engelliler ve Aileleri Derneği [Association of the Deaf and their Families]
İEF	:	İşitme Engelliler Federasyonu [Federation of Hearing Impaired]
IFHH	:	International Federation of Hard of Hearing
L1	:	First language (first acquired language)
L2	:	Second language
MA	:	Media Accessibility
MEB	:	Milli Eğitim Bakanlığı [Ministry of National Education]
NCAM	:	National Center for Accessible Media
NGO	:	Non-Governmental Organization
Ofcom	:	Office of Communications, UK

RTÜK	:	Radyo ve Televizyon Üst Kurulu [Radio and Television Supreme Council]
SDH	:	Subtitling for the Deaf and Hard of Hearing
SEBEDER	:	Sesli Betimleme Derneği [Audio Description Association]
SL	:	Source Language
SLI	:	Sign Language Interpreting
SLS	:	Same Language Subtitling
ST	:	Source Text
TDK	:	Türk Dil Kurumu [Turkish Language Institution]
TİD	:	Türk İşaret Dili [Turkish Sign Language]
TL	:	Target Language
TS	:	Translation Studies
TT	:	Target Text
TÜİK	:	Türkiye İstatistik Kurumu [Turkish Statistical Institute]
UD	:	Universal Design
UDHR	:	Universal Declaration of Human Rights
WFD	:	World Federation of the Deaf
WHO	:	World Health Organization
WPM	:	Words per Minute
YÖK	:	Yükseköğretim Kurulu [Council of Higher Education]

LIST OF TABLES

Table 1. <i>Participants by Gender</i>	82
Table 2. <i>Participants by Age</i>	83
Table 3. <i>Participants by Type of Education</i>	84
Table 4. <i>Participants by Type of School</i>	85
Table 5. <i>Participants by Occupation</i>	86
Table 6. <i>Participants by Level of Hearing Loss</i>	87
Table 7. <i>Participants by Onset of Hearing Loss</i>	88
Table 8. <i>Participants by Hearing Aid</i>	89
Table 9. <i>Self-Identification</i>	91
Table 10. <i>Everyday Communication</i>	92
Table 11. <i>Difficulties Reading Turkish</i>	93
Table 12. <i>Hours of Daily Reading</i>	93
Table 13. <i>Difficulties Reading Subtitles</i>	94
Table 14. <i>Eyesight</i>	95
Table 15. <i>Affiliation to Associations for the Deaf and HOH</i>	96
Table 16. <i>Electronic Equipment at Home</i>	97
Table 17. <i>Television Media</i>	98
Table 18. <i>Hours of Daily TV Watching</i>	99
Table 19. <i>Hours a Day Watching Subtitled Programmes</i>	100
Table 20. <i>Accompaniers</i>	101
Table 21. <i>Types of Programmes Watched on TV</i>	102
Table 22. <i>Choosing Programmes on TV</i>	103
Table 23. <i>Reasons for Watching Subtitles</i>	104
Table 24. <i>In the Absence of Subtitles</i>	105
Table 25. <i>Source of Information about Subtitles/SDH</i>	106
Table 26. <i>Awareness of Current SDH Practices</i>	107
Table 27. <i>Opinion on the Quantity of Current SDH Practices</i>	107
Table 28. <i>Media Used to Access Subtitles/SDH</i>	109
Table 29. <i>Signing vs. Subtitling</i>	110
Table 30. <i>Judgement Criteria for the Quality of Subtitles</i>	111

Table 31. <i>Speaker Identification</i>	112
Table 32. <i>Subtitle Position</i>	113
Table 33. <i>Description of Sounds</i>.....	114
Table 34. <i>Description of Background Music</i>	115
Table 35. <i>Description of Lyrics</i>	116
Table 36. <i>Distribution of Themes in Comments</i>.....	117

LIST OF FIGURES

Figure 1. <i>Sound Effect Labeling in Spain</i>	55
Figure 2. <i>Color-coding in Spain</i>.....	58
Figure 3. <i>Speaker and Sound Labeling</i>.....	62
Figure 4. <i>Audiovisual Translation Map</i>	64
Figure 5. <i>Holmes' Basic Map of Translation Studies</i>.....	71
Figure 6. <i>Online Questionnaire Participants by Location</i>	81

INTRODUCTION

The following chapter provides a general overview of the thesis. Beginning with a section entitled 'General Remarks' dwelling on AVT and accessibility, the initial section is followed by the motivation of the study. The research questions and their significance for the field, the strengths and limitations, the objective of the study, and methodology are outlined in the following section. The section concludes with an outline of the thesis.

General Remarks

It could be stated that the year 2020 was colored with the never-ending yet prolific debate in the English-speaking world: the subtitling vs. dubbing debate. This was sparked by the words of Bong Joon Ho, the director of the movie *Parasite* which won the 2020 Academy Award, commonly known as the Oscar, for Best Motion Picture of the Year presented by the Academy of Motion Picture Arts and Sciences (AMPAS). *Parasite* was the first non-English language film in the ninety-two years history of the Academy Awards. Bong Joon Ho's acceptance speech, interpreted by film maker/translator Sharon Choi, embodied the debate sparking statement: "Once you overcome the 1-inch-tall barrier of subtitles, you will be introduced to so many more amazing films." (Joon-ho/Choi, 2020, February 10, as cited in Garcia, 2020, February 12, para. 2). And the debate circled around dubbing vs. subtitles which are just two of the translation modes among many others.

If you don't know the language of a film, you need a solution to overcome this barrier which can be any of the translation modes like dubbing, subtitling, voice-over and others. But these solutions are not options when facing another type of barrier: the inability to perceive the sound or the images of an audiovisual product. In that case you would need other ways to overcome the barrier with other modes of translation such as audio description (AD) for the blind and partially sighted, subtitling for the d/Deaf and hard of hearing (SDH) and sign language interpreting (SLI) for people who cannot access sound information. These modes of

translation can be both intralingual and interlingual. Although these modes of Audiovisual Translation (AVT) are designed primarily to serve specific target groups, they do not serve them exclusively. A wider range of users use such products for a variety of reasons which will be elaborated on in the second chapter.

The term *access services* are used mainly for these modes of translation and they are viewed as being sections of Media Accessibility (MA). However, from one perspective the lines between the access provided by AVT proper (access to content in another language) and media accessibility may be blurred. From one perspective embraced in AVT *any translation is an access service* (Díaz-Cintas, 2005). However, this viewpoint is more of a philosophical standing to embrace the concept of translation within AV productions and MA practices such as SDH and AD from the more pragmatic perspective are realistically access services. MA services have their roots in assistive technologies, and its integration into Translation Studies (TS) is relatively recent (late 1990s) where it found its place under the umbrella of AVT (Linde & Kay, 1999/2014; Neves, 2005). Recent publications are signaling an evolution in the MA field and its possible future as an independent new field, namely Accessibility Studies (AS), as it is continuously expanding to encompass both *translation-based* and *nontranslation-based* modalities for the audiovisual medium which extends much further than AD, SDH and SLI (Greco & Jankowska, 2020). In this sense, MA is any access form for any type of need, arising due to any linguistic, sensory, cognitive and intellectual barrier, on behalf of the end user of an audiovisual product.

Providing a service that fulfills needs and expectations requires to be in touch with the target consumer at various stages of design, production, and for collecting feedback afterwards. Thus, audience reception research in AVT is gaining more and more interest in line with the advance of MA and by association technology. Technology creates and facilitates the dissemination of audiovisual products through more mediums/devices making content more 'accessible' (not to be confused with accessibility) in terms of not having to go somewhere (e.g.,

the movie theater) or not having to follow a timetable (e.g., linear broadcast on a traditional TV set). But it may fall short in fulfilling accessibility features in terms of overcoming linguistic or sensory barriers. This needs to be rectified through studies conducted on reception. Reception studies (RS) aim to gain a better understanding of the recipients of the translated AV products, including their personal backgrounds, their viewing habits, needs and expectations, and also their attitudes towards the products.

In line with these thoughts and acknowledgement of the lack of MA research and particularly reception research in Turkey, the objective of this thesis is to conduct reception research to gain insight into the target audience of SDH, namely the d/Deaf and hard of hearing viewers (HOH). This study intends to add to the rising awareness of media access services by drawing attention to subtitling for the d/Deaf and HOH, and the significance of audience reception studies (ARS) in understanding the needs and expectations of the end users in order to supply more adequate products and solutions. Initially limited to the exploration of audience reception for traditional television (linear broadcast), due to the fact that television is now synonymous with *audiovisual content* that can be reached anywhere and anytime, a change in perspective became necessary to embrace this new ecosystem. The study aims to attract more interest to the field and hopefully more research for providing data to establish standards and guidelines for SDH in Turkey. It is hoped that more researchers will provide more comprehensive research in the field which would contribute both to theory and practice.

Motivation of the Study

In Turkey, every eight person out of ten (83%) watch television every day (Ipsos, 2018, p. 29) and for the majority of the population it is the only source of information and entertainment (Akyel, 2012, p. 36). In this era, where the individual is literally struggling to keep up with the content flow, there exists another reality. The reality that most of these AV contents may not be accessible for people who experience loss of hearing or vision, where one group cannot

access the audio while the other cannot access the visual content. Countries around the world generally have acknowledged the foreign language barrier in audiovisual productions from the beginning, and have chosen ways to address the situation whether by providing dubbing or subtitling in the target language. When it comes to sensorial barriers, solutions appear to be either overlooked or disregarded. This may be due to many factors among which one may be that these types of services seem to be necessary exclusively for a relatively small percentage of the society. Accessibility services mentioned earlier may seem to serve only persons with sensory impairments, however they cater to a wide range of users such as persons with cognitive or intellectual impairments, linguistic minorities, immigrants, refugees, and people who do not belong to any of these groups but make use of these services on occasion (Gernsbacher, 2015; Ofcom, 2006, March 23).

The present study's focus is on the recipients of subtitling for the d/Deaf and HOH (SDH). The main end users of SDH are people who are experiencing hearing loss ranging from mild to profound. Another access service provided for people with hearing loss is sign language interpreting (SLI). These two modes of translation assist users in distinct manners in accessing audio information. As stated in the Convention on the Rights of Persons with Disabilities (CRPD), the necessary steps should be taken to ensure that they have access to information and entertainment. Overcoming the one-inch-tall barrier not only can open the world to amazing films but also can unlock the door to a more independent, fully participatory and enjoyable life.

Turkey, lagging behind in terms of media accessibility, began concentrating on this issue in the recent years with an accelerating momentum. Passing a media accessibility legislation in 2019 (RTÜK, 2019, October 11); raising awareness by naming the year 2020, the Year of Accessibility (Ministry of Family and Social Services, 2020, January 28); increasing the quantity of subtitled content (SDH) and the number of channels/platforms where it is offered. The worldwide Covid-19 pandemic, like any kind of crisis, seem to highlight the need and importance of media access services since individuals had to stay at home for prolonged

durations and turned to their televisions as an important tool for information and also entertainment.

This thesis was highly influenced by the comments of SDH users in Turkey who shared and continue to share their opinions on social media on this topic. Reading their feedback made it clear that there may be a gap between the service provider and the end user. Service provider (could also be called, the maker) refers to a group that consists of several agents: the company/channel/producer who assign the task, and the subtitlers and editors that work together to achieve the expected outcome. The maker-user gap (Greco, 2018; Thompson, 2003) may have resulted in discontent on behalf of the viewer who felt they are not seen, heard or understood. One tweet on Twitter said, “Just when I felt happy to have SDH, the sound effect label saying [the sound of laughter] reminded me I do not know the sound of laughter,” which was a motive to investigate further. There were many other tweets expressing similar discontents. In addition, there were other complaints about the scarce number of accessible programmes, and their late airing times, both in terms of not being provided at a programme’s premiere and also being aired after midnight, and so forth. Moreover, the opinions of hearing people about SDH, or to be more specific, their unawareness about what SDH was and why it was needed, was another catalyst for this topic to be chosen. This way, it became a topic to be discussed on many occasions.

Problem Statement

According to a survey conducted by the Radio and Television Supreme Council [Radyo ve Televizyon Üst Kurulu, RTÜK] (2018), although new media tools entered households with the growing technology, traditional television sets are still the leading media tool with 64% in Turkish homes, followed by a 54% of mobile computers and 40% of smart televisions (p. 98). In the same report, RTÜK (2018) reveals daily television consumption as 3 hours and 34 minutes (p. 25). In the recent years Turkey has been focusing on media accessibility (MA) with the joint efforts of non-governmental organizations (NGOs), academic community, public and private broadcasting channels and networks, media platforms and

RTÜK, the official media regulating council. The *By-Law on the Procedures and Principles Regarding the Improvement of Accessibility to Media Services for the Deaf, Hard of Hearing and Visually Impaired* [Sağırların, İşitme ve Görme Engellilerin Yayın Hizmetlerine Erişiminin İyileştirilmesine İlişkin Usul ve Esaslar Hakkında Yönetmelik] (2019, October 11) was a big step forward for media accessibility services as this document presented a detailed terminology relating to MA services and their end users, and defined the services and how they should be implemented gradually increasing in the following years.

Audiovisual productions offered by public and private channels through terrestrial/satellite broadcast which are free of charge, generally lack accessibility services for persons with hearing or visual impairments. A number of these channels provide accessible content through their websites as video on demand (VOD). Content with SDH on linear broadcast is still scarce and it looks like there's room for growth. When talking about AV products, the list would not be complete without mentioning cinemas, theatres and DVDs/Blu-rays. According to the *Cinema and Theatre Statistics* by the Turkish Statistical Institute [Türkiye İstatistik Kurumu, TÜİK] (2020, June 16), Turkish filmgoers preferred domestic productions in the cinema. Domestic films are usually screened without SDH leaving the d/Deaf and HOH audience out. SDH practices in the form of surtitling in theatres seem to be scarce as well. DVDs with SDH in the DVD market are almost non-existent (Abacı, 2018). In the second chapter current practices of SDH will be discussed in more detail.

So, the situation is that free accessible productions on traditional television are scarce. When the questionnaire for this study was prepared in 2020, on traditional TV only one channel provided closed option SDH for TV series. Most of the viewers, hearing or not, seemed to be unaware of this access service. As of November 2021, on traditional TV, two channels, one public (TRT1) and one private (FOX TV) are offering SDH, albeit a small percentage of their broadcast. According to the RTÜK by-law (2019, October 11) it might be estimated to be approximately 5% of their monthly broadcast. Accessible content can be reached mostly through the internet and paid platforms which raise the cost for the end

user. The crux of the issue is: Are the end users content with what they see or is there room for improvement? The feedback from the end user would be valuable in providing better services. Turkey does not have national standards and guidelines for SDH yet. However, SEBEDER's practices and guidelines are seen as standard for SDH (Okuyuz, 2019b). Sesli Betimleme Derneği [Audio Description Society] (SEBEDER) is one of the biggest suppliers of access services such as SDH, AD, and SLI. It provides these services for a number of channels and platforms which will also be elaborated on in the second chapter.

Significance of the Study

Audiovisual translation (AVT) seems to have been a fruitful field since the invention of cinema. The rising attention on AVT and research in the field could be attributed to a long list of reasons (Díaz-Cintas, 2004b; Díaz-Cintas & Anderman, 2009; Gambier, 2016; Díaz-Cintas & Nikolić, 2018; Okuyuz, 2019c): the entrance of television into homes (1950s), followed by the increasing number of channels and television networks (national and international); the widespread dissemination and use of audiovisual material in changing formats (video cassettes, CDs, DVDs/Blu-rays, MP4s, and so on); new digital technologies which not only transformed the production, and the consumption of AV material through new media (e.g., streaming platforms) but also introduced new modes of AVT (e.g., AD, surtitling, live subtitling). The changes in media and technology combined with the rising demand and availability of AV products contributed to the "visibility and status of AVT" in academic circles (Díaz-Cintas & Nikolić, 2018, p. 3). Although AVT is a relatively new field with two decades of intensive research and a broad literature outside of Turkey, research in AVT and particularly MA is scarce, and even scarcer in reception studies in Turkey. Reception studies on SDH are a handful (see Gökçe, 2018; Gürkan, 2019; an unpublished study reported by Gökçe (2018); and another unpublished study reported in Okuyuz and Kaya, 2020). Reception research provides valuable information about target groups of a specific service. Although collaborations of NGO's, deaf associations, academic circles, governmental organs, media platforms, television channels are leading the change, and are voicing the needs

and expectations of the d/Deaf and HOH community, data gathered from the end users themselves especially from samples representative of the community would be beneficial in guiding the stakeholders of MA services.

This thesis, with the participation of 237 d/Deaf and HOH respondents, a larger population compared to a similar reception research focusing on both profiling the Turkish d/Deaf and HOH viewers and the reception of specific SDH strategies (Gürkan, 2019), set out with a similar objective in mind. The present study aims to make a contribution to the existing literature in the Turkish context by profiling the end users, and reflecting their opinions on current SDH practices along with their expectations from future practices. Since needs and expectations vary greatly across nations (as will be explained in section 1.1), collecting firsthand data seems to be necessary. Foreign guidelines may be beneficial as a starting point but quality service requires feedback from its own user. It is hoped that the data provided will be useful for major stakeholders for SDH, namely, television channels (or any AV product provider in the broader sense), regulatory authorities, subtitle providers (i.e., agencies/subtitlers), and d/Deaf and HOH associations, for the provision of higher quality SDH and products tailored specifically for the Turkish viewer.

Strength of the Study

The present study builds its theoretical and methodological frameworks on a variety of sources borrowing from Descriptive Translation Studies (DTS) and Reception Studies (RS) within Audiovisual Translation (AVT). The questionnaire used in the study is an adaption of the English template of the DTV4ALL project to the Turkish context. It was designed in line with the AV and MA landscape in Turkey. Data was collected from Turkish d/Deaf and HOH viewers concerning demographic characteristics, television watching habits and preferences, general views on subtitling, and preferences regarding specific subtitling strategies in SDH. are presented and discussed. A relatively wider population (compared to a similar study conducted with 37 participants) consisting of 237 respondents; a relatively diverse profile, in terms of participants from 39 different cities; and

representation of a heterogenous group of end users, in terms of including participants experiencing hearing loss from mild to profound, may be named as the strengths of the study. The research yielded practical findings about expectations and preferences of d/Deaf and HOH viewers which would contribute both to the field of AVT and current SDH practices. It is expected to be useful for all the relevant stakeholders in paving the way both for more subtitled programmes and an increased awareness of end users' needs and expectations.

Limitation of the Study

The present study, like any other study, possesses a number of limitations that need to be pointed out. First of all, it is not exempt from the usual biases that any survey carries where data is based on self-reported use, that is, recalling behavior, use, and so forth. Then, case specific limitations follow. For this study, the participants were required to be over 18 since working with minors calls for added permissions from their parents. The size of the sample, 237 participants, may not be representative of the d/Deaf and HOH population in Turkey which is estimated to be over 4 million (İşitme Engelliler Federasyonu, 2016). Thus, conclusions may not be generalized from a scientific view. However, it could supply some insight about the current AV landscape concerning SDH, and demonstrate the need for further research for more and representative data. The data collection process including both paper versions and online versions of the questionnaire presents another conflict. In 2019, Turkey's internet penetration rate was 72% (Speed Medya, 2019). This means that 72 persons out of 100 have internet access but these 72 persons are not distributed evenly across the country. 38 of these 72 persons are in the Marmara region constituting the highest proportion in the country. Therefore, advocating for free service that does not require internet ownership but conducting an online survey to reach a wider audience may seem paradoxical. The reason behind this paradoxical situation was simply the fact that although several d/Deaf and HOH associations from different cities were contacted through emails and their social media accounts to ask for collaboration, only one replied and was willing to collaborate. The distribution of the paper version of the questionnaire was confined to Istanbul

since the collaborating NGO, İşitme Engelliler ve Aileleri Derneği [Association of the Deaf and their Families] (İED), was based in Istanbul. The biggest limitation than would be again that the participants were the ones who were members or followers of İED on social media, and the ones who had internet access. On the other hand, even the presence of these limitations serves as data. For example, getting no feedback from the d/Deaf and HOH organizations may show the enclosed nature of the population. Although d/Deaf and HOH individuals form a community, this does not necessarily mean that they are integrated into the broader society. Particularly Deaf people who culturally identify with the Deaf community and use sign language as their primary communication language are an enclosed group within themselves in Turkey as well as across the world (Ersözlü & Türkuğur, 2021, p. 165). From a self-critical point, reaching out to these associations using written communication (which may be their second language as stated above) instead of using Turkish sign language may have caused a barrier. This barrier also may have extended either to exclude some d/Deaf and HOH viewers (causing them not to fill in the questionnaire) or causing difficulty in answering the questions (maybe resulting in leaving out some of the questions).

Objective of the Study

The main focus of this thesis is subtitling for the d/Deaf and HOH (SDH) which is a type of access service provided for anyone who is experiencing some form of hearing loss, ranging from mild to profound, due to a variety of reasons (e.g., congenital, age related, noise-induced hearing loss, etc.). Accessibility studies, particularly Media Accessibility (MA) in the AVT field has been gaining more and more interest in the last 15 years. Díaz-Cintas (2005) drew attention to the accessibility turn in AVT and reacquainted the reader that the other modes of AVT (dubbing, subtitling, voice-over) already shared the idea of accessibility with SDH and AD, only differing in their target audience which brought the concept of audience into the spotlight. Reception Studies (RS), particularly relating to the end user of SDH, have been scarce in Turkey. The Turkish d/Deaf and HOH population are advocating for the provision of SDH on traditional television (linear

broadcast) for many years. This thesis, taking an empirical approach borrowing from Reception Studies (RS), attempted to uncover the norms of current Turkish SDH practices, and to find out if current SDH practices on Turkish television (television content) were fulfilling their purpose in the eyes of the beholders, and if there was room for improvement.

Research Questions

In accordance with the objectives above, the research questions of this study are as follows:

1. What are the profiles of Turkish SDH users?
2. To what extent are they aware of current of SDH practices and how much of their SDH consumption do these practices constitute?
3. What do they think about current SDH practices?
4. What are their preferences in subtitling in terms of specific SDH parameters?
5. In which applications are there room for improvement?

Methodology

This study is based on the findings of a questionnaire survey used to collect opinions from the target group consisting of persons with hearing impairments. The study was conducted in cooperation with İşitme Engelliler ve Aileleri Derneği (İED), a non-governmental organization situated in Istanbul working with the d/Deaf and HOH community. The questionnaire was generated in Turkish by adapting the English template of the *Digital TV for All* (DTV4ALL) project's subtitling questionnaire to the Turkish context. DTV4ALL project was funded between 2010 and 2013 by the European Commission as a cross-national study carried out through Europe in seven countries, including, Denmark, France, Germany, Italy, Poland, Spain and the UK, with the aim of enabling widespread use of access services. The subtitling questionnaire of this project was

implemented to explore the opinions of SDH users by focusing on the reception of current practices in Turkey. Necessary permissions were acquired both from the project manager of the subtitling part of DTV4ALL, Pablo Romero-Fresco (see Appendix 3), and from the Ethics Commission of Hacettepe University (see Appendix 1). While printed questionnaires were used during the pilot test, for the research the questionnaire was distributed both online via SurveyMonkey and in printed form by İED to reach more members of the community, especially for gathering data from outside of the city of Istanbul. Accordingly, the results were analyzed and presented separately. 199 online questionnaires were filled in during January 24, 2020 and mid-June 2020. Data collection via the printed version was ended in March due to the Covid-19 pandemic as it was conducted face to face, resulting in 38 participants filling in the questionnaire. The questionnaire started with an information section explaining the aim of the study, a consent form stressing the prerequisite of being over 18, and included information on how to reach the researchers. The questionnaire consisted of 35 close-ended and 2 open-ended questions, in total 37 questions. Questions were divided into three categories, namely, demographic and personal data (1-16), viewing habits and preferences (17-31), and opinions on the rendition of non-speech acoustic information (32-36). Nr. 37 was a space for comments and suggestions. Data was gathered anonymously. Findings were displayed through figures and tables, and possible reasons behind the findings and implications were discussed. The motivation of using a questionnaire was to give the freedom to answer the questions anytime and anywhere without the influence of the researcher's presence, and to avoid any inconvenience to the participants.

Outline of the Study

The present study is divided into four chapters. The detailed introduction includes general remarks, motivation of the study, problem statement, significance, strength and limitation of the study, methodology, and an outline. This is followed by the chapters given below:

Chapter 1 is dedicated to the literature review relating to AVT, particularly subtitling and SDH with the focus on reception research conducted. Research from various countries and on various parameters of SDH are included, dating back to reception research on SDH from the field it has originated, i.e., Deaf Studies. Reception research outside of Turkey provide the nature of subtitling and SDH, the necessary terminology, and forms the foundation of the research of this thesis. AVT literature and reception research in Turkey focusing on subtitling and SDH is elaborated on to show where the present study aims to make a contribution.

Chapter 2 is dedicated to media accessibility (MA) and SDH. This chapter begins with concepts such as paradigm shifts in MA, disability, inclusion and universal design, followed by information about the target group, the d/Deaf and HOH. A brief review of the modalities of MA, legislation enacted to promote the provision of access services in Turkey, and current MA practices are presented. The chapter ends with parameters that form SDH. The parameters are divided into three categories, namely, linguistic considerations, technical considerations, and specific requirements of SDH such as speaker identification, rendition of sound effects, background music, and lyrics.

Chapter 3 expands on the theoretical and methodological frameworks of this study. It starts with the concept of audience, the place of reception studies (RS) within AVT, and the three Rs of reception, namely, response, reaction, and repercussion. The reception studies (RS) framework is built borrowing from Linde and Kay (1999/2014), and Di Giovanni and Gambier (2018). The definition and scope of norms presented by Toury (1995/2000), Hermans (1996) and Chesterman (1997) are investigated, and how these norms relate to actual practices in the scope of the study are also deliberated on. The Turkish Questionnaire title presents phases of this research in detail, from acquiring permissions to adapting the questionnaire, from collaboration with İED to data gathering.

Chapter 4 displays the findings of the questionnaire with figures and tables. Findings are compared with related previous data (if any), and possible reasons and implications are discussed. Findings of the online version and the paper version are presented and discussed separately.

Lastly, the conclusion section will present an overview of the main findings and how they relate to the research questions. Potential future research ideas will be suggested.

CHAPTER 1: AUDIOVISUAL TRANSLATION AND RECEPTION STUDIES

Audiovisual translation (AVT) earned its rightful place in Translation Studies (TS) in the 1990s after a long journey of being neglected (Díaz-Cintas, 2004b). Till then, the status of audiovisual texts was debated and questioned in terms of whether the outcome was a translation or an adaptation. Other obstacles were the dysfunctionality of translation concepts and theories when applied to AVT, the difficulties faced analyzing polymorphic audiovisual programmes which caused an added complication of using extra tools (television sets, video players/DVD players, videotapes/DVDs, dubbed/subtitled copies of films, film scripts, dialogue lists, etc.), and the restricted access to these materials (Díaz-Cintas, 2004b). Today having resolved the most debated issues, having built its own concepts and theories, and having overcome the technical difficulties thanks to the technological developments, AVT is one of the major parts of the translation ecosystem and academic research, embracing various types of translation with an ever-growing literature, nurtured by multidisciplinary works.

Reception studies in AVT is driven by the motivation to understand how the end user (the viewer/the audience) responds and reacts to a translated audiovisual product, and how these manifest as repercussions (Gambier, 2018). For now, it should suffice to point out that the present study places itself in the repercussion category of reception studies (RS) which investigates attitudes/approaches towards the audiovisual product, that also reveals needs and expectations of the end user (the RS framework will be expanded on in the third chapter). Since this thesis concentrates on d/Deaf and HOH viewers who are the primary audience of subtitling for the d/Deaf and hard of hearing (SDH), the next section will present a review of the related AVT literature with a special focus on reception research on subtitling and SDH both outside of and within Turkey.

Since the building stones of AVT are *audiovisual texts*, commonly known as *audiovisual productions*, or *audiovisual products*, a definition would be useful

here. Audiovisual texts are texts composed of words (verbal elements), moving images and sounds transferred through both visual and acoustic channels (hence, the audiovisual medium) to convey a message (Delabastita, 1989). Thus, from now on the mention of text will refer to audiovisual text, and if not, will be redefined when needed.

1.1. AVT AND RECEPTION STUDIES OUTSIDE OF TURKEY

The history of AVT dates back to the invention of cinema. In the silent film era, films had *intertitles* which were displayed at certain intervals during the screening of a film and contained written information. Intertitles seemed to fulfill two functions; presenting dialogue, and acting as an explanatory aid (van Buren Powell, 1919, p.208). Nagels (2012) pointed out that initially terms like *leaders*, *titles*, *captions*, *headings* were used, but *sub(-)titles* was the most common, and that the word *intertitle* came into use when the need to distinguish between the newly practice of *subtitling speech* in sound films arose. In an article published in the New York Times, they were called *English explanatory titles*. It was explained that the titles' aim was to help the viewer understand the synopsis easier since the film was a German musical named *Zwei Herzen im Dreivierteltakt* ("Frankenstein cast chosen", 1931, August 30).

Early cinema was fruitful in terms of employing different types of translation practices. During the screenings of silent films originally there were *film lecturers* present, also called *film explainers* by O'Sullivan and Cornu (2019), who brought "narrative continuity that editing was not yet able to bring; they supplied context, explaining the sources and specific qualities of the film; and they translated the intertitles of imported films" (Lacasse, 2012, p. 487). Sound films, also known as *talkies*, entered the scene in late 1920s and the language of the majority of the productions were English due to the hegemony of the American film market (Danan, 1991). Thus, new translation practices had to be introduced, namely, multiple-language version films (*versioning*), dubbing, and subtitling. Multiple-language version films were basically *reshoots* of a film with local actors for a specific language-speaking target audience. Versioning was different from

dubbing and subtitling since it was a pre-production translation while the others were post-production translations (Pedersen, 2010, p. 6). *Dubbing* is replacing dialogues in the source language with their translations in the target language, and *subtitling* is translating speech and displaying it on the screen. Dubbing and subtitling became the main modalities of AVT while multiple-language versions of the same film disappeared due to being “uneconomical, inefficient and artistically poor” (Danan, 1991, p. 607).

Subtitling practices began “at the cinema in 1909 and on television in 1938” (Ivarsson & Carroll, 1998, as cited in Perego & Pacinotti, 2020, p. 42). Before proceeding it is important to make a distinction in the terminology. As mentioned in the first paragraph of this section, the first sub(-)titles were not translations but were called intertitles later so that they were not confused with actual translated subtitles. So, from now on the terms subtitles or subtitling will be referring to interlingual translation, a switch between languages. The first significant article about subtitles was written by Dollerup (1974) in which he investigated translation errors in subtitles made for television in Denmark, by giving the reader a brief view of the subtitling practice, i.e., the basics of subtitling and the challenges the “tekster” (p.199) encountered. Tifford (1982, as cited in Díaz-Cintas, 2004) then coined the term *constrained translation* in his research about subtitling and touched on “the constraints imposed on the translator by the medium itself” (p. 55). Mayoral et al. (1988) embraced this term and extended it to encompass five categories by adding advertisement, comic, song, and dubbing to subtitles. These categories represented translation practices where the conventional term *text* did not refer to the whole message but rather some part of the message to be transferred. These messages had components such as images (static or dynamic) and music. This definition is important as it lays the foundation of AVT. Shortly after, Delabastita (1989) drawing on film semiotics set out to identify the characteristics of *film and TV translation* which was different than other types of translation due to the “multi-channel and multi-code” nature of the film (p. 196). The scholar attempted to provide a provisional model for a theory of film

translation by creating a scheme of potential translational relationships between a source film and a target film. The scheme included (p. 199):

- a) the channels through which a film communicates with the spectator (acoustic and visual channels),
- b) the codes (i.e., types of signs, namely, the verbal and the non-verbal)
- c) the operations possible in the process of translating (repetitio, adiectio, detractio, substitution, and transmutatio) which encompassed possibilities more than dubbing and subtitling.

As the audiovisual world expanded so did the research. Luyken (1990) portrayed the changing and ever-growing audiovisual landscape in Europe due to the commercialization and internationalization of television, and also the wider use of videocassette recorder (VCR) which then caused a rising demand for audiovisual productions. He gave a detailed account of the three *language conversion* methods (*lip-synchronised revoicing*, generally known as dubbing; subtitling; voice-over), the stages of process and costs of each method. Gottlieb (1994) in his article on subtitling described subtitles as *dynamic texts*, as they presented themselves in real-time, which makes dubbed texts and for that matter voice-over texts (despite the few seconds lag time) dynamic texts as well. The scholar introduced the terms *diagonal subtitling*, the rendition of SL as TL from speech to written text (interlingual subtitling), and *vertical subtitling*, the rendition of speech to written text in the same language (intralingual subtitling). Referring to Jakobson (2012), he then called subtitling a type of *intrasemiotic translation* since it “stays within the code of verbal language” (Gottlieb, 1994, p.105), and a type of *overt translation* borrowing from House (1977). Subtitles are overt since they have to coexist with the source text (ST) they belong, and therefore are visible and open to criticism by the viewer. Díaz-Cintas and Remael (2007) later retitled subtitling as *vulnerable translation* to emphasize the added tension originating from being coexistent with the source language speech to the already present space and time constraints. In this context, sign language interpreting (SLI) may also be named as a type of vulnerable translation or any other translation that coexists with its source text. Karamitroglou (1998) contrary to previous

descriptive studies chose to focus on a prescriptive approach and proposed a comprehensive set of subtitling guidelines for Europe with emphasis on legibility and readability. Europe at that time had already widespread satellite broadcasting transcending national borders through the continent, and digital TV technology. Another proposal on subtitling guidelines, the *Code of Good Subtitling Practice*, came from Carroll and Ivarsson (1998), which has been adopted by the European Association for Studies in Screen Translation (ESIST, www.esist.org), and is still a reference guide for the subtitling industry.

Linde and Kay (1999/2014), in *The Semiotics of Subtitling*, were the first ones to present a comprehensive source about subtitling for the d/Deaf and HOH viewers which till then was neglected in the AVT field due to fact that it was intralingual, thus not *translation proper* and just *rewording* (Jakobson, 1959/2012, p. 127), and also due to the false assumption that “interlingual subtitles serve[d] all viewers adequately” (Linde & Kay, 1999/2014, p.1, emphasis added). This notion of interlingual subtitling as a *one-fits-all solution* seem to come from the linguistic/cultural framework of translation studies while intralingual subtitling emerged from a more *assist-in-communication* need. Therefore, SDH was placed in the field of assistive technologies. SDH was defined as intralingual in the beginning which may be due to two simple facts: Primarily, SDH practices emerged in Anglophone countries where foreign language productions were rare, and the origins of these practices lie in TV where the presence of a foreign production was even more rare for those specific countries (the UK and the USA). Today, all types of access services cover interlingual translation.

The soundtrack of an audiovisual product not only transmits speech but also non-speech sounds like music or sound effects, yet interlingual subtitling only provides a written text of the translation of dialogues. However, both types of translation share common denominators like; they both operate within the audiovisual medium, they both encompass renditions of spoken dialogues into written texts, and they both are confined by spatial and temporal constraints. Persons with hearing impairments were able to appreciate early cinema productions with the

assistance of subtitles, but the talkies seem to have created a problem for the community as they could not access *the sounds* of the films. After the rise of talkies, and later television, subtitles were provided for secondary audiences of a production, that is, the audience who does not speak the source language. As English was dominating the film industry, it appears to be natural that most translation practices were implemented in non-Anglophone countries. The choice of translation type (dubbing, voice-over, subtitling) for a country depended then, and probably still depends, on various factors: language policy, ideology, illiteracy rate, finance, genre of the AV product, and the medium (cinema, television, etc.), and tradition (Pedersen, 2011). Subtitling countries, despite not fulfilling the precise needs of the hearing impaired community, seem to have served at least an option. Before going further, it is vital to talk about differences in terminology that may be encountered. The term subtitling was used for interlingual transfer up to this point. However, in the UK, where interlingual subtitling is not widespread, it is used for intralingual transfer for the hearing impaired with added information rendering all audio information, while in the USA, *closed captioning (CC)* or just *captioning* is the equivalent of SDH, and subtitles stand for interlingual transfer (Neves, 2005).

1.1.1. Reception Research on SDH Outside of AVT

Reception research on SDH goes back to the 1970s in the USA. Early works came from Deaf Studies and focused on the benefits of captions for d/Deaf and hard of hearing viewers. Since the reception study in this thesis includes only adults, this review will be excluding literature concerning children. Fischer's (1971) research that concentrated on the benefits of captioned educational films for deaf students demonstrated almost all the basic benefits and shortcomings (area of improvement to put more explicitly) of captions. The results of this study showed:

- a) captions improved comprehension of an AV product both for deaf and hearing students,

- b) deaf students heavily relied on captions for understanding since it was not always possible to lipread,
- c) vocabulary and language in captions might be difficult for deaf students,
- d) captions were not displayed long enough on screen,
- e) captions were not always clearly visible depending on the background image.

Boyd and Vader (1972) pointed out that “if appropriately written with due regard to the linguistic level and reading rate of the viewers” (p. 36), captions significantly aided acquisition of information. Norwood’s (1976) research that compared effectiveness of captions versus SLI revealed that deaf people received more information from the captioned version of a programme than they did from the version with SLI. Blatt and Sulzer (1981) gathered preliminary data from mostly deaf 1745 television viewers through a mail survey about their habits and preferences. The national survey was backed up by the WGBH Caption Center to learn more about the audience of a captioned rebroadcast of a daily news program named *Captioned ABC News* and improve future captions. The results showed that the viewers asked for more captioned content for a variety of types of programmes, particularly news programmes whether pre-recorded or live. Another large-scale survey was implemented by the National Captioning Institute, including 2232 hearing impaired television viewers, whose majority was satisfied with caption quality and asked for more captions including commercials (Fitzgerald & Jensema, 1981). Meanwhile in the UK, Baker, Lambourne and Rowston (1984) published the first research-based monograph on SDH in Europe, *Handbook for Television Subtitles*, which was the outcome of their research on the road to provide SDH on UK TV (as cited in Romero-Fresco, 2018, p. 204).

In the 1990s, reception studies began to concentrate on the parameters and how to optimize them. As Jensema, McCann and Ramsey (1996) stated in their article, till then a captioning guideline was non-existent and problems were tackled as they came. Moreover, since previous studies had revealed that “the average

graduate from an educational program for the deaf and hard of hearing students read at about a third-grade level” (p. 284), the ongoing *overediting* (in other words, oversimplification) had started to bother deaf viewers, and pushed the oversimplified captions closer to near verbatim. This study also found out that the overall mean speed of captioned US television was 141 wpm (words per minute) as the range of speed varied between 74 and 231 wpm. Later another study by Jensema (1998), including 578 deaf, HOH and hearing participants, revealed that 145 wpm was the most comfortable speed for the viewers which was indeed very close to the average speed used for captioned programmes as mentioned above.

This type of research was followed by research on the specific parameters of SDH. King, Lasasso and Short (1994) focused on color-coding for speaker identification and placement of captions. The conclusion was that color-coding aided comprehension whereas changing caption placement did not affect comprehension significantly. However, the researchers took this result with a grain of salt. They pointed out that color-coding was not a feasible option for color-blind viewers, and that complex use of color-coding may cause problems for viewers, which had happened then in Australia where the Australian Caption Centre had to reduce the complexity of their color-coding based on consumer feedback.

The research by Harkins et al. (1996) was a detailed and comprehensive project conducted with 189 deaf and HOH consumers with the aim of understanding viewers' preferences and expectations about the presentation of non-speech information. The study included non-speech information elements such as background music, sound effects, singing, multiple speakers on screen, narrators, and so forth. Results showed that most participants desired more non-speech information with explicit description and identification for any situation that was not clear or needed further interpretation by the viewer. Results also confirmed the fact that US viewers do not prefer color-coding. The outcomes of this study provided recommended guidelines for US television.

The National Center for Accessible Media (NCAM) (1998) explored captioning features like caption size, font, spacing, color, window style, character edging, and presentation method. The study contained both a written questionnaire and viewing of captioned material with 26 participants. It yielded high consensus results pointing out that viewers preferred “captions in mixed case, a sans serif font, and white captions on a black background” (NCAM, 1998, p. 1-2), and that they would like to have control of some of the features.

Reception research in Europe in those years was relatively less when compared to the USA. The research by Kyle (1993), included 275 interviews and an extended survey of 2500 viewers for the British Broadcasting Corporation (BBC). The objective was to reveal how the quality of teletext subtitles were perceived, and what type of programmes were preferred by the viewers. The study, like its counterparts in the USA, showed that the audience desired more subtitled programmes, and verbatim subtitles, as they were used as an aid for lip-reading. And indicated that subtitle speed was a concern for the British viewer. However, the most important outcome of this research was that it highlighted the fact that “the deaf” was *composed of a number of subgroups* “typically untypical” (Kyle, 1993, p. 6), each having different needs and preferences.

As mentioned before, these reception studies approached SDH from the perspective of deaf education and as an assistive technology tool. The work of Linde and Kay (1999/2014) carried SDH over to the same plane with interlingual subtitling, making it a part of the Translation Studies (TS) realm. Their work was a comprehensive handbook of SDH, including SDH parameters, reading characteristics of end users, previous reception studies conducted in Europe, and the results of one of the first eye-tracking research on SDH in the European context. It also provided a framework for Reception Studies in AVT or, as they have called it, *studies of the effectiveness of subtitles* (p. 35). The eye-tracking experiment, with 10 deaf and 10 hearing people, investigated various features, namely, subtitle rate, shot changes, extent of editing, and the visibility of speakers. The results revealed that there is a correlation between reading speed

and subtitle rates. So, the faster the subtitle the faster the reading speed, until it is impossible to catch which causes disruption, whereas excessively slow subtitles cause re-reading of the text. Reading speed was also affected by the visibility of the speaker (particularly for deaf participants who used facial cues more than hearing participants) and shot changes.

Eye-tracking technology seems to be a valuable tool to analyze how a written text is processed visually, how attention is distributed between text and image on screen, where the eye lingers, that is understanding what the viewer actually sees when *watching*. Jensema et al. (2000a) recorded and analyzed eye movements of six participants with and without captions. They discovered that the viewing activity turned into a reading activity as the viewer tended to read the captions first, repeating a pattern of starting from the middle of the screen, going to the beginning of the caption, finishing reading, then glance at the image. In a subsequent study, Jensema et al. (2000b), conducted with 23 deaf participants, found out that viewers spent 84% of the total viewing time on captions, 14% on images and 2% off screen which was in accordance with the findings of the former study.

A reception research investigating the benefits of captions for the elderly hearing aid users came from Callahan (2007) which concluded that captions were an effective assistive device for word recognition in the elderly, in cases where the use of a hearing aid did not provide any improvement. Therefore, the scholar labeled the hearing device as a “low-cost and high-quality assistive tool” (p.78) that could improve the life quality of the elderly who are experiencing varying degrees of hearing loss.

An interesting study by Lee, Fels and Udo (2007) experimented with the use of static and dynamic emotive captions (graphical representations of the emotive information that is normally represented with non-dialogue sound) where HOH participants found them beneficial while deaf participants did not, emphasizing

once more that the needs and preferences of the two subgroups may be different from each other.

Research on subtitling speed, conducted by the Office of Communications (Ofcom), the official governmental broadcasting regulator in the UK, showed that subtitle users found UK subtitles to be of high quality, yet they were sensitive about editing (Ofcom, 2005, January 6). The research also concluded that subtitling speed should not surmount 180 wpm, and the text should not have more than 3 lines. In addition, the findings of the study helped to build a hierarchy for subtitling needs where the foundation was more subtitled programmes and providing subtitles when promised, then upwards came timing, consistent presentation, speaker identification, good use of English/correct spelling with future goals like unedited content and digital options at the top. Another research conducted for Ofcom revealed that subtitling was the most used access service, amongst subtitling, signing, and audio description, by around 7.6 million television viewers with only one fifth (around 1.4 million) having a hearing impairment (Ofcom, 2006). Findings also displayed that subtitling was preferred over signing by the target group, as it was easier to follow and less distracting, particularly for films and drama.

Reception research on the benefits of SDH seems to be dispersed across various fields like deaf education, reading acquisition, adult literacy, and second-language learning, thus the curious reader is referred to Gernsbacher (2015) who consolidated and listed a good amount of empirical research from different disciplines. Reception research on SDH from the assistive technology perspective have laid the foundations and shaped the practice. Most of the studies were conducted in the USA either focusing on the effectiveness as an educational tool or on optimizing specific parameters like reading speed, speaker identification and so on for television viewers. The mention of different needs and expectations of “subgroups within the ‘deaf’” by Kyle (1993) seems to be the first emphasis on the heterogenous structure of the primary audience of SDH.

1.1.2. Reception Research on SDH in AVT

SDH appears to have become an academic interest in Translation Studies and in Europe with the doctoral dissertation by Neves (2005) who addressed SDH within the context of AVT emphasizing its role as a means to provide equal access to audiovisual texts. It was pointed out that the target audience of SDH was not a homogenous group but rather a very broad and diverse one. The three subgroups named were the Deaf, the deaf, and the hard of hearing, presenting a challenge to provide a one-for-all solution. The approach taken was based on inclusion of differences rather than the disability perspective. (For more detail about the three subgroups and the inclusion approach see Chapter 2.) The author gave a descriptive analysis of SDH in Europe and analyzed viewers' preferences on SDH in the Portuguese context. Her research resulted in presenting a proposal of a set of guidelines that later became the official national norms of Portugal.

Franco and Araújo (2003) carried out research on closed subtitles, provided on open television by the Brazilian television network, Rede Globo. Their work highlighted two issues; the importance of condensation and editing for deaf viewers, and the discrepancy between preferences and expectations of deaf viewers, non-deaf viewers and the subtitles provided. In addition, the researchers recommended to include deaf professionals in the process of subtitling, like the Portuguese channel RTP, which was done by non-deaf translators. Fernandes (2003) conducted a survey with 16 deaf and HOH participants to elicit their viewing habits and subtitling needs. Results were combined with previous studies to present a recommended guideline for SDH in South Africa.

In Poland, Szarkowska et al. (2011) investigated the debate over verbatim, standard and edited subtitles, and through eye-tracking found out that the optimal solution was standard subtitles which gave deaf and HOH viewers equal time for reading and watching, although the target group demanded verbatim subtitles. Szarkowska et al. (2013) also tested out various strategies to display multilingualism in SDH. Morettini (2012) examined preferences and expectations

of the Italian viewers. Arnáiz-Uzquiza (2012) presented a classification and analysis of SDH parameters, and shared the results relating to the Spanish context of the European DTV4ALL project, that set out to explore the quality of SDH. Muller (2015) shared the aforementioned project's outcome on French SDH. The findings of the DTV4ALL project can be found in the book *The Reception of Subtitles for the Deaf and Hard of Hearing* (Romero-Fresco, 2015). Iriarte (2017) looked into the verbal and visual load in audiovisual materials. The scholar concluded that the subtitler should try to balance the verbal load of subtitles with the images presented for better reception, and that longer subtitles with longer exposure time on screen was most beneficial for deaf sign language users. Romero-Fresco (2009, 2010) focused on the reception of *live subtitling* in the UK, also known as *respeaking*, whereas Eugeni (2008) conducted research in Italy.

Attitudes towards surtitles in the theatre were investigated by Mateo (2007) and by Romero-Fresco and Fryer (2016, as cited in Romero-Fresco, 2018, p. 214) where they focused on the reception of open SDH on LED screens and closed SDH on tablets. With the advance of technology, bringing virtual reality and 360° content to the table, Agulló and Matamala (2019), and Oncins et al. (2020) have been investigating reception of subtitling and SDH in immersive environments. The abundance of video on demand through digital platforms and web-based content seems to move research into this direction. However, research on conventional television broadcasting is likely to endure, as it is still an inseparable part of daily life, as is television in all its forms across all mediums.

1.2. AVT AND RECEPTION STUDIES IN TURKEY

Although the history of AVT is embedded in the history of cinema, this thesis will not elaborate on details of cinema history in Turkey but rather give the milestones that mark the development of audiovisual translation practices long before they became an interest field in AVT. Cinema entered Turkey during the Ottoman Empire era. The first public display of cinema (moving pictures) happened in

Istanbul in 1896, just one year after the premiere in Paris in 1895 (Stamboul, 1896, December 12, as cited in Saydam, 2020, p. 403). The first movies were silent and did not have any written content in the visuals. In the following two years the first practices of audiovisual translation entered the scene. While some movies, aka canlı resim [animated film], were presented with Turkish *explanatory titles*, others were screened in the company of a *narrator* for a better understanding (Tilgen, 2009/1956). Early productions were produced by the French, British, German and Italian and were mostly documental. Despite not being the first Turkish production, the 1914 documentary *Ayastefanos'taki Rus Abidesi'nin Yıkılışı* [Demolition of the Monument at San Stefano] is marked symbolically as the beginning of Turkish cinema. After the emergence of movies with storylines, *intertitles* were added to inform the viewer. Scognamillo mentioned that people were hired to imitate sounds of a movie during the screening, providing *sound effecting*, that is, translating image to sound, and that foreign intertitles were translated into Turkish, sometimes coexisting with the source intertitles (2014, as cited in Okyayuz, 2017b, p.119).

The actual establishment of cinema in Turkey roughly corresponded to the proclamation of The Republic of Turkey (1923) and its early years. The 1920-1950 period was characterized mostly by *film adaptations* of foreign/domestic theatre plays, novels, and foreign movies. The new republic in search for building a new identity, a common language, and a modern state turned to the West and welcomed translations of both literary and AV products (Okyayuz, 2017b). While the first talkie (sound movie) was *The Jazz Singer* (1927) in the USA with synchronized soundtrack, lip-synchronous speech and singing, its Turkish counterpart was a co-production of Egypt, Greece and Turkey named *İstanbul Sokakları'nda* [In the Streets of Istanbul, (own translation)], a 1931 drama musical. Gökmen (1989) stated that *subtitling* practices started with the advent of talkies, and they continued till the 1950s when there were sufficient *dubbing* studios to keep up with the inflow of foreign films, mostly American from Hollywood.

After the 1950s dubbing became the mainstream type of AVT. It could be argued that there were two main reasons. First, the low rates of literacy which only reached 32.51% of the population in the 1950s (TÜİK, 2012, December) and second, in accordance with Westernization policies audiovisual products needed not only to be translated into Turkish but also domesticated (Venuti, 1995) to be accepted by the Turkish audience as part of their own culture (Berk, 1999). The Westernizing translation policies in the early republican era were shaped by the state-sponsored Translation Bureau which was founded in 1940.

In the 1950s, Turkish cinema began producing not only more domestic productions but also original/non-translated/non-adapted productions (Saydam, 2020). From 1960s to 1980s Turkish cinema persisted in producing adaptations. Okyayuz (2017b) gave a detailed account of variations of adaptations seen in this period. The 1970s opened a new era for AVT as television started to enter homes in Turkey. The first channel was the state owned TRT launched on January 31, 1968. Television broadcast immediately gained interest since it offered a selection of both local and foreign television series, films, documentaries, news, entertainment shows, and educational materials.

Cankaya (1987) indicated that except the first year of TRT broadcast, foreign productions, German, French and with a rising trend of American productions, constituted more and more of the airtime, exceeding more than half of the airtime. Borrowing from Erguvan (2017) from here on *foreign productions/programmes* will also be named *translated productions/programmes* and used interchangeably. Until 1974 the longest airtime of foreign productions belonged to feature films, full-length narrative films having runtimes roughly more than 60 mins (definition varies according to different film institutes), whereas from 1974 and on it shifted to television series (Cankaya, 1987). As Okyayuz (2017b) stated, the period 1968-1985 was characterized by dubbed foreign productions.

Like the USA and the UK, reception studies in AVT also began outside the field of TS in Turkey. Öngören reported a survey conducted in 9 cities among

television viewers to reveal TV ratings and the most watched programmes (1975, as cited in Erguvan, 2017, p. 207). The results showed that Turkish viewers preferred translated/dubbed TV series. Several other surveys conducted during 1968-1985 replicated the same results, i.e., most watched and most liked programmes were translated TV series (Erguvan, 2017). Between 1980 and 1990, Turkey witnessed the emergence of new TV channels, color TV, and the video cassette market which caused the cinema sector and film theaters to struggle (Gül, 2009). The 1990s gave rise to locally-produced television series alongside translated ones whereas the new millennium brought along a new form of translation, *remakes* of foreign originals, aka *transnational remakes* (Erguvan & Işıklar Koçak, 2020). The place of adaptations and remakes in AVT seems to be a highly debated subject and publications are scarce even outside of Turkey (see Cattrysse, 1992; Venuti, 2007; Milton, 2009; Evans, 2014; Yau, 2016; Perdikaki, 2017). In the Turkish context adaptations and remakes found their home in AVT, as they were and are an integral part of the audiovisual landscape (Okyayuz, 2017b; Okyayuz, 2019c; Okyayuz & Kaya, 2017).

After 1980s subtitling practice proliferated. Many reasons may be listed to explain this: the launch of several private television channels in the 90s; the launch of satellite and cable TV platforms in the 2000s; the widespread presence of DVDs, the arrival of digital platforms thanks to higher speed and stable internet connection particularly after the 2010s; the dominance shift to foreign films in cinema due to both the decrease of domestic productions and the reign of television in the 1980s. The increasing flow of foreign content may have forced content providers to subtitle rather than dub due to the cost and feasibility. Higher literacy rates and/or familiarity to subtitling tradition may also have played a role.

Another type of AVT generally neglected to be mentioned in the dubbing vs. subtitling dichotomy is *voice-over*. Voice-over translation is generally used in documentaries and themed channels in Turkey, strangely enough literature on voice-over in the Turkish context is almost non-existent (for information on voice-

over see Franco et al., 2010) as it is with surtitling (for more information on surtitling see Mateo, 2007).

The literature of AVT in Turkey is relatively young, as is AVT itself. However, a scan of the national database of theses would demonstrate the growing interest in the field which is reflected in the number of postgraduate theses, specifically from 2017 and on (see <https://tez.yok.gov.tr/UlusalTezMerkezi/>). A similar increase seems to be visible also in the number of published articles in the last five years. Research trends suggest that subtitled may be a hot topic for researchers including subtitled training, subtitled strategies, humor in subtitled, rendition of culture-specific items, cultural transfer, synchronicity, and with fewer publications on adaptations (Keskin, 2011; Akseki, 2019; Dindar, 2020), and remakes (Okyayuz, 2017a; Erguvan, 2020; Erguvan & Işıklar Koçak, 2020; Sancaktaroğlu Bozkurt & Okyayuz, 2021). A closer look will show that most of these studies have a descriptive and/or comparative nature.

The literature on media accessibility and particularly SDH has been growing accordingly. Abacı (2018) gave a descriptive analysis of 3 foreign movies, respectively including interlingual SDH (English to Turkish), intralingual SDH (English to English), and interlingual subtitled (English to Turkish), in terms of SDH parameters and translation strategies in her thesis. The researcher pointed out that since Turkey had no standards or guidelines yet, the analysis was based on the existing foreign literature. Dalbudak (2018) presented a comparative analysis of intralingual SDH (Turkish) and interlingual subtitled (English) of a Turkish historical drama, and in another article the researcher focused on intralingual SDH training (Dalbudak, 2019). Sancaktaroğlu Bozkurt and Okyayuz (2020b) shared the results of a project completed by the Audio Description Association (SEBEDER) concerning guidelines on plain subtitled in SDH practices provided for d/Deaf and hard of hearing children. Güven (2020) investigated accessibility levels of Turkish news for persons with sensory impairments.

The growing interest in audiovisual research appears to be promising. However, when compared with the current audiovisual landscape which surrounds the end user with an infinite content flow through various mediums, more research seems to be necessary.

1.2.1. Reception Research on Subtitling and SDH

Since this thesis places itself under reception studies, its focus is on reception research in subtitling and particularly SDH. Given that reception studies on subtitling have been conducted mostly from the educational viewpoint, Turkey seems to be no exception. The benefits of captions (same language subtitles) in foreign language learning were tested in terms of listening comprehension, vocabulary acquisition, overall comprehension of an audiovisual material by several researchers (Çilek, 2004; Özgen, 2008; Felek Başaran, 2011; Karataş, 2013; Amanlikov, 2015; Ekinci, 2017; Çağlar, 2020; Kaykaç, 2020).

Let's have a look at some audience reception studies from the audiovisual translational perspective, i.e., interlingual subtitles. Sayman (2011) investigated the perceived quality of subtitled and dubbed versions of an American sitcom *Will and Grace*, with 30 participants who were presented first the AV materials, then a questionnaire including questions about the screenings and about their general views on the translation quality. The participants expressed that they preferred subtitles as they wanted to hear the original soundtrack, as they found the dubbing quality to be poor. They stated that they kept cross-checking the subtitles with the source dialogue because they once more found the subtitles to be of poor quality. The researcher then conducted interviews with a translation team who worked in the TV network that broadcasted the TV series, to unveil the reasons and/or process that caused the outcome to be deemed of poor quality. The reasons turned out to be multifaceted and needed to be improved through joint efforts of the agents involved in the process.

Another audience reception study relating to this field seems to be an unpublished survey on end users of coaccessible versions of AV products,

containing media accessibility services such as SDH and SL concurrently, which revealed the benefits of using more than one accessibility service in a product (Okyayuz et al., 2017, as cited in Okyayuz & Kaya, 2020, p. 994). Native users of Turkish sign language (TİD) expressed that coaccessibility helped enrich their vocabulary both in written Turkish and TİD, and improved their reading skills, leading to a better reading experience. Also, they added that this most importantly facilitated their daily life and increased their success in written exams. The group whose primary access tool was SDH, whether Deaf or HOH, indicated that coaccessibility improved their vocabulary both in written and spoken Turkish and TİD, while HOH individuals realized that TİD may also be a beneficial tool for communication.

Gökçe (2018) conducted semi-structured one-to-one interviews with a group of 10 Turkish deaf participants and three sign language interpreters to elicit their opinions on current media accessibility services. Afterwards, deaf participants watched two videos one with SLI (news programme) and one subtitled (documentary) and were asked to answer questions related with the videos. Findings showed that participants were not fully aware of all the accessible programmes and channels. In cases where they were aware, they did not prefer to watch those programmes. Two reasons were provided: One being late airing times on TV, and the other needing to use internet connection to view the accessible channels streaming online. These accessible web channels uploaded content a few days after their premiere on TV (so not concurrently). Still, participants found coaccessible products beneficial. Gökçe (2018) also announced the findings of another unpublished reception study conducted by one of the sign language interpreters (p.119). The study was carried out with 200 deaf participants, and it revealed that young deaf individuals prefer subtitles, and internet accessibility was problematic for the elderly. The main findings of these studies were as follows: Accessible TV content is not sufficient; SLI seems to be either too fast and/or contains signs which are unfamiliar to the Deaf viewer; SDH seems to be problematic in that it features many words the users do not know. The last problem may stem from the lack of linguistic capabilities of the Deaf

community, regarding both oral and written language, and sign language due to the lack of adequate education.

A more comprehensive reception study in the Turkish context on SDH was a doctoral thesis by Gürkan (2019). The researcher worked with 37 deaf and hard of hearing participants from Ankara, Antalya, Denizli, and Konya. The researcher collected information through a survey of 30 questions regarding personal information, TV viewing habits, and opinions on subtitles. Participants were asked to express preferences about subtitled videos shown to them where each was subtitled using different subtitling strategies. Parameters like speaker identification, verbatim vs. edited subtitles, and rendition of sound information were investigated. Lastly, interviews were carried out to gain in-depth insight which confirmed that lack of accessibility services had a great impact not only on their TV viewing habits but also on their daily lives. The outcome of this research combined with existing foreign SDH guidelines was a suggested SDH guideline for Turkish television. In the Findings and Discussion Chapter findings of Gürkan (2019) will be compared to the findings of the present study to see if they are consistent for the Turkish context.

Last but not least, Kuscu-Ozbudak (2021) set out to understand the effect of subtitling practices of the digital platform Netflix and conducted interviews with a focus group consisting of Turkish millennials using Netflix. The study revealed that the participants subscribed for the content, that they find the quality of subtitles high although having some errors, and the continuity of subscriptions would entail the quality to be consistent.

Reception research focusing on the attitudes and expectations of the end users, whether using questionnaires or interviews with focus groups as seen above, may provide valuable information both about the profile of end users and ways to improve the quality of any given translated AV product. Reception research on SDH in Turkey may be a handful yet but the rapid development of media

accessibility services seems to signal that more and diverse reception research may be on the way.

CHAPTER 2: MEDIA ACCESSIBILITY AND SDH

Media Accessibility (MA) may be the buzzword of recent years. However, its emergence seems not to be that new in the realm of AVT. In the beginning of the millennium, back in 2003, Gambier (2003) gave an account of *media accessibility services*, such as *intralingual subtitling* (closed caption), *live or real time subtitling*, *surtitling*, and *audio description*. (For more information about these types of AVT see Chapter 1.) The scholar referred to them as *challenging types* of AVT, and emphasized the importance of accessibility in screen translation. Media accessibility encompassed SDH and AD initially (Orero, 2004), and later extended to include sign language interpreting (SLI) (Matamala & Orero, 2013).

According to Greco (2018) the accessibility field witnessed three shifts in approach: “from *particularist accounts* to a *universalist account of access*, from *maker-centred* to a *user-centered approach*, and from *reactive* to *proactive approaches*” (p. 211), which are not successive but rather coexist in the literature. Greco (2016) argued that MA was always linked to persons with sensory disabilities, and this made it particularist while it has the power to improve the quality of life of all humans. MA gradually came to embrace a universalist account grounding itself on the definition of accessibility, as described by WHO (2011): “Accessibility describes the degree to which an environment, service, or product allows access by as many people as possible, in particular people with disabilities” (p. 301). This definition by WHO places the responsibility on the “manufacturer” to design accessible products for a wider range of end users. Díaz-Cintas (2005) pointed out that “whether the hurdle is a language or a sensorial barrier, the aim of the translation process is exactly the same: to facilitate the access to an otherwise hermetic source of information and entertainment” (p. 4), emphasizing the universalist nature of media accessibility.

The second shift in the field according to Greco (2018) was the attention directed to the users both as a source of knowledge, and as an active collaborator in the design process of accessibility products and services (alongside other stakeholders), rather than relying solely on the makers’ knowledge or

assumptions which was the reason of the present maker-user gap. This shift fueled the increase in the number of reception studies in the MA field, as seen in the previous chapter.

The third shift was moving from reactive approaches to proactive ones. While reactive approaches refer to *ex-post* solutions, proactive approaches are based on principles of universal design, where a product or service is designed for the widest range of users possible. *Ex-post* solutions are *a posteriori* (*post manufacture*) adaptations or add-ons to make a product accessible which may fall short in fulfilling user needs and expectations. Proactive approaches, on the other hand, “entail a purposeful effort to build access features into a product as early as possible (e.g., from its conception to design and release)” (Emiliani, 2009, p. 2-6), making them *ex ante* (in advance) and *in itinere* (along the way). This way, accessibility could serve not only persons with disabilities but rather a wider group of people, like the elderly, migrants, refugees, linguistic minorities, etc., as a means to provide “access to culture, information and communication” (Greco, 2016, p. 22) and in addition, as an aid to “improve literacy, foster education, increase quality of life and encourage social cohesion” (p. 24).

2.1. DISABILITIES, INCLUSION AND UNIVERSAL DESIGN

Although there are several models for framing the concept of disability, the most known and used models seem to be the medical and the social models. The *medical model* views disability as a condition of the body or mind that needs to be treated medically whereas the *social model* considers disability as being created by the physical and social environment which fails to provide barrier-free access for the individual to be able to participate in everyday life activities (Mitra, 2006).

The description of disability by WHO (2020, December 1) in line with the social model is as follows: “Disability refers to the interaction between individuals with a health condition (e.g. cerebral palsy, Down syndrome and depression) and personal and environmental factors (e.g. negative attitudes, inaccessible

transportation and public buildings, and limited social supports)” (para. 1). Since types of impairments are mentioned in the United Nations’ Convention on the Rights of Persons with Disabilities (CRPD), a brief review could be beneficial. According to WHO (as cited in “Disability and Health Overview”, 2020, September 16) a disability is made up of three aspects :

1. **Impairment** in a person’s body structure or function, or mental functioning; examples of impairments include loss of a limb, loss of vision or memory loss.
2. **Activity limitation**, such as difficulty seeing, hearing, walking, or problem solving.
3. **Participation restrictions** in normal daily activities, such as working, engaging in social and recreational activities, and obtaining health care and preventive services. (para. 4)

Generally speaking, impairments may be divided into three broad categories: sensory impairments, physical impairments, and mental and intellectual impairments. Sensory impairments contain visual and hearing impairments. Physical impairments manifest themselves as reduced physical functioning or mobility. Mental or intellectual impairments, being a large group, consist of intellectual or cognitive disorders (e.g., low IQ), mental or psychiatric disorders (e.g., Tourette syndrome), and developmental disorders (e.g., autism spectrum disorders [ASDs], attention deficit hyperactivity disorder [ADHD], central auditory processing disorder [CAPD]). Although at first glance the three main media accessibility services, (AD, SDH, and SLI), seem to assist persons with sensory impairments or persons with limited sensory reception, persons with mental and intellectual impairments seem to be active users as well (Bowe & Kaufman, 2001; Kent et al., 2017).

The term *inclusion* goes hand in hand with accessibility. Inclusion is the notion that people with disabilities should not be discriminated in any way and that the society is responsible for creating environments, products and services which can be utilized by the largest number of people possible. Closely linked to inclusion is the term *universal design* (UD), “the design of products and environments to be usable by all people, to the greatest extent possible, without the need for

adaptation or specialized design” (Mace, 1998, June 19). MA and accessibility in the broadest sense are grounded on these concepts and what they entail for their provision. The present study adopts the social model of disability which requires providing options for end users to eliminate barriers they may encounter. This approach necessitates to investigate needs and expectations of the end users of a product or service, in this case the Turkish d/Deaf and HOH viewers, in order to provide higher quality and tailored media accessibility services.

2.2. THE DEAF AND HARD OF HEARING

The first link in the chain in providing accessibility is to know the target audience of a particular accessibility service. The primary target group of SDH are d/Deaf and hard of hearing (HOH) viewers. As Neves (2005) stated “deafness may be defined in terms of audiological measurements, focusing on the causes and severity of the impairment, but it can also be seen in terms of social integration and language use” (p. 83). The present study follows the footsteps of Neves (2005) in adopting the social model, and in many instances mentioning disability or impairment does not conflict with the social model as the main goal is to comprehend the needs of this particular end user population.

The International Federation of the Hard of Hearing (IFHH), and the World Federation of the Deaf (WFD) released a joint declaration in 1991. The declaration stated that although the term *hearing impaired* acted as an umbrella term, many deaf and hard of hearing persons “reject this definition because it fails to recognize any distinction differentiating these two social categories” and that they would use deaf and hard of hearing as their official designation (IFHH and WFD, 1991). They described *hard of hearing* as persons with hearing loss who use speech as their means of communication, and this includes persons who become deaf after the acquisition of speech. The term hearing impaired is still widely used. Sometimes out of habit, sometimes just because of not knowing what the appropriate or currently accepted term is, as language is dynamic. And because it takes time to adopt the terms recommended by the guidelines. Disability-inclusive language guidelines recommend using *person-first language*

which “emphasizes the person, not the disability, by placing a reference to the person or group before the reference to the disability” (UN, 2019, p. 2). Then, instead of saying hearing impaired, saying *person(s) with hearing impairment* would be inclusive language. The same guidelines point out that the terms *deaf* and *hard of hearing* are inclusive as they are.

Neves (2005) further distinguished the terms *deaf* and *Deaf* (with a capital D). Whereas anybody with severe or profound hearing loss is considered *deaf*, being *Deaf* implies identifying with the Deaf community (p. 84). However, identifying with the Deaf community may not mean that the person is deaf. The Deaf community defines itself as a linguistic minority, rather than being a disabled minority. Their primary means of communication is sign language, thus making a spoken language and its writing system their second language. Just like spoken languages, sign languages differ between countries and even regions. *Hard of hearing* (HOH) persons, generally have mild to moderate hearing loss, which means they have some residual hearing. Thus, they continue identifying with the hearing community. They continue to use speech as their primary means of communication.

The audiological parameters concerning levels of hearing loss vary across countries (Karasu, 2010), and even within Turkey different classifications can be seen in different institutions, journals, and so forth. For the present study the hearing level intervals were borrowed from Kocabiyik (2015): 21-39 dB is considered a mild hearing loss, 40-69 dB moderate, 70-89 dB severe, and 90 dB and over is profound (p. 10). Hard of hearing refer to mild and moderate hearing loss whereas deaf refers to severe and profound hearing loss. However, it seems impossible to give a clear-cut distinction between these groups. As mentioned in the previous paragraph, a person may identify themselves outside these definitions. That is why, in the questionnaire of this study, a question asking Turkish participants how they describe themselves was added to see if there is a correspondence between their level of hearing loss and their self-identification which will be discussed in Chapter 4.

In addition to levels of hearing loss, another important parameter is the age of onset of hearing loss. Three important periods for onset of hearing loss were identified by de Quiros (1980): prelingual, perilingual and postlingual (as cited in National Research Council, 2005, p. 185). When a child is born deaf or hard of hearing, or becomes so until the age of 2, they have *prelingual* hearing loss. That is the time frame for a child to begin acquiring their native spoken language. If the loss occurs between the ages of 2 and 5, it is named *perilingual* hearing loss. The perilingual period is the time frame where acquisition of speech and language proceeds. For both two hearing loss types, speech can be severely disturbed, if the appropriate measures are delayed or not taken. After the age of 5, it is described as *postlingual* as it occurs after the child has acquired speech and language abilities. However, without the support of sensory aids helping them access auditory input, the previously gained speech and language abilities may deteriorate.

Since the use (or lack of use) of a hearing aid or a cochlear implant is another parameter in the equation, it would be timely to touch upon the differences between the two devices. Hearing aids are removable electronic devices that amplify sounds. Since they amplify the sound, the user needs to have residual hearing. Therefore, hearing aids are generally used by people who have mild to moderate hearing loss. Cochlear implants, on the contrary, are placed under the skin surgically. They are generally used in cases where the person has severe or profound hearing loss. "Hearing through a cochlear implant is different from normal hearing and takes time to learn or relearn" as "cochlear implants bypass damaged portions of the ear and directly stimulate the auditory nerve" (National Institute on Deafness and Other Communication Disorders, 2021, March 24, para. 3). Studies suggest that the optimal time for implementation is before the age of 7, with better outcomes around ages 3 and 4, for prelingually deaf children to restore hearing, speech and language abilities (Sharma et al., 2009, Akin et al., 2012).

Another parameter to add here would be self-identification. How individuals identify themselves may be related to the parameters such as level of hearing loss, onset age, use of sensory aid, attending a deaf school, etc. or self-identification may define the use of the aid and the choice of primary language for communication.

2.2.1. The Deaf and Hard of Hearing in Turkey

Although a recent officially published number do not exist, the population of d/Deaf and hard of hearing (HOH) people in Turkey, is estimated to be over 4 million according to the Federation of Hearing Impaired [İşitme Engelliler Federasyonu, İEF] (2016). The figure seems to be in line with the estimations generated by the World Health Organization (WHO, 2018). The prevalence of hearing loss is on the rise globally, and the percentage of disabling hearing loss, although changing across regions around the world, and increasing with age, is 1.7% in children, goes up to 7.6% for adults aged 15+, and becomes one in three in the age group older than 65 (p. 9). Disabling hearing loss (DHL) is defined as hearing loss greater than 40 dB in the better ear for adults (15 years and older), and 30 dB in the better ear for children (0 to 14 years) (p. 2).

As regards the terminology, it seems to differs from the English terms. Until recently hearing impaired was used as an umbrella term in daily life and in the AVT literature, e.g., *işitme engelliler için altyazı* [subtitling for the hearing impaired]. The workshop on the improvement of media accessibility, held by the Turkish Radio and Television Council [Radyo Televizyon Üst Kurulu, RTÜK] with the stakeholders involved, introduced the terminology as *Sağır* [Deaf] and *işitme engelli* [hearing impaired] (RTÜK, 2019, January 15, p. 43). *Ağır işiten* [hard of hearing] seems to be almost never used. The definitions of *Sağır* and *işitme engelli* are the same with the English terms.

Another group to be mentioned here would be CODAs (Child of deaf adult), usually used with the same abbreviation in Turkish, a unique group who learn

and use both spoken language and sign language as their mother tongue (Kemaloğlu, 2016, p. 57), making them both bilingual and bicultural.

Literacy rates of the hearing impaired appears to be an important issue that is addressed in several publications. Despite the lack of recent data, Kemaloğlu (2016) after an analysis of the previous statistics stated that persons with hearing impairments, particularly Deaf persons, have lower literacy rates, even if they receive high school and/or higher education. The outcome of this analysis supports the findings of Mayberry (2007) which shows that early acquisition of sign language as first-language (L1) supports learning of a spoken language (in its written form) as second-language (L2), and vice versa. Kemaloğlu (2016) attributes the low literacy rates to the delayed diagnosis of deafness in children, the delayed use or lack of use of hearing aids, the delayed introduction of language due to the insufficient provision (or lack of provision) of sign language use in schools. Kemaloğlu (2016) pointed out that until recently, Deaf children who were lagging behind in their speech development were sent to schools for the hearing impaired (deaf schools) instead of being integrated into mainstream schools. Education predominantly was carried out through the *hearing and speech (re)habilitation approach*, also known as *oralist approach*, instead of the use of sign language in these schools. The delayed acquisition (or lack of) of sign language as L1 thus affected the learning of L2 in its written form causing low literacy rates among students.

Social exclusion may be listed as another issue that the hearing impaired, particularly d/Deaf persons encounter. A study conducted with 25 deaf adults in Sivas, Turkey revealed that even everyday life activities pose difficulties since TİD is not known and/or used by hearing people. Communication is a challenge and the deaf feel socially excluded. Although their primary information and entertainment means is television, they experience difficulty in following the contents, and have to ask for help (usually their children/CODAs) (Alsancak, 2018).

2.2.2. Turkish Sign Language

The lower literacy rates of the deaf and hard of hearing may stem from various reasons, however the main and most important reason is the lack of a standard Turkish sign language (Aslan & Seymen, 2014). Although article 15 of the Turkish Disability Act No. 5378 (2005, July 7), imposed an obligation onto the Turkish Language Institution [Türk Dil Kurumu, TDK] to create a national and standard sign language, the outcome doesn't seem to fulfill the expectations of the community. Interviews carried out with Turkish Deaf participants revealed that viewers usually do not understand sign language interpreting on TV (Gökçe, 2018). Participants named "lack of familiarity with the signs used by the interpreter" (p. 120) as one of the reasons.

The Ministry of National Education [Milli Eğitim Bakanlığı, MEB] released the Turkish sign language dictionary in 2015, to unify the language. In 2018, Turkey's first Turkish Sign Language and Deaf Studies department was founded within Ankara University by the Council of Higher Education [Yükseköğretim Kurulu, YÖK]. The department offers masters programmes for Turkish Sign Language Interpreting, and doctorate programmes for Turkish Sign Language, as part of the "barrier-free universities, access, and education" mission of YÖK. The number of programmes has been growing since then, as well as the awareness and recognition of TİD.

According to Kemaloğlu and Kemaloğlu (2012), the most significant contribution of deaf schools was preserving TİD and helping its dissemination, although it was not the primary language of education. Since deaf students usually were boarders and they used sign language amongst each other, the prolonged time spent together created the opportunity to recognize and learn sign language (p.72).

2.3. MORE USERS OF SDH

Like any product or service, SDH may have a wider range of end users than initially anticipated. Other users of SDH seem to be people with mental and

intellectual impairments, namely, people with attention deficit hyperactivity disorder (ADHD), central auditory processing disorder (CAPD), autistic spectrum disorders (ASDs), and people with learning disabilities (Bowe & Kaufman, 2001; Kent et al., 2017). Hearing people also seem to use SDH all the time for a variety of reasons. There are numerous empirical studies showing that SDH has benefits for a wide range of audience. There are studies that demonstrate that audiovisual contents with SDH aid a higher level of comprehension for both d/Deaf children and hearing children, improve reading skills for hearing children, help raising literacy levels for hearing adults, and are useful tools for learning a second language for hearing persons (Gernsbacher, 2015). Second language learners would involve linguistic minorities, migrants and refugees in a country who speak other languages, or any speech variety other than the standard variety of the official language/s. Also, there are many other situations where hearing people use SDH. A few examples are: Not disturb others in a silent environment; to be able to keep up with the dialogues in a loud environment; to clarify a dialogue; to understand multiple speakers talking at once; to understand different speech varieties or thick accents, neologisms, jargons or unfamiliar words, and so forth. A study conducted by Ofcom (UK) showed that 7.5 million TV viewers used subtitles, and only 1.5 million had hearing problems. (2006, March 23, p. 2). In conclusion it may be stated that SDH could be for everyone who is able and willing to use it.

2.4. LEGISLATION ON AUDIOVISUAL ACCESSIBILITY IN TURKEY

There are many legislations on accessibility at the global, European, national and local levels. For this thesis, the starting point was the United Nations legislation which is the first document with an international scope relating to persons with disabilities. Access services have been gaining interest in particular since 2006, which is the year of the adoption of the Convention on the Rights of Persons with Disabilities (CRPD, 2006, December 13). Ratifications were opened in 2007. Turkey signed the convention the same year and ratified it in 2009. As of November 2021, 182 countries across the world have ratified the declaration (United Nations, 2021). The convention establishes universal and legally binding

minimum standards for members of the society who have any form of disabilities. It ensures their rights for full participation in life and for their fundamental freedoms. Although the Universal Declaration of Human Rights (UDHR, 1948, December 10) has been around for a long time, the question is what is that CRPD aimed to achieve that UDHR failed to do. The answer seems to be that it underlines the difference between direct and indirect discrimination. Any distinction, exclusion or restriction in the process of reaching, accessing, using or understanding any given environment, product or service due to the disability of a person, in fact is discrimination (p. 4). It is indirect because it cannot be spotted by the majority of the public who are not facing those barriers. From the AVT standpoint, the mention of “accessible multimedia” is important because it promotes the use of “appropriate forms of assistance and support to persons with disabilities to ensure their access to information” (CRPD, 2006, December 13, art. 9). Since then, the European Union issued several directives (e.g., Directive 2010/13/EU, Directive 2019/882/EU), to establish accessibility requirements for products and services, so that they are equally available to persons with disabilities and the elderly. These directives covered a wide range of products and services from computers, ATM’s, TV equipment for digital services to e-books, e-commerce and audiovisual media services. EU directives present desired outcomes but do not intervene in the process of how the countries choose to implement it. Therefore, implementations may vary across countries.

In Turkey awareness on disability and accordingly media accessibility has been raised by the combined efforts of NGOs, academic circles and governmental institutions. The first legislation on media accessibility was published in the *Official Gazette* back in 2014. The additional article no.1 required public and private broadcasting channels to provide subtitles for persons with hearing impairments for films, TV series, and news programmes with an increasing percentage over the next 5 years (RTÜK, 2014, April 3). It was a huge step taken towards media accessibility even though sign language interpreting for the Deaf, and audio description for persons with visual impairments was not mentioned. The recent by-law included all these forms of access services under accessibility

for the Deaf, the hearing impaired, and the partially-sighted. It required the provision of a minimum percentage for all these services (SDH, SLI, and AD), a long due by-law awaited by the communities mentioned above (RTÜK, 2019, October 11). According to the by-law, a media service provider should offer SDH for at least 5% of their monthly broadcast within 2 years (from 2019 till 2021), and at least 10% within 5 (till 2024). Turkey does not have any national standards or guidelines yet, but the future seems promising. In Europe only three countries have national standards Norway, Denmark and Finland, yet many countries around the world have national guidelines. Sesli Betimleme Derneği [Audio Description Society] (SEBEDER) provides most, if not all, of accessibility practices such as AD, SDH and SLI, for channels and networks that offer barrier-free access in Turkey. Thus, SEBEDER's conventions and guidelines are adopted as standard by Turkish viewers (Okuyuz, 2019b). This will be elaborated on in the following section. For more information about media accessibility practices around the world, the reader is referred to the Media Accessibility Platform (MAP, <https://mapaccess.uab.cat/>), an online platform that aims to provide a unified world map of media accessibility landscape around the world. The site provides information about publications, conferences, trainings, and research in the MA field.

2.5. MODALITIES OF MEDIA ACCESSIBILITY

Fostered with the latest developments in technology and widespread consumption of audiovisual materials, MA appears to be a dynamic field, constantly evolving and expanding. Jankowska (2020) set out to present an extended classification of audiovisual media access services. First, these services are divided into 3 categories: access to content, to medium, and to environment. *Access to content* is further divided into content-based access, and technology-based access, where *content-based* access services “consist of creating new content through intralingual, interlingual or intersemiotic translation. They include audio description, extended audio description, audio introduction, audio subtitles, subtitles for the deaf and hard of hearing, enhanced subtitles, sign language interpreting and transcripts” (p. 232-233), and technology-based

access services “provide access by digitally processing existing products. To date, these services include clean audio and slow reproduction” (p. 233).

For the present study, the modalities are limited to SDH, SLI and AD, as these modalities are presently available in Turkey. (For more details about the abovementioned classification, see Jankowska (2020), and Greco and Jankowska (2020) for a wider classification transcending TS, and (Greco, 2019) for more about the social model of accessibility.) Since MA is part of AVT, AD and SDH were already listed under AVT types in Chapter 1. SDH will be discussed in detail in this chapter, while SLI and AD will be touched upon while introducing the MA landscape in Turkey.

2.6. MEDIA ACCESSIBILITY IN TURKEY

The 21st century seems to bring an ever-increasing flow of audiovisual content through an excessive number of media. Till then mass media was linear television broadcast viewed via a television set (be it terrestrial, cable or satellite broadcast, later on the terminology will become blurred). Nowadays, computers, laptops, smart mobile phones and smart televisions with internet connection are all mass media tools. And content is not only linear but also on-demand, to be consumed any time anywhere. As studies have shown, the viewer does not necessarily differentiate between these devices and “viewing on a TV through a cable provider, or Chromecasting from a laptop or phone to the TV seem to be the same use case to users” (Bentley & Lottridge, 2019, p. 9) which reveals the fact that the word *television* now is synonymous with *audiovisual content*. Although the focus of this thesis was television in the traditional sense in the beginning, inevitably it expanded to embrace the new television ecosystem accordingly. Thus, the Turkish AV landscape will cover television broadcast (linear), and content that can be reached through various platforms.

Presently there are three modes of MA practiced in Turkey, namely, AD, SDH, and SLI. These practices may exist alone or in a form called *coaccessibility* [eşerişim], the coexistence of multiple access services provided in a single

product for a wider audience (RTÜK, 2019, January 15, p. 42). Coaccessibility practices are widespread and might even be labelled as the default accessibility mode in Turkey. If a production has AD, it probably has also either SLI or SDH or possibly both. Coaccessibility offers options for target audiences of similar features (e.g., both Deaf and HOH benefit from SDH), and for people with disabilities to be able to access a product with non-disabled partners (Okyayuz & Kaya, 2020). As mentioned in the previous section, most of these access services for channels and platforms are prepared by SEBEDER which is the first and only society in Turkey, founded in 2010 with the objective to make written and visual information accessible. The association does not only provide accessibility services for television but also for film festivals, theatre, and various others.

Coaccessibility practices in Turkey, as mentioned above, consist of AD, SDH and SLI. Audio description (AD) aims to cater for the blind and partially sighted, who cannot access the images of an AV product. It is created by adding a narration of the relevant visuals into the silent spaces of the soundtrack of a product. The information includes the description of actions, scenes, physical appearances of characters, on-screen texts and so forth. Although both intralingual and interlingual AD is provided, intralingual practices appear to be significantly more. Sign language interpreting (SLI) is another mode of MA for d/Deaf and HOH viewers, particularly for Deaf viewers whose primary language is sign language. SLI is provided by a sign language interpreter. The space allocated for the interpreter is generally on the right bottom of the screen, and covers at least one eighth of the screen. A blue or green box is used as background and the upper body (from the waist up) of the interpreter is shown for a better visibility of the movements of the hands and the face. AD and SLI generally seem to be offered together whereas SDH can be found alone (particularly on linear broadcast). The next section will focus on current SDH practices followed by another section focusing on the parameters of SDH.

2.6.1. Current SDH Practices

SDH is a form of subtitling that aims to render the sound information of an AV product for the d/Deaf and HOH audience. Whereas subtitles only render dialogues, SDH provides also written accounts of sounds which cannot be understood from the images. Parameters of SDH will be elaborated in the following section. Private service provider Kanal D (since 2011), and public service provider TRT (since 2012) are broadcasting subtitled content via their online websites. SDH practices are generally accompanied by AD and SLI in the form of coaccessibility. Engelsiz Kanal D (<https://engelsiz.kanald.com.tr/>) has an archive of domestic television series mostly since it started out with the *Engelsiz Dizi* [Barrier-free Series] Project. Engelsiz TRT has an archive of a broader range of programmes from national television series, documentaries, cartoons to news, sports, etc. on its website (<https://engelsiztrt.tv/>). These two channels present their programmes in the form of coaccessibility, providing AD, SLI, and SDH together. These contents can be accessed any time. When the questionnaire was prepared in 2020, FOX TV was the only channel that provided SDH in the form of closed caption which can be turned on/off using the remote of a satellite or platform provider on linear broadcast (since 2018) in addition to its website (<https://www.fox.com.tr>). The channel offers SDH on domestic TV series. As of the last quarter of 2021, TRT1 also has begun offering SDH on television broadcast, generally television series and films.

Subtitled version of a TV series on television broadcast usually air as the re-run of an episode which is one of the main complaints of d/Deaf and HOH viewers as they would like to watch the content with the rest of their hearing family or friends. Since TV series constitute a big part of subtitled programmes, this seems to become a major complaint. There are no live subtitling practices yet, all are pre-recorded.

The paid-for platform Digiturk had already the option of viewing foreign productions either dubbed or with interlingual subtitles on its movie and series channels since mid-2000. In 2013, the platform introduced SDH, AD and SLI for

selected films. Tivibu is also offering SDH on its platform. D-Smart is another network which provides interlingual subtitles.

Online streaming platforms are making the headlines. According to the first quarter data of 2021 by the research company JustWatch, the Turkish digital platform BluTV (43%) is the most watched digital platform of Turkey, followed by the American media-service providers Netflix and Amazon Prime (26%) (“Turkish BluTV leaves”, 2021, April 20). BluTV and puhutv (another Turkish platform) generally dub or interlingually subtitle their content. KabloTV, a cable television broadcast provider (digital broadcast since 2008), should be mentioned here as it is another platform with the same features, however it is only available in 24 cities. Netflix provides for almost all content dubbing, subtitling, and intralingual SDH. This makes it the most d/Deaf and HOH friendly digital platform. YouTube is an American popular online video-sharing platform where an infinite number of audiovisual contents can be found with same language subtitles. *Fansubbing* is a common practice on the internet, but it is mostly interlingual subtitling. Planetdp.org (formerly known as Divxplanet, then altyazi.org) was a fansubbing website (since 2004) that provided SDH both for domestic and foreign films and series. It was closed in 2017. SDH practices in cinemas and theaters are almost non-existent. Cinema films are dubbed or subtitled according to the anticipated audience, that is, animations are dubbed for children, others may be subtitled. As can be seen although there are promising efforts to make audiovisual content accessible for the d/Deaf and HOH, it is far from being ideal both in terms of quantity and ironically, accessibility. SDH content is mostly reached via internet which entails internet ownership. The viewer would also need either a laptop, a tablet, a smart mobile phone or a smart television to access internet and probably a subscription fee for a platform/network which all bring additional costs compared to watching free-to-air broadcast on a TV set.

2.7. SDH AND ITS PARAMETERS

As pointed out before, SDH in Turkish is renamed *ayrıntılı altyazı* [detailed/elaborated subtitles] which explains its nature without identifying a

disability group, and therefore is an inclusive term (RTÜK 2019, January 15, p. 42), as opposed to its former name *işitme engelliler için altyazı* [subtitling for the hearing impaired]. SEBEDER priorly had called it *işitme engelliler için detaylı altyazı* [detailed subtitles for the hearing impaired] in their guideline released in 2017. Same language subtitles (SLS) is another term used interchangeably with SDH/captions/closed captions in the AVT literature. However, SLS may not be SDH in every case, so it should be used with caution. For example, for Kothari (2008) it is an educational tool for fighting mass literacy in India where songs in films or music videos are subtitled in a karaoke fashion. The term *enriched subtitles* has been used lately for a non-discriminating terminology which probably will become the mainstream use instead of SDH (Neves, 2019; Greco & Jankowska, 2020). SDH, just like subtitles, can either be open (burnt permanently) or closed (superimposed, i.e., they can be turned on and off). SDH can be intralingual or interlingual, pre-recorded or live.

Before moving on to the parameters of SDH, first have a closer look at the *audiovisual text*. An audiovisual text uses two channels to reach its audience, i.e., the acoustic channel (sound), and the visual channel (images). An audiovisual text contains 4 types of signs transmitted via these two channels (Delabastita, 1989):

- a. visual presentation – verbal signs
- b. visual presentation – non-verbal signs
- c. acoustic presentation – verbal signs
- d. acoustic presentation – non-verbal signs. (p. 199)

Chiaro (2009) gives a more detailed account of which elements these divisions encompass. *Visually presented verbal signs* include any written text seen on the screen, such as titles, location/date information, letters, text messages, road signs, etc. *Visually presented non-verbal signs* cover all visuals except the ones in the former group, plus gesture, facial expressions, body movement, etc. *Acoustically presented verbal signs* cover dialogues, lyrics of songs, poems, etc. *Acoustically presented non-verbal signs* include music, background noise, sound

effects (e.g., an explosion, ringing of a phone, birds chirping, etc.), plus non-linguistic vocalizations (e.g., laughter, sobbing, scream, whistling, etc.), and body sounds (e.g., breathing, coughing, panting, etc.).

Since d/Deaf and HOH viewers cannot fully perceive acoustic information, they specifically need the rendition of both verbal and non-verbal signs transmitted via the acoustic channel. The classification of SDH parameters will be presented borrowing from Okyayuz (2019a) and Zárte (2021), focusing on particular parameters that were included in the Turkish questionnaire (For Turkish SDH guidelines see SEBEDER 2017, 2019).

Zárte (2021) divides parameters of SDH into three categories: linguistic considerations, technical considerations, and specific requirements. It would be timely to make a note here. SDH standards and conventions vary across countries, and even across language service providers within the same country. The following sections focus on Turkish SDH guidelines and conventions, recommended by SEBEDER, and the practices observed in Turkish media.

2.7.1. Linguistic Considerations

Linguistic considerations encompass (Zárte, 2021):

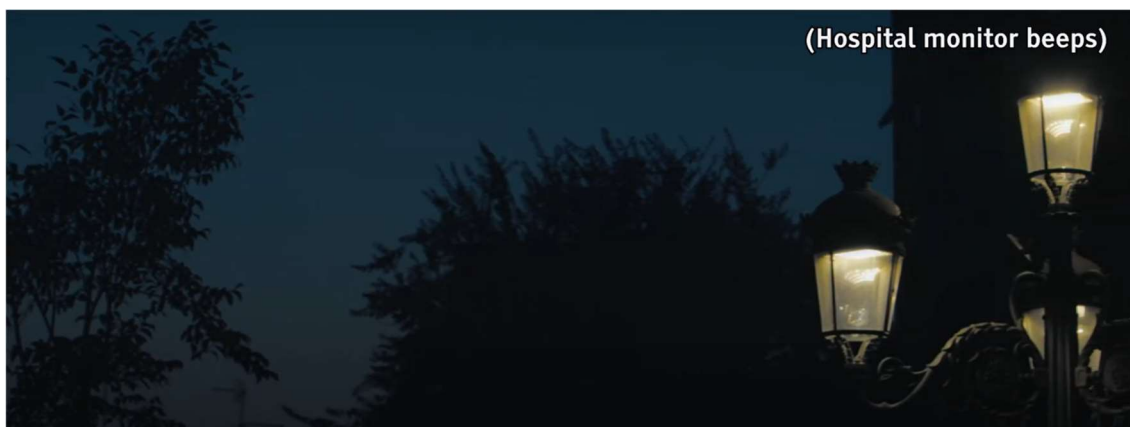
- text editing,
- segmentation and line breaks,
- non-standard language,
- orthotypographical conventions (upper case, italics, single and double quotes, round brackets, suspension dots, dashes and hyphens, symbols).

In this category text editing and non-standard language is of importance for the scope of this thesis. However, it would be beneficial to mention that orthotypographical conventions are related to the presentation of paralinguistic features such as “intonation, pauses, interruptions, accents, emphasis, singing and the like” (Zárte, 2021, p. 47).

2.7.1.1. Text Editing

Text editing is used in subtitle/SDH creation due to several reasons. The rendition of speech in written form takes more time to read than hear, too many subtitles can interfere with the viewing experience, and there are time and space constraints present (Díaz-Cintas & Remael, 2007). Text editing can be in the form of omission and/or paraphrase. Text editing is often the subject of debate in SDH since SDH is mostly synonymous with intralingual translation, although interlingual SDH is as common as well. The findings of the DTV4ALL project confirmed that d/Deaf and HOH viewers in different countries have different preferences. British, French, German and Polish viewers prefer verbatim subtitles, even if subtitles stay for a shorter period on screen, whereas Italian viewers prefer some degree of editing, and easier to read subtitles (Romero-Fresco, 2015). For the Turkish context, in SEBEDER's guidelines and in current practices, slight omissions are prevalent rather than paraphrasing. It should be kept in mind that the overall preference data is just a statistic, and that various subgroups of the d/Deaf and HOH population may need or prefer different strategies. Okyayuz (2019a) points out that a person who has residual hearing, or who is able to hear using a hearing aid, may favor verbatim subtitles. This way, they would be able to match the speech with the subtitles, and even lip-read (where possible) (p. 30). On the other hand, an elderly deaf viewer may choose the easier to read edited subtitles (p. 31). Text editing is closely related to subtitle presentation rates (reading speed), and thus, is unavoidable particularly when there is information load, such as fast speech, to allow for sufficient reading time. On the other hand, the increasing number of video-on-demand (VOD) services, seem to aid the verbatim subtitle demand, as these services allow the viewer to rewatch and catch up with subtitles. For SDH, another factor in editing is the extra space needed for adding extra-linguistic information in subtitles, since this information is generally given together with speech subtitles. Spanish SDH is an "out of the box" example, as it provides the sound effects information separately, in the top right corner as seen in Figure 1.

Figure 1. *Sound Effect Labeling in Spain*



Note. An excerpt from the short film *Blues Times* (ES, 2019, 00:00:30) (Subtitles prepared by Vithas Nisa Foundation)

2.7.1.2. Non-Standard Language

Non-standard language is a speech variety that differs from the standard language (standard variety). Turkey's standard language is a variety based on the Istanbul dialect. This category includes not only regional variations, but also language variations over time, sociolects, and idiolects. These type of variations are generally homogenized and reduced to "a single neutral, aseptic variety" (Chiaro, 2008, p. 12) in audiovisual translation because it is an extremely complex task to convey the connotations of the source language, or of speech into writing. As writing systems encode spoken languages (Perfetti & Sandak, 2000), writing is generally based on the standard variety of a language, and subtitling conventions follow this standard variety as well. In this sense, the use of standard language in subtitles may even be more crucial for d/Deaf viewers, particularly prelingually deaf viewers, as they are not exposed to spoken language, let alone different varieties of speech. The rendition of non-standard language in subtitles, thus, "may require a greater cognitive effort, which may slow down the reading process" (Zárate, 2021, p. 46). Finding the optimal solution needs research.

SEBEDER guidelines, and practices in Turkish SDH follow the rules of standard language prescribed by TDK (<https://www.tdk.gov.tr/>). The presence of a speech variety is indicated at the beginning of a programme as shown below, and signaled through the programme with an asterisk (*) at the beginning of a subtitle. (SEBEDER, 2019, p. 16). An important note to add here is that the choice of how much to convey of any variety is also a context-dependent variable that needs to be evaluated on a case-by-case basis. An example:

*Bu dizide Uğur karakteri İç Anadolu şivesiyle konuşmaktadır.

2.7.2. Technical Considerations

Technical considerations cover the following (Zárate, 2021):

- Synchronization between subtitle and sound/image
- Subtitle presentation rates (subtitle speeds/reading speeds)
- Minimum gap between subtitles
- Shot changes
- Subtitle layout
- Position of subtitle on screen
- Subtitle file formats

2.7.2.1. Subtitle Layout

The variables of presentation of subtitles on screen include font and size, number of lines, and line length. Font and size are related to legibility, in other words, visual clarity. SEBEDER (2017) recommends the use of the Arial font. This font is also recommended by easy-to-read inclusion guidelines by Inclusion Europe (2020). If legibility needs to be improved either shadowing (drop shadow), or inserting a semi-transparent (grey), or a black box behind subtitles can be used (Díaz-Cintas & Remael, 2007). In Turkey, the use of no background, or black box

backgrounds are observed. Although legibility may be important for any viewer, it could be argued that it may be a necessary element for d/Deaf and HOH viewers. Age-related deafness often is accompanied with age-related eyesight problems which may make legibility a prime concern for the elderly. Regarding number of lines, recommendation and practice is max. 2-line subtitles that should not exceed 42 characters per line (spaces included).

2.7.2.2. Position of subtitle on screen

Subtitles are generally positioned at the lower part of the screen (Karamitroglou, 1998; Díaz-Cintas & Remael, 2007). Turkish subtitling conventions follow this practice as well as countries like Poland, Italy, UK, France, and Germany (Romero-Fresco, 2015). Subtitles are centered on screen and center-justified. If subtitles interfere with any written text at the bottom (e.g., opening credits), or any significant action, they are moved to the top of the screen. Extra-linguistic information is displayed together with the dialogues.

2.7.3. Specific Requirements

2.7.3.1. Speaker Identification

Speaker identification is a specific parameter for SDH. When visual information does not aid to identify the speaker, it needs to be clarified. The speaker may be off-screen, their face may be invisible, or multiple speakers may be present. An “out of the box” example would be Denmark, which does not identify speakers, not even in SDH (Gottlieb, 2015). Strategies in speaker identification include:

1. Name tags: Name tags are presented before speech, and they can be either descriptive or nominative. Descriptive, i.e., describing a person who is not known to the audience or whose name is not yet revealed, e.g., woman, old man, etc. Nominative, i.e., the name of the speaker. Turkish SDH guidelines recommend, and practices use name tags for speaker identification. Off-screen speakers,

inner voices, off-screen narrators, and speech heard over devices (e.g., a phone) are labeled accordingly. Speaker identification in a phone call is as such:

(Deniz ses)

2. Speaker-dependent placement (displacement): Another strategy is to position subtitles close to the speaker. Although it is not used in Turkey, Turkish viewers may be familiar with this practice as it can be seen in some shows on the Netflix platform, particularly in American TV productions. These productions probably were subtitled in line with the Captioning Key, SDH guidelines of the Described and Captioned Media Program (DCMP), USA (1994).

3. Color coding: Color-coding is a widespread strategy used in European countries like Poland, Spain, UK, France (a more complicated version), and Germany (which combines color-coding with subtitle displacement) (Romero-Fresco, 2015). Figure 2 shows an example from Spain. For more information about color-coding implementation, subtitle guidelines of the British Broadcasting Corporation can be examined (BBC, 2021).

Figure 2. *Color-coding in Spain*



Note. An excerpt from the short film *Blues Times* (ES, 2019, 00:03:50) (Subtitles prepared by Vithas Nisa Foundation)

2.7.3.2. Paralinguistic Information

Paralinguistic information covers non-verbal acoustic elements in an audiovisual product, and can be categorized in four main groups: non-linguistic vocalizations, body sounds, sound effects, and background music/noise (Chiaro, 2009).

1. Non-linguistic vocalizations: Examples of “vocal expressions that are largely unconstrained by linguistic structure” (Pell et al., 2015, p. 15) are laughter, sobbing, scream, whistling, etc. These elements are not translated in subtitles but need to be added in SDH if it cannot be inferred from the visuals. This group also includes features such as accents, pronunciation, intonation, emphasis, sarcasm, etc. These features also need to be provided in SDH, if they have (generally they have) communicative value. The rendition of these features will not be elaborated on since they are outside the scope of the present study.

2. Body sounds: As the name implies, this subgroup includes body sounds such as breathing, coughing, panting, etc. Again, these elements need to be subtitled if not obvious in the visuals.

3. Music: The music category consists of background music and instrumental music while song lyrics belong with dialogues, i.e., verbal acoustic elements (SEBEDER, 2017, 2019). In some cases, rare cases maybe, a distinction between relevant and irrelevant lyrics can be made. Then, the choice would fall on the subtitler to decide whether to include them or not. Not to forget, in some cases even meaningful lyrics may not be rendered due to space and time constraints. Strategies to convey music information in SDH are as follows:

- Indicating the presence of music by writing “music” or with an “♪” icon.
- Describing the type of music, either mood or genre
- Providing the title of the song
- Providing the lyrics of the song

SEBEDER's guidelines (2019) suggest conveying background music information by writing (Müzik) [Music] in the subtitles. For detailed information, the type of music (emotional, suspenseful, upbeat, etc.) or genre (e.g., rock, classical, jazz, etc.) is added. Below is an example indicating [Emotional music]:

(Duygusal müzik)

Instrumental music is described by naming the instrument if there is only one instrument present. For example, [Violin playing]:

(Keman çalıyor)

When it comes to the rendition of songs, SEBEDER (2017, 2019) suggests providing both the artist and title of the song, followed by the lyrics, and current practices are in line with these guidelines. For example;

("Sena Şener – Sevmemeliyiz" çalıyor)

"Gün alır sessiz, büyür yanımda"

4. Sound Effects: This subgroup encompasses sounds like a bird chirping, an explosion, a telephone ringing, a door closing, etc. If the sound cannot be inferred from visuals (e.g., an off-screen cry for help), and/or if it has an aim (e.g., approaching footsteps), it needs to be rendered in subtitles. Since rendering every sound would cause visual clutter, the translator needs to evaluate the situation (Okyayuz, 2019a, p. 120). Strategies for sound effects include:

- Explaining where the sound comes from

- Describing what the sound is like
- Using words reproducing the sound
- Pictograms/icons

SEBEDER's (2017) SDH guidelines, suggested that sound effects to be given in the form of "describing what the sound is like". Below is an example, [Sound of a closing door]:

(Kapı kapanma sesi)

The recent (2019) guidelines adopt an action-oriented approach, and recommend explaining where the sound comes from wherever possible. Examples of cases where the action-oriented approach could not be used are off-screen explosions, ambient noise, silence, gunshots, sirens, and so on. The change in approach may be attributed to the collaboration of stakeholders (SEBEDER, academics, and end user associations) in the preparation of the new guidelines. Practices are following the guidelines as seen below, [Door closed]:

(Kapı kapandı)

Figure 3 shows speaker and sound labeling combined. In the scene the viewer does not see Ender's face (the woman on the right), so both the sound and speaker information were conveyed.

Figure 3. Speaker and Sound Labeling



Note. An excerpt from the TV series *Yasak Elma* (TR, 2021, S05E119, 01:08:17) (Subtitles prepared by SEBEDER)

This section focused on parameters of SDH. These parameters were the ones investigated in the questionnaire. By looking at current guidelines and practices (norms), it will be possible to find out whether current practices of SDH fulfill expectations of Turkish d/Deaf and HOH viewers, and if not, how to improve them. In Chapter 4, findings will be compared with the current landscape.

CHAPTER 3: THEORETICAL AND METHODOLOGICAL FRAMEWORK

Gambier (2003) had called for more and diverse reception studies in audiovisual translation (AVT) at the beginning of the new millennium. Today, almost two decades later, reception studies in AVT are attracting more and more interest and the research carried out is diverse both in modalities and technologies used. Since the present study places itself in the intersection of Descriptive Translation Studies (DTS) and Reception Studies (RS), the next section will provide a background of the RS and DTS frameworks, the concepts of audience, and norms in AVT. The implementation of the methodology will follow.

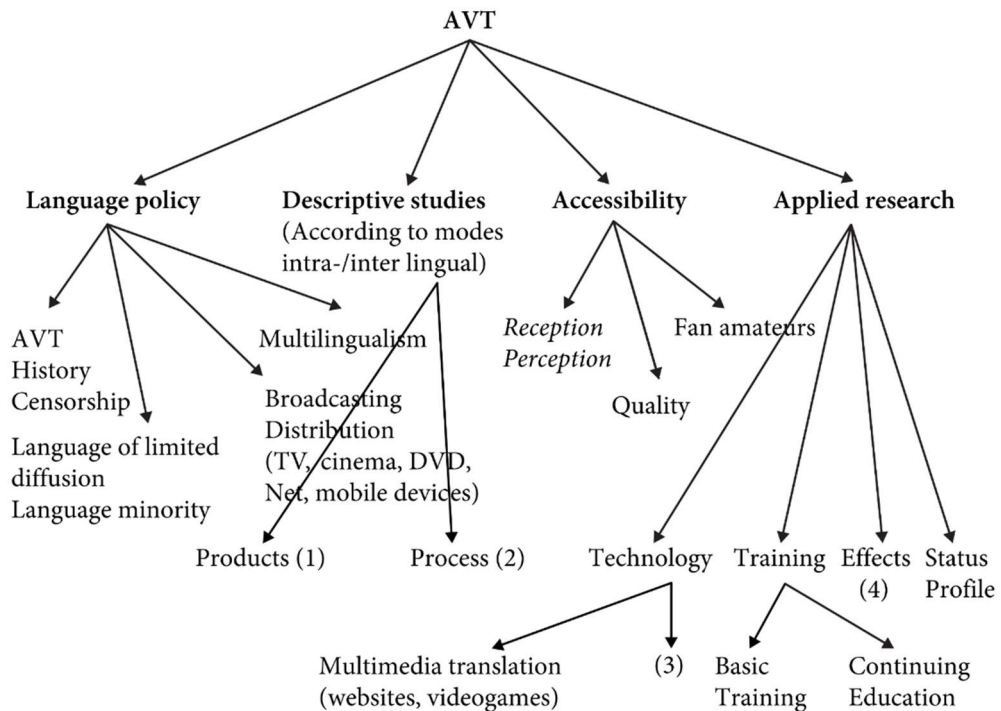
3.1. AUDIENCE AND RECEPTION IN AVT

Before elaborating on reception in AVT, it would be helpful to see where reception studies are located on the AVT research map, borrowing from Di Giovanni and Gambier (2018), in Figure 1. The scholars explain the four subfields as such (Di Giovanni & Gambier, 2018):

The four different subfields in the figure imply certain types of research approaches and/or tools. Thus *Language policy* can offer historical, political, economic, commercial perspectives while *Descriptive studies* means linguistic, pragmatic, narratological, cognitive, multimodal, imagological perspectives and also case studies. With *Accessibility*, we have e.a. socio-cultural, ethnographic perspectives. And *Applied Research* means technical, professional, legal, educational perspectives. (p. IX) (original emphasis)

Following the two scholars (pp. VIII-IX), some extra information about the AVT research map should be provided here for a better understanding. Products (1), and process (2) under Descriptive studies respectively refer to (1) publications concerned with specific elements of an AV product, and (2) studies related with the translation process. Technology (3) is about the transforming effects of new technologies on the AV landscape. Effects (4) imply research on reading skills, reading habits, etc.

Figure 4. Audiovisual Translation Map



Note. Research approaches and/or tools in AVT (Di Giovanni and Gambier, 2018, p. IX)

Reception is placed under accessibility, aligning with the object of this study. Di Giovanni and Gambier (2018) point out that accessibility here implies an all-inclusive approach and describe the concept as: “Accessibility allows anybody to achieve specific goals with effectiveness, efficiency and satisfaction in a specific context of use, and allows communication to go beyond any social, cognitive, age, gender divide and mental, sensory, physical impairment” (p. VIII).

Today, as a type of media accessibility service, SDH caters to a wide range of audience, hearing or not, each one having their own characteristics (see Chapter 2). Although the initial aim of this practice, as its names implies, was to make audiovisual content accessible to the d/Deaf and hard of hearing viewers, like with any other product or service end users may always be a larger or wider group in terms of diversity. Reception studies, also known as the study of audience, deals with the *audience*, the *recipient*, the *end user*, the *reader* of an audiovisual product.

Gambier (2018) suggests a framework for the study of reception in AVT that draws on the 3 Rs of reception (Chesterman, 2007), i.e., the levels of reception of an audiovisual product, as follows: response, reaction, and repercussion (p. 57). *Response* or *perceptual decoding* is the perceptual level that aims to find how the viewer decodes audiovisual input, e.g., what percentage of viewing time is spent on the subtitles? *Reaction* is the psycho-cognitive level that is interested with how the audiovisual input is processed, e.g., processing effort for comprehension. *Repercussion* is both concerned with the attitudinal aspects such as viewers' preferences and habits, and the sociocultural dimension that affects the reception. This present study places itself in the repercussion level of reception as it aims to unravel the attitudes of Turkish d/Deaf and HOH viewers regarding SDH practices.

Linde and Kay (1999/2014) presented three methods that were used to study subtitles: surveys, semi-controlled experiments, and controlled experiments (p. 35). *Surveys* are used to elicit viewers' habits, expectations, and preferences. *Semi-controlled experiments* are used for gathering information about specific features of subtitles, such as text placement, speaker identification, use of italics, and so on. *Controlled experiments* are designed "to analyze the effects of particular medium variables on viewing characteristics" (p. 37) via the use of eye-tracking technology, or other biometric indicators. Each method has its own strengths and weaknesses. Eye-tracking is a valuable tool, as it provides reliable data about "what viewers look at, and more importantly, how they look at it (how long, in what patterns, with what pupil dilation – all providing pieces to the puzzle of cognitive processing and cognitive load)" (Kruger, 2019, p. 352). However, equipment may be expensive and the data collection, analysis and reporting processes may be demanding. Surveys lie on the other end of the spectrum as they are viewed as sources of unreliable self-reported data. However, they are practical tools to collect data on a wide range of issues, from relatively wider audiences, and thanks to technology, in a shorter period and from people living in different locations. Due to these advantages, a questionnaire-based survey was chosen as the method of data collection for the present study.

The concept of audience is quite dynamic in a changing audiovisual landscape. The modern audience in a digitalized world seems to be scattered across on-line streaming services, satellite networks, and conventional television. The preferred medium may be the television set, laptop, mobile phone or any other. Still, for the viewer it is the same viewing experience (Bentley & Lottridge, 2019). The notion that *television is audiovisual content*, as was explained in section 2.6, is already here. Turkey's most preferred pastime activity still is watching television (60%) as revealed in a recent report called *Türkiye'nin DNA'sı* [Turkey's DNA] (Speed Medya, 2019, p. 30). 98% of television viewers watch TV via analogue TV, and 6% watch content on online streaming platforms (p. 59). This means that Turkish viewers still watch linear broadcasts despite the excess content flow provided through different media. Internet penetration rate of Turkey was 72% in 2019 (p. 64). Internet penetration rate shows the percentage of the population of a country who uses internet. So, every 72 persons out of 100 are internet users which may seem like a high access number. However, with every statistic there's a need to look at the distribution. While 38 of these 72 people are in the Marmara region, 16 are in Central Anatolia, 15 in Aegean, and the rest is distributed among the other 4 regions (p. 65). These figures demonstrate the fact that internet access is far from being a widespread service, contrary to what we might believe.

According to the latest research by RTÜK (2018), the average daily TV consumption gradually fell down to 3h 34 mins in 2018, which happened to be 5h mins in 2006 (p. 25). The report stated that this decrease could be explained by the new media tools. Regular TVs are still the most widespread media tool with 64% in Turkish homes (p. 98). However, 76.3% of the respondents said that if they were to buy a new one, they would prefer a smart TV (p. 100). Smart TV, also known as connected TV (CTV), is a TV that can connect to the home network to provide online content. Another finding showed that conventional television (linear broadcast) was watched mostly by the viewer aged 45 and over, and that viewing times declined as education levels rose (p. 33). Prime time on weekdays were, according to highest viewing rates, 18:00-21:00 (75.7%) and 21:00-24:00 (65.1%) (p. 39). Prime time on the weekends were the same time slots with 73.8%

and 67%, respectively (p. 45). The top reasons for TV viewing were watching favorite programmes (35.7%), and following the news (29.2%) (p. 94). Most participants stated they followed TV series. The news viewer was mostly aged 65 and older (p.96). According to these numbers, the TV viewer is generally aged 45 and over. This seems to be the age range where gradual hearing loss due to age may begin. Turkey's elderly population (age 65 and over) has increased 22.5% since 2015, and currently is 7,953,555 (TÜİK, 2021, March 18). WHO (2018) estimates that one in three people over 65 experience disabling hearing loss (DHL), which corresponds to 2,651,185 people in Turkey as of 2020.

There is no recent data about the TV viewing habits of d/Deaf and HOH people in Turkey. The findings of *Özürümlülerin Televizyon İzleme/Dinleme Eğilimleri Araştırması* [The Report on Television Viewing/Listening Trends of Disabled People] (RTÜK, 2007, December) had displayed that average TV consumption was 4.5h on weekdays (p. 33) and 4.9h on weekends (p. 38) for persons with hearing impairments. The peak viewing time slots for weekdays were 18:01-21:00 (52.8%) and 21:01-24:00 (47.7%) (p. 52), and for weekends 53.1% and 49.6% (p. 63) respectively. 52.4% watched TV with a terrestrial antenna, 36.4% used a satellite antenna, and 11.1% had cable TV (p. 106). Due to the fact that numbers given are from a survey conducted 14 years ago, it may be wise to underline they may not be reflective of current realities. Nevertheless, it may provide a perspective. To make a note here; Today still 79.3% of TV viewers access content through a terrestrial or satellite antenna in Turkey (RTÜK, 2018, p. 102). But here is an interesting fact; according to this report the most liked or most enjoyed channels were TRT channels and Kanal D by d/Deaf and HOH viewers but also persons with visual impairments (p. 76). Since these two service providers have been offering coaccessible content on their e-channels since 2010s, and TRT1 now on linear broadcast, they seem to be reaching and capturing their target viewers.

As mentioned before, another user group of SDH is people with mental and intellectual impairments, namely, people with attention deficit hyperactivity disorder (ADHD), central auditory processing disorder (CAPD), autism spectrum

disorders (ASDs), and people with learning disabilities. Unfortunately, such data could not be found. Hearing persons also use SDH, particularly, second language learners (including refugees and migrants), and others who use it for many different reasons, as explained in Chapter 2. As regards the population of refugees, the number is 3,787,200 (UN DESA, 2019). Migration numbers probably will not be useful here as they are based on either place of birth or citizenship. They are left out. Since the population of Turkey is 83,614,362 people as of 2020 (TÜİK, 2021, February 4), the total number of SDH users seem to amount to roughly 15% of the general population.

Although the television audience seems somewhat stable, the new media era is transforming the audience as well. Di Giovanni and Gambier (2018) describe the new audience as such:

Changes in modes of consumption and technology have led, over slightly more than a decade, to an unforeseen surge in agency and interactivity on the part of audiences. Having generally been passive spectators, whose reaction to, and reception of, media content often remained on a small-scale level, today viewers can express their opinions on social media in a matter of seconds, and thus determine the success or failure of a film, TV product, web series, etc. (p. VII)

It can be presumed that this empowerment, involvement and awareness of the active audience has led to recent rise in audience reception studies.

The receptor-oriented approach can be traced back to Nida (1964) who drew attention to the prospective audience of a translation which is an integral part of the concept of dynamic equivalence. Nida had introduced two types of equivalence, formal and dynamic. Formal equivalence, aimed to closely match “receptor-language message with source-language message” (p. 159), being source-oriented and staying close to ST structure. Dynamic equivalence, however, aimed to replicate “the relationship between the original receptor and the message” in the target language (p. 159), emphasizing the needs and expectations of the audience. Then, the quality of a translation could be judged

by whether it stimulated a similar response in the receptor's eye. The audience was brought into the equation as Nida and Taber (1982) expressed the shift in translation approach by the statement below:

Even the old question: Is this a correct translation? Must be answered in terms of another question, namely: *For whom?* Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly...we aim to make certain that such a person is very unlikely to misunderstand it. (p. 1) (emphasis added)

The 1970s and 1980s witnessed the rise of functionalist approaches centered around the purpose of a *translational action*. Vermeer (1989/2012) pointed out that any action had a purpose and a result, and used the term *skopos* (the Greek word for *purpose, aim*) to signify the *why* (function) of a translation act. It is safe to assume that the answer to the *why* and the *for whom* questions are parallel. Thus, a source text is to be translated to fulfill a function (purpose) in a target culture. Since intralingual translation comes first to mind when thinking about SDH, and when this is combined with the hard of hearing viewer, it is easy to ask where the target culture is. So, the phrase *target culture* should be understood in the broadest sense, not only transcending borders or languages, but rather fulfilling the needs and expectations of a specific audience. The role of the audience can be traced in the three step decision-making process of a translational action according to Skopos Theory (Reiss & Vermeer, 1984/2013) as given below:

- 1) Setting the *skopos*: A *skopos* cannot be set unless the *target audience* can be assessed.
- 2) Redefining the relevance of certain aspects of the source text according to the *skopos* set.
- 3) Accomplishing the *skopos*: The source text must be transferred functionally, taking *the expectations of the target audience* into account. (p. 91-92) (emphasis added)

From this perspective, the translator attempts to produce an appropriate target text for the intended audience, in terms of matching present expectations. The

shift in perspective from linguistic to functional combined with the descriptive approach of DTS made translations the object of interest.

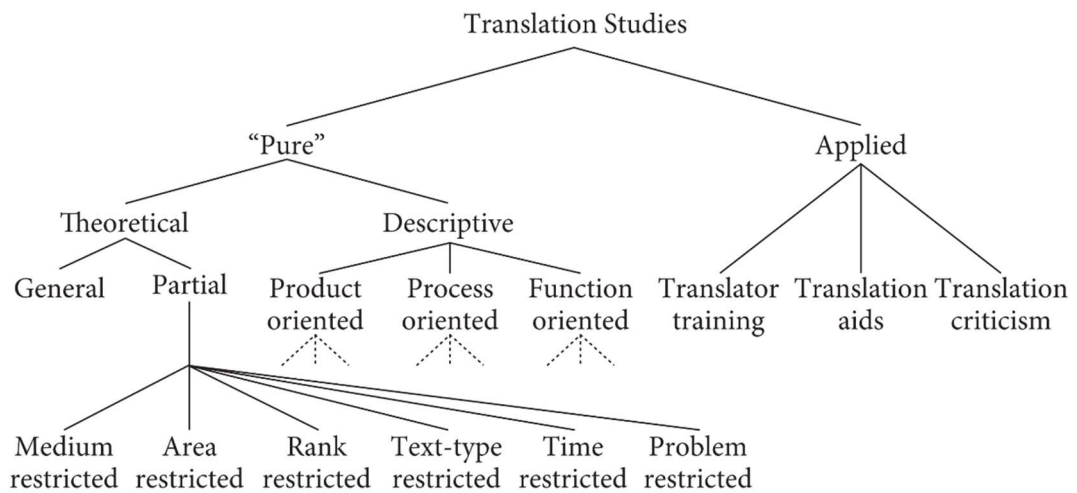
The focus on audience in AVT seems to be begin with Kovačič (1995) who underlined the fact that “subtitlers normally work with a non-existent ideal viewer on their minds” (as cited in Orrego-Carmona, 2019, p. 367) and therefore empirical data collected from the viewers was necessary in understanding the viewer profile. Gambier (2003) drew attention to the target audiences of media accessibility services (children, elderly, various subgroups of the deaf and hard of hearing, and the blind and visually impaired) and the need for more reception research regarding these diverse audience groups. Chesterman (2007) introduced the 3Rs of reception to provide a terminology for reception studies in TS which were adopted by Gambier (2009) as the basis of the RS framework in AVT as explained in the beginning of this chapter. This a good example of how concepts and theories from TS can be applied to AVT research.

Since this thesis set out to learn more about d/Deaf and HOH audience in Turkey and their needs and expectations, it would be pertinent to look for recurrent patterns (norms) in Turkish SDH practices as well (as done in Chapter 2). This will help identify whether present practices accomplish their skopos or to what extent they do which will be discussed in Chapter 4.

3.2. DTS AND NORMS IN AVT

Before expanding on the concept of norms, it would be useful to recall Holmes' map (1988/2000) that provided a detailed framework for TS which was illustrated by Toury (2012) as seen in Figure 2:

Figure 5. Holmes' Basic Map of Translation Studies



Note. The map represents Holmes' overview of TS (Toury, 1995/2012, p. 4)

As the name suggests, the *applied* branch focuses on the practice of translation whereas the *pure* is concerned with: "(1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted" (Holmes, 1988/2000, p. 176). The former task is fulfilled under the category of Descriptive Translation Studies (DTS), and the latter under Translation Theory (TTh). DTS is divided further into three research categories: product-oriented, process oriented, and function-oriented. Function-oriented research deals with the socio-cultural context of a translation whereas process-oriented focuses on the translation act and the cognitive process of a translator during this act. Product-oriented research, investigates existing translation(s), ST-TT pair(s). The DTS paradigm, thus concentrates on TTs, where the skopos is aimed to be accomplished. The task entails a series of decision-making processes where norms are at play.

According to Toury (1995/2000), due to their *social role*, translators are bound by the sociocultural constraints of the community they operate in (p. 198). These

social constraints shape the outcome which is revealed in regularities of behavior in recurring situations. Sociocultural constraints are composed of two poles, namely *rules* and *idiosyncrasies*, and a range in between where *norms* reside (p. 199). There are no clear-cut boundaries in the spectrum and they may change with time. Translational norms are categorized in three groups: initial, preliminary, and operational (Toury, 2012). Toury's *initial norm* is related with the approach the translator adopts where they choose to lean towards either the norms of the ST or the norms of the target culture/language. The former approach will result in a more *adequate* translation whereas the latter will be more *acceptable* (p. 79). SDH, like any other type of translation, or even more, is governed by norms due to:

- 1) the spatial and temporal constraints of the medium itself, and the tension of being *vulnerable* due to coexisting with the source text (Díaz-Cintas & Remael, 2007, p. 57)
- 2) its nature of delivering additional information for viewers "who cannot fully perceive sound" (Neves, 2005, p. 19).

Since the d/Deaf and HOH are the primary target group of SDH, it is important for the subtitler to lean towards the audience and produce an acceptable translation. To produce an acceptable target text, the subtitler needs to know the audience, what they need and what they expect.

Toury's *preliminary norms* have two subsets: translation policy and directness of translation (2012). *Translation policy* is concerned with the factors affecting the selection of works to be translated, and *directness of translation* refers to whether a translation is realized through the original or an intermediate language (p. 82). SDH practices in Turkey today cover mostly intralingual practices (particularly domestic TV series) and fewer but increasing interlingual practices (particularly foreign films). For intralingual practices the source language is used. For interlingual SDH the dubbing script (if available) is used, so that the subtitles and the soundtrack are coherent for HOH viewers. As regards to translation policy, the most translated type of program is by far domestic TV series, (Engelsiz Kanal

D, Engelsiz TRT, FOX TV), followed by other types of weekly programmes such as entertainment shows. Interlingual SDH practices are mostly seen in foreign films (Digiturk). A browse in these SDH providing channels and networks would support these statements. The RTÜK study (2018) supports the fact that most intralingually subtitled programs are domestic TV series, by indicating 35.7% of TV viewers watched TV to follow the series (p. 94). 29.2% watched TV for the news. A note to add here; evening news (prime-time news bulletin) on most mainstream channels air with SLI and news tickers which are informative text-based displays that are typically situated in the lower part of screen during the news.

Toury's *operational norms*, relating to the translation process, consist of *matricial norms* and *textual-linguistic norms* (Toury, 2012). *Matricial norms* include addition, omission, relocation and manipulation of segments in the formation of the TT, and *textual-linguistic norms* refer to the choice of linguistic material such as text format, sentence structure, word choice and so on (pp. 82-83). These parameters are of high importance particularly for the d/Deaf and HOH viewer and are covered in the guidelines by SEBEDER (2017, 2019). For example, it is recommended not to leave out the subject of a sentence. Since Turkish is an agglutinative language, subjects can be omitted and they usually are. However, for Deaf viewers the subjects are very helpful because Turkish is their second language and because the sentence structure is different from sign language. In addition, some phrases may be rendered differently, e.g., a rhetorical question may be written as an affirmative sentence.

From the DTS standpoint norms are seen to be purely descriptive and do not have a prescriptive nature. They do not act as guidelines, standards or recommendations. They are social constraints that influence the translator and the translation process. Chesterman (1997/2016) adds to the concept by stating that norms "exert a prescriptive pressure" and that "translators tend to behave as they think they ought to behave, and these norms represent an attempt to capture the nature of this 'ought.'" (p. 66). The scholar replaces Toury's poles with *laws* and *conventions* (statistical preferences) (p. 53), and norms fluctuate from

obligatory to *preferred* (p. 56), turning them into both constraints and choices. Chesterman also proposes a new set of norms: product or expectancy norms, and professional norms. *Product or expectancy norms* are based on “the expectations of readers of a translation (of a given type) concerning what a translation (of this type) *should* be like” (p. 62) (original emphasis). These expectations may vary for *covert* and *overt* translations (House, 1977). Since SDH is an *overt translation*, coexisting with its source, a good example for this would be the verbatim vs. edited subtitles debate by its prospective audience. Expectancy norms can help make evaluative judgements about translation products, and they may be “validated by a norm-authority of some kind” which may or may not represent the society at large (Chesterman, 1997/2016, pp. 63-64).

Chesterman’s *professional norms* are related to the translation process and are “determined by the nature of the end-product which it is designed to lead to” (1997/2016, p. 65). There are three kinds of professional norms: accountability norm, communication norm, and relation norm. The *accountability norm* is an *ethical* norm, highlighting the responsibility of the translator (p. 66). The *communication norm* is a *social* norm, emphasizing the communicative role of the translator (p. 67). The *relation norm* is a *linguistic* norm, relating to the appropriate relationship between the ST and TT. The appropriate relationship can be different for any type of text and should be determined by the translator (pp. 67-68). A good example for this would be synchronization of subtitles to the speech in an audiovisual product. Chesterman’s professional norms may seem outside the scope of this thesis; however, the relation norm seems to overlap with the expectancy norms in a sense.

For Hermans (1996) norms are not constraints but useful tools as “they facilitate and guide the process of decision-making” (p. 28) based on past experiences for similar situations. The scholar uses a spectrum from conventions to decrees and in between are norms and rules (p. 32). As translations are part of complex and constantly changing socio-cultural systems, norms are dynamic entities as well, which can “conflict, compete or overlap” at any given time (p. 39).

Norms in AVT and particularly in SDH practices are investigated by several scholars. Neves (2005) analyzed prevailing norms in the form of guidelines and practices in Europe. The descriptive analysis combined with action research resulted in a prescriptive outcome, a proposal of a set of guidelines which became the official norms of Portugal. Similar research were carried out by Fernandes (2003), Muller (2015) and Gürkan (2019). Muller's (2015) research was part of the DTV4ALL project from which the present study borrowed and adapted the questionnaire. Díaz-Cintas (2004a) argued that concepts like norms, and adequacy and acceptability (amongst other concepts) from DTS were "in essence operative and functional as heuristic tools in researching AVT" (p. 22). As research in AVT develops, findings seem to support this notion that concepts originally developed for other genres of translation within TS may be transferred to AVT research.

To identify whether current guidelines and practices fulfill the expectations of Turkish d/Deaf and HOH viewers first norms were investigated in Chapter 2. To reveal preferences and expectations of Turkish d/Deaf and HOH viewers a questionnaire was designed and used to collect data from the target audience. The next section will provide details about the phases of this research. Findings will be discussed in Chapter 4.

3.3. THE TURKISH QUESTIONNAIRE

To gain insight into the silent world, the need for first-hand data seems to be crucial. A user-centered approach inherently means reaching out to the end user, collecting data and analyzing that data in order to provide better products and services for that target group. Since the primary aim of this study was collecting data from the d/Deaf and HOH, the first step was to decide how to reach them. The target group, as stated before, is a heterogeneous group that consists of individuals who experience hearing loss with varying levels on a broad spectrum ranging from mild to profound. As the Deaf community in Turkey uses Turkish Sign Language (TİD), face to face data gathering would require knowledge of TİD. As cautioned by special education teachers and instructors, communication

with the target group was a sensitive matter. Therefore, it may be a better option to collect the data via a questionnaire-based survey. This method would have two main advantages. First, it would eliminate any discomfort or misunderstanding that could arise during a face to face interview which would have to be in TİD. Second, it would give the participants the freedom to answer the questions whenever and wherever without being influenced by the researcher. Allowing participants fill in the questionnaire in their own time and space would provide a higher rate of participation and a higher number of answered questions.

To gather significant data, it was important that people across Turkey be included in the study. Therefore, the second step was to contact d/Deaf and HOH associations, organizations, groups, and platforms across the country and to see if allies could be found. Although a total number of 12 was contacted, only 1 association replied and told that they would love to collaborate in the beginning of 2019. The collaborator for this study is *İşitme Engelliler ve Aileleri Derneği* [The Association of the Deaf and Their Families] (İED) which is a non-governmental organization (NGO) situated in Istanbul, an active and avid fighter for the rights of the community.

The third step was to outline who the participants would be in a narrower sense. Since working with minors calls for added permissions from their parents, the preference was to work with people over 18. The next step was to design the questionnaire. The questionnaire of the DTV4ALL project was selected for adaption to the Turkish context. The reason of the selection of this specific survey among so many others was its flexibility for adaptation. The survey already had been adapted to various contexts (countries) which acted as a guide during the adaptation process. The *Digital TV for All* (DTV4ALL) project was a cross-national study implemented in seven European countries, including Denmark, France, Germany, Italy, Poland, Spain and the UK. Funded by the European Commission between 2010 and 2013, the project provided valuable feedback from the end users of SDH. DTV4ALL investigated the quality of subtitled AV productions by collecting data from the end users (reception research) through questionnaires, tests, and eye-tracking. Questionnaires were used to reveal preferences while

tests and eye-tracking technology measured comprehension and perception. For the present study the English template of the SDH questionnaire of DTV4ALL (Romero-Fresco, 2015) was modified to the Turkish context after acquiring the necessary permission from the project manager Romero-Fresco in October, 2019 (see Appendix 3). The English template can be found in Appendix 4, and the Turkish Questionnaire in Appendix 5. Also, I would like to add that another inspiration for this thesis was Morettini (2012) who profiled the d/Deaf and HOH in Italy.

3.3.1. Preparation and Pilot Tests

During the adaptation of the questionnaire, questions that do not apply to the Turkish context were excluded. Some examples are questions with reference to assistive devices (wireless/infrared headphones), subtitles on DVDs or in cinemas, and live subtitles which simply do not exist in Turkey. Another question excluded was about the most satisfying SDH service provider. As mentioned before, SEBEDER is the leading provider of SDH practices (amongst other MA services, i.e., AD and SLI). While SEBEDER had drafted their initial guidelines in 2017 on their own, the 2019 guidelines were the outcome of a collaboration with the academic community which drew on research in the field (Okyayuz & Kaya, 2021). These guidelines and conventions of SEBEDER are adopted as standard by Turkish viewers (Okyayuz, 2019b). However, the tendency to assume that all products follow these guidelines and conventions may not be realistic. Since channels/networks are outsourcing this service it is possible that differences may be seen in the end products due to either specific expectations of the channel/network or their technical infrastructure. Okyayuz (2019b) points out that channels have worked together with subtitlers to find the most satisfying outcome for their own audience (p.53), displaying a tendency towards customization. The question was excluded due to being dependent on several variables. The adaptation was made by myself and supervised by two experts. The ethical approval was acquired in November 2019 from the Ethics Commission of Hacettepe University (see Appendix 1).

Pilot tests were conducted in printed form with a small group of people from Adana, Karaman and Konya. Some questions were restructured and reworded, after receiving feedback from the respondents and from İED, to ensure comprehension. Persons with hearing impairments in Turkey have lower education levels than their hearing counterparts which is a common issue also with other disability groups (TÜİK, 2011, p. 3). Particularly deaf students have lower reading levels even if they stay in school. Deaf students “on average have a fourth-grade reading level at high school graduation” (Traxler et al., 2014, p. 98). Kemaloğlu (2016) points out that higher education levels does not necessarily imply better reading levels.

The questionnaire begins with a consent form providing the aim of the study, the ethical board approval information, contact information. The questionnaire consisted of 35 close-ended and 2 open-ended questions, in total 37, designed to gather empirical data from participants who experienced some form of hearing loss. A *self-identification* question was added to the Turkish questionnaire to see if the terminology used in Turkey was in line with how persons with impairments identified themselves. The questionnaire was divided into three sections and ended with a final question (nr. 37) which allowed participants to share their opinions, comments and suggestions. The distribution of the questions is given below:

- 1) Demographic and personal data: questions 1-16
- 2) Viewing habits and preferences: questions 17-31
- 3) Rendition of non-speech acoustic information: questions 32-36.

The questionnaire results yielded data concerning demographic characteristics, television watching habits and preferences, general views on subtitling, and preferences regarding the visualization of auditory information in an audiovisual production, from participants experiencing hearing loss from mild to profound, making it strong in terms of representation of a heterogeneous group which will supply different perspectives of the three main groups forming SDH viewers.

3.3.2. Data Collection

Data collection was implemented in two ways. The questionnaire was distributed both in print and online to reach a wider audience. The print version was distributed via İED, thus was limited to Istanbul and to people somehow connected to the NGO. The online version was distributed via social media accounts of İED, to be able to reach d/Deaf and HOH individuals living in different cities to achieve diversity. Accordingly, findings were presented separately. Data collection began on January 24, 2020. The online version was open until mid-June 2020. However, the print version that required face to face interaction was finalized in March due to the emergence of the Covid-19 pandemic. The total respondent number was 237 (199 online and 38 print). All questionnaires were accepted valid if the respondent was d/Deaf or HOH, even if there were many questions left unanswered because “every piece of data is valuable.” The online questionnaire was prepared via SurveyMonkey (which was rebranded as Momentive recently). The data from the print versions was entered separately and manually into the platform. The findings of the study are presented and discussed in the next chapter.

CHAPTER 4: FINDINGS AND DISCUSSION

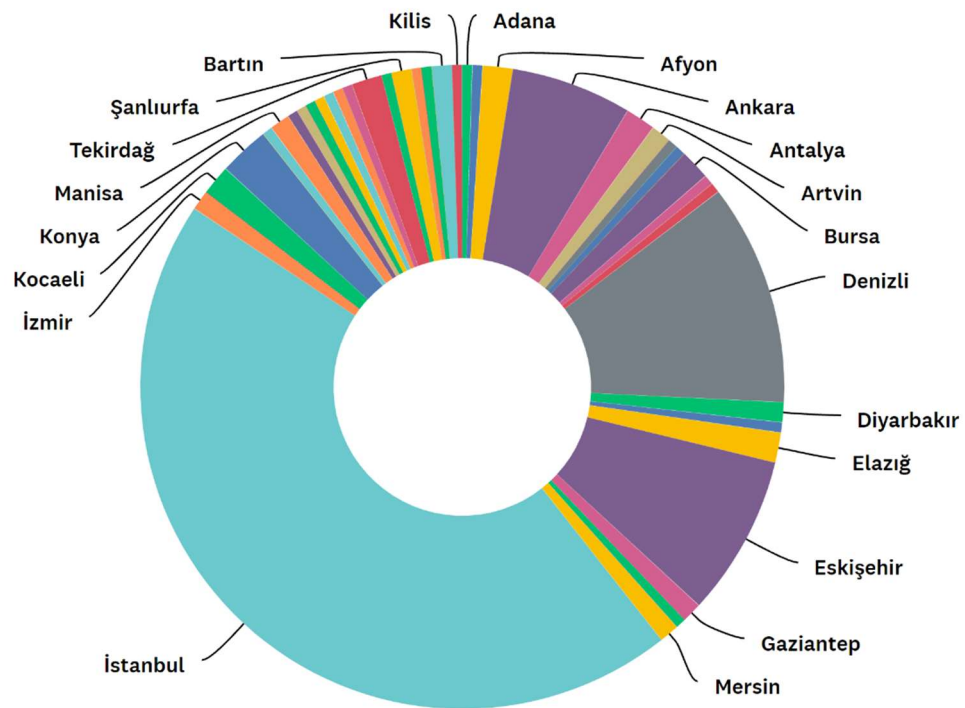
In this chapter, the findings of the whole questionnaire are presented and discussed. For each question a brief discussion is followed by a table or a figure that displays the related data. N/A numbers show the number of participants who chose not to answer. N/A numbers are excluded from the calculation of percentages. Percentages may exceed 100% when the participants were allowed to choose more than one option. For multiple-option data, “total” numbers/percentages are not enclosed in the bottom rows of the tables.

4.1. DEMOGRAPHIC AND PERSONAL DATA

Participants by Location

The total number of respondents were 237. The online questionnaire was filled in by 199 people whereas the paper version was filled in by 38 people. Figure 3 presents the distribution of the participants in the online version according to their location. The distribution according to cities named in the figure list at least 2 persons in each location, which is equal to 1% of the total participant number. Cities with 1 participant are not cited in the figure. The total number of cities was 39; which constitutes almost half of the total number of cities (81) in Turkey. Out of these 39 cities, the majority of participants were from Istanbul (89, 44.5%), Denizli (22, 11.11%) and Eskişehir (12, 8.08%). The participants in the paper version (38 people) were all from Istanbul as these questionnaires were distributed through İED, the Istanbul based NGO for the d/Deaf and HOH. Although the DTV4ALL project included hearing people, this study chose not to because there was no data relating to SDH use by hearing viewers, particularly on VOD platforms. The fact that the highest number of participants originated from Istanbul is probably due to the fact that the online questionnaire was posted on İED’s social media accounts, namely Facebook and Instagram. The relatively high number of participants from Denizli and Eskişehir may be attributed to the ties these participants have either to İED or knowing people who are affiliated to the association.

Figure 6. *Online Questionnaire Participants by Location*



Participants by Gender

The gender distribution of the respondents for the online and paper versions in Table 1 are interesting. The significantly higher number of male participants for the paper version may be explained with cultural reasons. Turkey's social structure seems to be the reason that these types of associations are generally male dominated as Turkish women tend to socialize mostly in homes rather than clubhouses. Particularly Deaf women tend to socialize only with neighbors and relatives beside their family, and shy away from social environments (Alsancak, 2018). Previous data showed that gender distribution in persons with hearing impairments was 42.5% women and 57.5% men (TÜİK, 2011, p.1). Normally, for a sample to be representative it needs to reflect the population it represents. So, the ideal male to female ratio for the sample would replicate the figures above. On the other hand, it could be argued that the balanced distribution of male and

female participants in the online version is a plus as it minimizes the gender factor in the responses.

Table 1. Participants by Gender

Gender	Online version		Paper version	
	No.	%	No.	%
Female	103	51.76	6	15.79
Male	96	48.24	32	84.21
N/A	-	-	-	-
Total	199	100	38	100

Participants by Age

Table 2 shows the age distribution for both versions of the questionnaire. Age distribution in the online version seems to reflect the *age-related digital divide* in Turkey. *Digital divide* is defined as “the gap between individuals, households, businesses and geographic areas at different socio-economic levels with regard both to their opportunities to access information and communication technologies (ICTs) and to their use of the Internet for a wide variety of activities.” (OECD, 2001, January 1, p. 5). The first three age brackets are roughly the top users of internet in Turkey with 91%, 92%, and 86% respectively (Johnson, 2020, November 12). The last three age brackets demonstrate the decline of internet use with increasing age. It should be noted that internet use data by Johnson above is for the general population. Recent data on the internet use by the d/Deaf and HOH in Turkey could not be found. However, it can be inferred that internet use percentages would be parallel to the distribution for the general population but probably lower for the target population with hearing disabilities because the digital divide affects (so-called) *vulnerable* or *disadvantaged* populations more such as persons with disabilities, minorities, women, children, low socio-economic status, elderly, and rural populations. Most of the participants were between 18 and 35. Earlier it was stated that the TV viewer is mostly aged 45 or

over. However, daily TV consumption hours are not that far-off between these age groups, and only differs less than one hour. For example, while the 25-34 age group watches 3 hours 29 mins on a weekday, the age group 45-54 watches 3 hours 49 mins (RTÜK, 2018, p. 31). Thus, it can be argued that participants of the questionnaire were representative of TV consumers.

Table 2. Participants by Age

<i>Age bracket</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
18-25	82	41.21	11	28.95
26-35	81	40.70	21	55.26
36-45	15	7.54	5	13.16
46-55	11	5.53	-	-
56-65	7	3.52	1	2.63
66 or over	3	1.51	-	-
N/A	-	-	-	-
Total	199	100	38	100

Participants by Type of Education

The education levels of the participants for both versions accumulate in high school and tertiary education (vocational/university) degrees as displayed in Table 3. These data are not in line with the 2010 TÜİK data. According to the report, the number of high school and university graduates within the d/Deaf and HOH population dropped drastically compared to the general population (11.1%); 31.6% were illiterate, 23% were literate without a diploma; 17.9% had a primary school degree, while 16.4% had a secondary school degree (TÜİK, 2011, p. 3). This may be due to several factors. It is possible that there is a direct correlation between education levels and internet use (online version) or affiliation to an association. Since participants in the paper questionnaire were from Istanbul and

also almost half of the online version were as well, it could be argued that education levels may be higher in urban areas particularly in big cities. It may also be possible that education levels are on the rise for persons with hearing disabilities in recent years. Another possible explanation may be that “it is also not unlikely that better educated individuals would take more interest in the issues raised in the questionnaire and therefore be more likely to contribute their opinions to a survey of this type” (Blatt & Sulzer, 1981, p. 1020). It may be a combination of all the above. There is no conclusive evidence to point in one direction or the other in all cases. The option “other” included 2 master degrees.

Table 3. Participants by Type of Education

<i>Education</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Primary school degree	5	2.51	2	5.26
Middle school degree	13	6.53	6	15.79
High school degree	79	39.70	15	39.47
Vocational school / university degree	100	50.25	15	39.47
Other	2	1.01	-	-
N/A	-	-	-	-
Total	199	100	38	100

Participants by Type of School

Table 4 demonstrates that the majority of the participants for both versions attended schools for students with hearing loss. In Turkey deaf schools have been adopting an oralist approach (hearing and speech habilitation) for more than 50 years, meaning TİD was not used in the formal education system. Kemaloğlu (2016) points out that the oralist approach was counteracted by late diagnosis of hearing loss, and also by the late use or lack of use of hearing devices. The scholar adds that despite not being the education language, TİD was learned and

used among the students since they were generally boarders and spent a lot of time together (Kemaloğlu & Kemaloğlu, 2012, p. 72). Therefore, it would not be unreasonable to expect that the participants would either use the spoken language (Turkish) or that they would be bilingual, using both spoken and sign language. Therefore, although attending a deaf school might suggest that participants were users of TİD, that may not be the case which will be either supported or refuted in the following findings. Another implication of this finding may be that “Using an oral-auditory communication approach may lead deaf children to feel less accepted by their parents, less acceptance of themselves as deaf persons, and reduced comfort with their deaf peers and within their communication environment” (Wright, 1983 as cited in Sari, 2005, p.215). So, this could be a strong factor in how they self-identify among various others.

Table 4. *Participants by Type of School*

<i>Education in schools for students with hearing loss</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	104	52.79	25	65.79
No	93	47.21	13	34.21
N/A	2	-	-	-
Total	199	100	38	100

Participants by Occupation

As seen in Table 5, more than half of the participants work (both versions). The higher percentage of *studying* participants in the online group may be due to the higher number of younger participants, who are in the 18-25 age group. The data from 2010 stated that only 26.8% of people with hearing disabilities were employed, and 73.2% were not working at that time (TÜİK, 2011, p. 8). The low percentages in Table 5 for the *not working* group seems positive as it may signal higher integration into the society and less dependence on others. But then again

participants are not representative of the whole d/Deaf and HOH population. The findings of a small-scale study by Alsancak (2018) found out that most of the Deaf participants (2 out of 3) had limited communication with their hearing co-workers because their hearing coworkers did not know sign language.

Table 5. Participants by Occupation

<i>Occupation</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
I study	43	21.83	5	13.16
I work	106	53.81	23	60.53
I don't work / I can't work / I'm unemployed	30	15.23	9	23.68
I'm retired	18	9.14	1	2.63
N/A	2	-	-	-
Total	199	100	38	100

Participants by Level of Hearing Loss

The distribution of hearing loss levels is displayed in Table 6. The classification of hearing loss levels varies across countries and even across institutions within a country. For the present study the most prevalent classification was used (Kocabiyik, 2015). To better make sense of the data below, let's recall what the hearing loss level would mean for an individual. A person with mild hearing loss generally faces no problem in daily life but may experience difficulties in understanding speech in loud environments. A person with moderate hearing loss will need to wear a hearing aid to understand normal speech. Severe hearing loss will require a powerful hearing aid or cochlear implant, and even then, the person may need to lip-read or use sign language for communication. Profound hearing loss means the person will not be able to hear even with a cochlear implant, and will need to rely on lip-reading, sign language use, or even reading/writing for communication. The majority of the participants had severe or

profound hearing loss (62.57% online, and 72.23% paper version). Therefore, it could be inferred that most participants would rely on lip-reading and sign language communication even with a hearing aid or cochlear implant.

Table 6. Participants by Level of Hearing Loss

<i>Level of hearing loss</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Mild (21-39 dB)	13	7.26	3	8.33
Moderate (40-69 dB)	54	30.17	7	19.44
Severe (70-89 dB)	40	22.35	11	30.56
Profound (90 dB or over)	72	40.22	15	41.67
N/A	20	-	2	-
Total	199	100	38	100

Participants by Onset of Hearing Loss

Table 7 gives an overview of the distribution of participants by onset of hearing loss. The majority of the participants stated that they were prelingually deaf (from birth until 2), 63.18% and 78.94%, in the online and paper versions respectively. These figures are consistent with 2010 data, stating 62.8% of persons with hearing disability were affected prelingually (from birth till the age of 1) (TÜİK, 2011, p. 16). It should be noted here that perilingual hearing loss (2-4) can also be included in the prelingual hearing loss category as it would yield the same results as prelingual deafness if necessary measures are not taken. Those who experienced postlingual hearing loss amounted to circa one quarter (23.63%) of the online participants, and 5.26% of the participants who filled in the paper questionnaire. The language for everyday communication then would depend on the use of a hearing aid, the age they acquired their first language (spoken or sign) or whether they attended a deaf school.

Table 7. Participants by Onset of Hearing Loss

<i>Onset of hearing loss</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
From birth	83	45.60	21	55.26
Under 2	32	17.58	9	23.68
2-4	24	13.19	6	15.79
5-19	22	12.09	1	2.63
20-29	10	5.49	1	2.63
30-49	8	4.40	-	-
50+	3	1.65	-	-
N/A	17	-	-	-
Total	199	100	38	100

Participants by Hearing Aid

Two out of three participants used a hearing aid or a cochlear implant, 71.57% and 65.79%, in the online and paper version respectively. These results do not seem to be in line with the 2002 data which stated that the rate of hearing aid use was 20.84% (DİE, 2009, September, p. 30). Since these numbers are from a survey conducted almost 20 years ago, it may be wise to underline they may not be reflective of current realities. However, the same report also indicated that the use of a hearing device was higher in urban areas. This may be a possible explanation for the high rates here. Early starting use of a hearing aid or cochlear implant can help the user (if necessary input is provided) with the auditory-speech approach so that they can learn the spoken language (Kemaloğlu, 2016). Then this could mean although a person is prelingually deaf they might be using either spoken language or they might be bilinguals. The acquisition of both spoken and sign language could mean they would identify as bicultural, identifying both with the Hearing and the Deaf community (borrowing from Glickman 1993 as cited in

Leigh et al., 1998, p. 331). It is safe to assume that participants who did not use a hearing aid or cochlear implant could either have mild to moderate hearing loss or they might have severe or profound hearing loss and chose to use sign language.

Table 8. *Participants by Hearing Aid*

<i>Which of the following do you use?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Hearing aid	82	41.62	19	50.00
Cochlear implant	59	29.95	6	15.79
None	56	28.43	13	34.21
N/A	2	-	-	-
Total	199	100	38	100

Self-Identification

The next question was not present in the original English template but was added with a special purpose in mind. Deafness terminology is changing in line with inclusive language guidelines across the world. In Turkey, *hearing impaired* or *person with hearing impairment* (*person-first language* is more *inclusive*, see Chapter 2) appears to be used generally as an umbrella term including d/Deaf and HOH in society. Latest guidelines present *Sağır* [Deaf] and *işitme engelli* [person with hearing impairment] separately. *Ağır işiten* [HOH] seems to be almost never used. Participants were asked how they describe themselves (if they preferred to) in order to see whether there is a change in the use of terminology among the community.

Table 9 indicates that the majority described themselves as *hearing impaired* as expected. If referred to Table 6, the data had shown that circa 65% of the participants (62.57% and 72.23%, online and paper) had severe and profound

hearing loss which made them *deaf* by definition. And if referred to Table 7, data had shown that 63.18% and 78.94%, in the online and paper versions respectively, had prelingual deafness. This shows that the term hearing impaired persists to serve as an umbrella term. HOH was only chosen by 5 persons. In the option “other,” the tendency was the use of terms like slightly deaf, slightly hearing impaired which may signal that those participants had mild to moderate hearing loss. Several stated they did not have a disability, that they were normal/healthy, and one person described themselves as “an individual who can speak and comprehend”. One person wrote that they did not feel impaired because the hearing aid allowed them to hear. Another person stated that without their hearing aid they are deaf but with it they are hearing. One person said all of the above could work for them.

These comments may be interpreted as either a sign that disability is still perceived as a stigma, or that people choose not to define themselves with what they can do or not, or simply that labels are dynamic as it changes with or without a hearing aid. From another perspective the lower self-identification numbers as Deaf [Sağır] seems to highlight the difference between being deaf and Deaf (with the capital D). Neves (2005) pointed out that being deaf does not necessarily mean to identify with the Deaf community or vice versa. A person may choose to use sign language without being deaf. However, these are some of the possible explanations and the best way to find out the answer would be to conduct face to face interviews with d/Deaf and HOH people to gain better insight.

Table 9. Self-Identification

<i>How do you describe yourself?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Deaf [Sağır]	37	19.89	13	34.21
Hearing impaired [İşitme engelli]	128	68.82	23	60.53
Hard of hearing [Ağır işiten]	5	2.69	-	-
Other	16	8.6	2	5.26
N/A	13	-	-	-
Total	199	100	38	100

Everyday Communication

Concerning their means of communication, results vary across the two versions of the survey as observed in Table 10. Almost half of the participants of the online version chose Turkish (48.74%) as their language of everyday communication which means they identify with the hearing community. This group may be people who had with mild to moderate hearing loss. 34.67% stated they used both Turkish and TİD making them culturally bilingual. When discussing *Participants by Hearing Aid*, it was pointed out that high percentages of hearing aid or cochlear implant use might indicate that even though most participants had prelingual deafness, they might have learned spoken language or might be using both spoken and sign language. In the paper version, close to half of the participants declared themselves to be bilingual (45.95%). However, 35.14% used sign language which would mean they identify with the Deaf community which seems to be in line with the data in Table 9. In the “other” option, one person said they used both Turkish and English.

Table 10. Everyday Communication

<i>Which one is your language of communication?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Turkish	97	48.74	7	18.92
Turkish sign language (TİD)	32	16.08	13	35.14
Turkish + Turkish sign language (TİD)	69	34.67	17	45.95
Other	1	0.50	-	-
N/A	-	-	1	-
Total	199	100	38	100

Difficulties Reading Turkish

Almost two out of three participants of the online version (63.82%) stated that they had no difficulties reading Turkish which seems to be consistent with the interpretation of the data in Table 10. More than half of the participants of the paper version (55.56%) expressed that they had difficulties which also seems to be consistent with the data in Table 10. In the paper version, sign language users amounted to one third of the participants and Turkish users were only 18.92% which could explain difficulties reading Turkish. Kyle and Harris (2006) pointed out that deaf children “leave school with a typical reading delay of at least 5 years” compared to their hearing peers (p. 273). This delay doesn’t seem to catch up as adults either. Since “writing systems have evolved to encode spoken languages” (Perfetti & Sandak, 2000, p. 47), learning to read (or to read well) bears many challenges for deaf people. Another important factor for reading levels in deaf persons is the age of learning sign language. If sign language is acquired at a later age, it hinders the learning of the second language, or vice versa as acquiring L1 early helps learning an L2 (Mayberry, 2007).

Table 11. Difficulties Reading Turkish

<i>Do you have difficulties reading Turkish?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	72	36.18	20	55.56
No	127	63.82	16	44.44
N/A	-	-	2	-
Total	199	100	38	100

Hours of Daily Reading

As regards hours of daily reading in Table 12, 64.32% in the online group and 64.86% in the paper group declared they read somewhere between less than 1 hour up to 1-2 hours. The higher number of non-readers could be the outcome of difficulties in reading for the paper version group. Since watching subtitled programmes is actually a reading activity, C. J. Jensema et al. (2000b) suggested that subtitled television could be used for exposure and to develop reading skills of deaf viewers (p. 467).

Table 12. Hours of Daily Reading

<i>How many hours a day do you spend reading books, newspapers, magazines, etc.?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
None	22	11.06	7	18.92
Less than 1 hour	75	37.69	12	32.43
1-2 hours	53	26.63	12	32.43
2-3 hours	26	13.07	2	5.41
3-4 hours	9	4.52	4	10.81
4-5 hours	7	3.52	-	-
6 hours or more	7	3.52	-	-
N/A	-	-	1	-
Total	199	100	38	100

Difficulties Reading Subtitles

When asked if they had difficulties reading subtitles, a significant difference was observed between participants in the online and paper version (see Table 13). Participants who had difficulties at least sometimes were 41.92% in the former group, while they constituted 75.68% of the latter. The higher percentages compared to the findings in Table 11 might suggest that either participants have also eyesight problems or maybe the issue is related to the subtitles, e.g., legibility, readability, speed of subtitles and so on.

Table 13. *Difficulties Reading Subtitles*

<i>Do you have difficulties reading the subtitles?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	32	16.16	10	27.03
No	115	58.08	9	24.32
Sometimes	51	25.76	18	48.65
N/A	1	-	1	-
Total	199	100	38	100

Eyesight

Since eyesight problems can interfere with subtitle reading experience, the next question aimed to find out whether it was a factor in the equation. Table 14 displays the distribution of eyesight problems and use of an aid. The higher number of participants stating they had difficulties reading subtitles compared to the ones stating they had difficulties reading Turkish might have come from the participants who stated they had eyesight problems but did not wear glasses or contact lenses.

Table 14. Eyesight

<i>Do you have eyesight problems?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes, I have. I wear glasses / contact lenses.	55	27.64	2	5.41
Yes, I have. I don't wear glasses / contact lenses.	17	8.54	6	16.22
No, I don't have.	127	63.82	29	78.38
N/A	-	-	1	-
Total	199	100	38	100

Affiliation to Associations for the Deaf and HOH

Over half of the participants did not have an affiliation to associations for the deaf and HOH. The ones who had, were mostly affiliated with local associations rather than a central body. It could be argued that this may be one of the reasons that data regarding the d/Deaf and HOH community is dispersed. Participants were asked to name the associations that they were affiliated to in order to see whether they were directly affiliated to İED or not. According to 2010 data, only 7.6% of d/Deaf and HOH people themselves and/or a family member had such a membership (TÜİK, 2011, p. 22). The higher figures here can be considered positive as this may signal that d/Deaf and HOH persons are actively searching for companionship and socialization, widening their social network further than friends, family and neighbors. Deaf and HOH associations are places where they can meet people who share a similar, if not the same, experience. Data is listed in Table 15.

Table 15. Affiliation to Associations for the Deaf and HOH

<i>Do you have any affiliation to associations for the Deaf and HOH?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
No	121	62.05	18	51.43
Yes	74	37.95	17	48.57
N/A	4	-	3	-
Total	199	100	38	100

4.2. VIEWING HABITS AND PREFERENCES

Electronic Equipment at Home

Almost half of all participants still owned a regular TV. This data is important as it could mean that linear broadcast with a terrestrial or satellite antenna is used. It may not be because the user may have cable TV or a paid network, and so on. But still, it should be taken into account. Ownership percentages for all devices were higher in the online group. This may be due to the slightly younger participants in the 18-25 age group who may use technological tools more. According to 2010 data, 42.2% of persons with hearing impairments were using a mobile, 32.3% were using a computer, and only 19.4% were using internet (TÜİK, 2011, p. 23).

Although the figures in Table 16 may not be representative of the d/Deaf and HOH population, they might not be so far off. RTÜK data showed that 64% of Turkish homes had a regular TV, and this was followed by a laptop (54%), a smart TV (40%), a tablet (36%), and a desktop computer (33%) (2018, p. 98). Overall, 75% of Turkish homes had either a PC, laptop or tablet, and 84.1% of the participants owned a smartphone (pp. 103-104). 94.3% of Turkish homes had a TV (p. 99). But then again data in Table 16 should be evaluated cautiously, since the online group might be already a privileged group in terms of electronic

equipment and internet ownership. To give an example; although internet penetration rates stood at 78% as of 2020 (The World Bank, 2021), it does not mean that it is distributed evenly across the country. As stated earlier Marmara is the region where internet ownership is the highest (Speed Medya, 2019, p. 65).

Table 16. *Electronic Equipment at Home*

<i>Which of the following do you have at home?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Regular TV	91	55.15	14	42.42
Smart TV (able to connect to the internet)	108	65.45	11	33.33
DVD player	22	13.33	3	9.09
PC / laptop / tablet	104	63.03	19	57.58
Smart mobile phone	137	83.03	19	57.58
Internet access	114	69.09	18	54.55
N/A	34	-	5	-

Television Media

When asked which media they used to watch TV, linear broadcast accounted for more than half of the participants in the online version as opposed to a 14.71% in the paper version as seen in Table 17. Top choice in the paper group was streaming services with close to half of the participants (41.18%) which is also close to the percentage in the online version. According to RTÜK (2018) only 5.7% of the participants (representative of the Turkish viewers) had a membership to streaming services like Blu TV, Puhu TV or Netflix. The higher percentages in Table 17 for d/Deaf and HOH viewers may be due to the need to access more subtitled content.

Relatively high figures for cable TV and television networks suggest that participants do not exclusively keep to one media but rather utilize more than one. However, the 55% that watched linear broadcast is still an important finding, and

it can be interpreted as a signal of the need for more programmes with SDH on linear broadcast for those viewers. Finally, 3 participants stated they used websites that offer foreign television series and films without charge (fansubbed). According to 2007 data, 88.88% of people with hearing disabilities used analogue and satellite television while 11.10% watched cable TV (RTÜK, 2007, December, p. 106). The findings of the present questionnaire seem to demonstrate the changing TV viewing habits in accordance with the changing audiovisual landscape.

Table 17. Television Media

<i>Which of the following media do you use for watching television?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Satellite / analogue television	90	55.21	5	14.71
Cable broadcast (Kablo TV)	68	41.72	10	29.41
Television networks (Digiturk, D-Smart, Tivibu, etc.)	53	32.52	9	26.47
Streaming services (Blu TV, Netflix, Puhu TV, etc.)	58	35.58	14	41.18
Other	3	1.84	-	-
N/A	36	-	4	-

Hours of Daily TV Watching

TV watching was defined as the consumption of audiovisual content on any media in the broadest sense. The distribution of daily TV consumption given in Table 18 seem interesting, since there isn't an obvious cluster point and the present data does not support previous findings. 60.61% and 66.67% of the participants, in online and in the paper version group respectively, watched TV somewhere between less than an hour and 2-3 hours a day.

Previous data indicated that it was 4.6h on average, with 4.5h on weekdays and 4.9h on the weekends for persons with hearing impairments (RTÜK, 2007, December, pp. 33, 38). Viewers who watched 4 hours and more were around 15% in the online version, and around 10% in the paper version. This could be due to two possible reasons: Higher numbers of employed participants (see Table 5, more than half were working) and higher education levels of participants. According to RTÜK (2018) there is a negative correlation between higher education levels and daily TV consumption (p. 31). The report also pointed out that daily TV viewing times were decreasing in general. For example, in 2006 the average daily TV consumption for the Turkish population was around 5 hours whereas in 2018 it dropped down to 3.5 hours (2018, p. 27).

Table 18. *Hours of Daily TV Watching*

<i>How many hours a day do you watch TV?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
None	14	8.48	3	8.33
Less than 1 hour	34	20.61	6	16.67
1-2 hours	36	21.82	10	27.78
2-3 hours	30	18.18	8	22.22
3-4 hours	24	14.55	5	13.89
4-5 hours	19	11.52	1	2.78
6 hours or more	8	4.85	3	8.33
N/A	34	-	2	-
Total	199	100	38	100

Hours A Day Watching Subtitled Programmes

Subtitles here cover both subtitles that include sound information in addition to dialogues (SDH) and subtitles that provide only dialogues (conventional subtitles), whether intralingual or interlingual. Most participants in both online and

paper versions watched subtitled programmes somewhere between less than an hour and up to 2-3 hours a day (60.24% and 55.56%, respectively). Those who did not watch any subtitled programmes were almost twice for the paper version (see Table 19). It can be assumed that the ones who did not watch subtitled programmes were the ones who had mild to moderate hearing loss or the ones who did not have access to subtitled content. Another possibility is that those participants might need SLI since one third in the paper version group were sign language users.

Table 19. *Hours a Day Watching Subtitled Programmes*

<i>How many hours a day do you watch subtitled programmes?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
None	25	15.06	10	27.78
Less than 1 hour	28	16.87	6	16.67
1-2 hours	41	24.70	6	16.67
2-3 hours	31	18.67	8	22.22
3-4 hours	13	7.83	4	11.11
4-5 hours	13	7.83	1	2.78
6 hours or more	15	9.04	1	2.78
N/A	33	-	2	-
Total	199	100	38	100

Accompaniers

Most of the participants in both versions watched TV on their own most frequently (see Table 20). A large group of participants in the online version (39.76%) also watched TV with hearing persons. When referred to Table 10 and Table 11, almost half of these participants listed Turkish as their everyday language, identification with the hearing community so to speak, which could explain the higher percentage of hearing accompaniers.

The lower percentage of watching with hearing persons in the paper version group (13.51%) could be interpreted as a signal that they are not able to watch together with hearing friends or family when programmes are not accessible to them or it may be just a preference.

There were comments in the final question regarding this topic. Participants wrote that they felt frustrated when they couldn't watch a programme together with their family due to not having any accessibility feature. In cases when they tried to watch programmes that were not accessible, they felt they disturbed hearing friends and family by asking for clarification.

Table 20. Accompaniers

<i>Who do you usually watch TV with?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
On my own	105	63.25	23	62.16
Deaf and hearing impaired individuals	42	25.30	10	27.03
Hearing individuals	66	39.76	5	13.51
N/A	33	-	1	-

Types of Programmes Watched on TV

The original category of “films and series” from the DTV4ALL template was divided into two options, namely, “films” and “TV series”. Since Turkish viewers prefer television series to films, it was better to separate them. Differentiation between domestic or foreign was not made in the options, since several governmental sources, namely, RTÜK and TÜİK, cite the preference of domestic productions of Turkish viewers.

Most watched programmes in the online version were films, news, and TV series. Around 40% of participants in this group also reported to watch documentaries, game shows, and entertainment/talk shows. The top three choices of the participants in the paper version, on the other hand, were news, films, and sports.

Table 21 displays the distribution. According to RTÜK (2018) Turkish viewers watch mostly news, domestic TV series, and sports (p. 14). The findings are somewhat in line with RTÜK's previous data. A small-scale study carried out with 25 Deaf participants revealed that most watched programmes were news and sports indeed because they couldn't understand other types of programmes and they needed to ask hearing family members for help (Alsancak, 2018). Since Turkish d/Deaf and HOH viewers prefer watching domestic TV series and films the need for intralingual SDH seems to be evident. As stated earlier the viewer can find interlingual subtitles in foreign productions although they do not provide sound information. Of course, this does not mean that interlingual SDH can be ignored. Since SDH practices in Turkey cover mostly TV series and films, this seems to be in line with viewers' expectations. The data also suggests that types of programmes offered with SDH could be broadened.

Table 21. *Types of Programmes Watched on TV*

<i>What programmes do you usually watch?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
News	127	76.51	24	66.67
TV series	124	74.70	15	41.67
Films	133	80.12	18	50.00
Entertainment / Talk shows	64	38.55	3	8.33
Documentaries	73	43.98	10	27.78
Sports	55	33.13	17	47.22
Debate shows	33	19.88	1	2.78
Game shows	66	39.76	9	25.00
Daytime series	36	21.69	3	8.33
N/A	33	-	2	-

Choosing Programmes on TV

The vast majority of the participants, 7 out of 10, in both versions reported to choose programmes based on whether subtitles were provided or not (see Table 22). Thus, it could be argued that subtitles serve the majority of the d/Deaf and HOH viewers.

Table 22. *Choosing Programmes on TV*

<i>Do you choose the programmes you watch based on whether they are subtitled or not?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	122	73.49	26	70.27
No	44	26.51	11	29.73
N/A	33	-	1	-

Reasons for Watching Subtitles

For most participants subtitles are the only way to access dialogues in both groups (around 60%) as seen in Table 23. This means that subtitles are a necessity for 60%. Large groups in the online version declared that subtitles helped them understand dialogues better (48.48%), and that they used them for language learning (32.73%). Relatively smaller groups in the paper version declared the same reasons (22.22%). In the option “other” participants listed reasons like learning new words, self-improvement by reading subtitles, catching up with missed words or dialogues (e.g., silent speaker), understanding foreign language movies, and accessing sound information that they cannot hear (e.g., doorbell, phone ringing, alarm clock sound, etc.).

Table 23. Reasons for Watching Subtitles

<i>What do you use subtitles for?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
They help me understand dialogues better.	80	48.48	8	22.22
I can't understand dialogues without them.	103	62.42	24	66.67
I use them for language learning.	54	32.73	8	22.22
Other	14	8.48	4	11.11
N/A	34	-	2	-

In the Absence of Subtitles

The answer to the question “What if there are no subtitles?” differs in the two versions (see Table 24). Most participants in the paper version reported to switch channels to look for a subtitled programme (51.43%), followed by 20% that switch off the TV which implies that they depend on subtitles. In the online version a total of 54.04%, either changes the channel or switches the TV off. It may be expected that this behavior is more common among deaf participants who have severe or profound hearing loss. They rely heavily on SDH (or SLI) since they cannot access any of the acoustic information in a programme. The other three options might be chosen by HOH participants. Since HOH individuals experience mild to moderate hearing loss or have residual hearing, they might use ways such as turning up the volume, asking someone to fill in the blanks, or guessing by the context. Guessing by the context may also include lipreading. Overall, these figures suggest that subtitles may be essential for d/Deaf viewers.

Table 24. In the Absence of Subtitles

<i>When a programme is not subtitled...</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
I switch off the TV	42	26.09	7	20.00
I switch to other channels searching for a subtitled programme	45	27.95	18	51.43
I ask someone to tell me what is said	17	10.56	2	5.71
I turn up the volume	19	11.80	4	11.43
I try to guess by the context	38	23.60	4	11.43
N/A	38	-	3	-

Source of Information about Subtitles/SDH

Most participants in both groups (circa 50%) find out whether a programme has subtitles/SDH from social media. A similar percentage of the online group (49.38%) also uses TV guides. Friends and TV announcements are common sources too. The distribution in Table 25 shows that all sources are used by the participants. In the “other” option, 1 participant stated they see this information in the programmes they watch, while another stated they follow channels that they know to provide subtitles. This data demonstrates that providing options for the user may be a good idea.

Table 25. Source of Information about Subtitles/SDH

<i>How do you know which programmes include subtitles/SDH?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
TV guides (print/online)	79	49.38	10	27.03
TV announcements	60	37.50	11	29.73
Friends	64	40.00	14	37.84
Social media (Facebook, Twitter, etc.)	79	49.38	18	48.65
Other	2	1.25	2	5.41
N/A	39	-	1	-

Awareness of Current SDH Practices

When asked whether they were aware of current SDH practices, almost all participants declared they were. This question was added particularly to share this information and raise awareness among end users. It may be stated that the question fulfilled its mission for the 15.76% and 5.71% of the participants who did not know about these services, in the online and the paper version respectively. The high percentages of knowledgeable viewers may be an indication of adequate informing methods on behalf of these access service providers. A note to add here: Deaf participants in a study by Gökçe (2018) told that they knew about these services but did not choose to watch them because they needed internet access to watch content on the e-channels (p. 117), highlighting the need for SDH on free-to-air television.

Table 26. Awareness of Current SDH Practices

<i>Do you know that some of the TV programmes are offered with SDH? (FOX TV, on conventional TV broadcast, and Engelsiz Kanal D, Engelsiz Show TV, Engelsiz TRT, FOX TV via their websites)</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Yes	139	84.24	33	94.29
No	26	15.76	2	5.71
N/A	34	-	3	-

Opinion on the Quantity of Current SDH Practices

When asked about whether they found the quantity of SDH practices to be sufficient, participants in the online group were almost evenly distributed among the three options with 35% deeming it as sufficient. 45.16% of the paper group thought the opposite and found the quantity to be insufficient. Distributions are given in Table 27. Participants finding the quantity insufficient may be an indication on dependence on subtitles.

Table 27. Opinion on the Quantity of Current SDH Practices

<i>If your answer to the question above was yes, do you think the quantity of these SDH practices are sufficient?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Sufficient	55	35.03	11	35.48
Better than nothing	54	34.39	6	19.35
Insufficient	48	30.57	14	45.16
N/A	42	-	7	-

Media Used To Access Subtitles/SDH

The following question was an open-ended question. Participants were asked to share which media they used to watch subtitled programmes. The answers given are seen below in Table 28. Answers with less than 5% are not presented in the table to save space. 25% (6) of the respondents of the paper version stated that they had no subscription to any of the TV networks or digital streaming platforms. In Table 19, 27% of participants in the paper version had stated that they did not watch subtitled content, and among possible reasons lack of access was mentioned. The data provided here seems to support this reason for not watching subtitled content. Netflix is the most watched digital platform probably because everything is subtitled and Turkish productions have SDH. In the paper version a quarter of the participants preferred the television network Digiturk which also offers all foreign content with subtitles and lately has been offering coaccessible versions (SDH and SLI together) of films. The higher percentage in the paper version may be due to the higher number of sign language users. Engelsiz Kanal D also offers coaccessible versions of domestic productions on its e-channel. FOX TV provides SDH for domestic productions both on TV and its e-channel. Others generally provide interlingual subtitles. These findings seem to suggest that SDH offering public and private channels, whether online or on linear broadcast, may not be the main sources of SDH for d/Deaf and HOH viewers. A note: When this questionnaire was prepared in the beginning of 2020, TRT was offering SDH on its barrier free e-channel. As of the last quarter of 2021 it also offers both intralingual and interlingual SDH on linear broadcast.

Table 28. Media Used to Access Subtitles/SDH

<i>Which media do you use to access subtitled programmes? (Open-ended question)</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Netflix	54	40.60	9	37.50
Internet (websites offering foreign series and films with subtitles, YouTube, other digital platforms [Blu TV, Puhu TV])	14	10.5	-	-
Digiturk	13	9.77	6	25.00
FOX TV	12	9.02	-	-
D-Smart	8	6.01	2	8.33
Engelsiz Kanal D	7	5.26	-	-
N/A	66	-	14	-

Signing vs. Subtitling

Regarding preference among subtitling, sign language interpreting, or the coexistence of both (coaccessibility), over half of the participants in both groups chose coaccessibility. These findings seem to support the findings of a survey conducted in Turkey with the end users of audiovisual productions. The survey revealed that both native TİD users, and people who used SDH as their primary access mode benefit from coaccessibility (Okyayuz et al., 2017, as cited in Okyayuz & Kaya, 2020, p. 994). As coaccessibility unites “users on different ends of a similar disability spectrum” (Okyayuz & Kaya, 2020, p. 995), maybe then, a one-fits-all solution may be possible after all for this heterogenous group of end users, particularly in situations when customized solutions cannot be provided. Gökçe’s findings also had revealed that the Deaf community found coaccessibility “favorable and beneficial” (2018).

Table 29. Signing vs. Subtitling

<i>Which of the following should be used to make TV programmes accessible for the deaf and HOH?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Subtitles	61	36.75	9	26.47
Sign language interpreting (SLI)	12	7.23	7	20.59
Subtitles + SLI	93	56.02	18	52.94
N/A	33	-	4	-
Total	199	100	38	100

Judgement Criteria for the Quality of Subtitles

The following question was designed to discover the criteria by which Turkish d/Deaf and HOH viewers evaluate the quality of subtitles. In both groups, the quantity of subtitled programmes was the most chosen criteria (73.17% and 62.50%, online and paper respectively). This was followed by the synchronicity of subtitles with the dialogues, legibility of subtitles on screen, use of standard language, for both participants in the online and the paper version. Simplified and shorter sentences was expected to have higher percentages as reading levels of deaf people are lower than their peers.

However, the verbatim vs. edited subtitles debate is more than just whether to simplify and shorten the text which is generally done to allow for more exposure time for the viewer and/or to create an easier to read text for d/Deaf viewers who are reading in their second language. Okayayuz (2019a) points out that a person who has residual hearing, or who is able to hear using a hearing aid, may favor verbatim subtitles. This way, they would be able to match the speech with the subtitles, and even lip-read (where possible) (p. 30). On the other hand, an elderly deaf viewer may choose the easier to read edited subtitles (p.31). Thus, preferences may depend on the individual characteristics of the viewer. One

participant added “the variety of programmes offered” as a criterion. Current SDH practices seem to be in line with these criteria despite lagging a little behind the more subtitled programmes and the variety.

Table 30. Judgement Criteria for the Quality of Subtitles

<i>What do you think are the criteria for sufficient subtitle services?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
More subtitled programmes	120	73.17	20	62.50
Synchronicity of subtitles with spoken dialogues	108	65.85	13	40.63
Legibility of subtitles on screen (use of black background, easy to read choice of font, font size, etc.)	104	63.41	10	31.25
Usage of standard language (even when the characters speak a dialect, subtitles are in Standard Turkish)	67	40.85	8	25.00
Simplified subtitles with shorter sentences (edited/ semi-edited subtitles)	38	23.17	3	9.38
Other	1	0.61	4	12.50
N/A	35	-	6	-

4.3. RENDITION OF NON-SPEECH ACOUSTIC INFORMATION

The last part of the questionnaire included questions regarding the preferred SDH strategies (subtitling styles) of participants. Since Turkish viewers are new to SDH and practices are limited (limited practices in cinemas, theatres, and no live subtitling yet), questions about familiar practices were asked.

Speaker Identification

Since speaker identification is one of the most important parameters of SDH, the first question was asked to find the preferred method for speaker identification. According to the participants, the best way to identify speakers is positioning subtitles next to the speaker, followed by name tags in parenthesis, in both groups. Color coding was the least preferred method (see Table 31). “Audiences get used to what they see and hear and by and large accept them simply because ‘viewers are creatures of habit’ (Ivarsson 1992, p. 66)” (Chiaro, 2009, p.147). The majority of SDH in Turkey is provided by SEBEDER and name tags are the conventional strategy for speaker identification. Positioning subtitles next to the speaker, however, is a strategy used by Netflix. Thus, Turkish viewers may be familiar with these two methods. Color coding is not a strategy used on any platform, at least till now it was not.

Table 31. *Speaker Identification*

<i>Which of the following method do you prefer when the speaker can't be identified visually?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Name tags in a parenthesis	65	40.63	13	39.39
Positioning subtitles next to the speaker	69	43.13	16	48.48
Color coding speakers	26	16.25	4	12.12
N/A	39	-	5	-
Total	199	100	38	100

Subtitle Position

When participants were asked about the position of subtitles, the majority chose bottom of the screen only, in both groups (see Table 32). The conventional subtitle positioning in Turkey is to place them at the bottom of the screen, unless they interfere with any text on screen such as the opening credits or any text

present in the production. 21.88% of the participants in the paper version preferred subtitles to be positioned next to the speaker, regardless of whether it was at the top or at the bottom. The Turkish viewer might be familiar with this practice as it is used by Netflix.

Table 32. *Subtitle Position*

<i>Where do you prefer subtitles to be shown?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Bottom of the screen only	120	75.95	21	65.63
Both top and bottom of the screen	21	13.29	4	12.50
Top of the screen only	4	2.53	-	-
Next to the speaker	13	8.23	7	21.88
N/A	41	-	6	-
Total	199	100	38	100

Description of Sounds

Concerning the description of sound in the subtitles, both groups had similar preferences. Most participants (around 45%) stated they would like to see sound location, i.e., explaining where the sound comes from. The option “describing what the sound is like” was chosen by around 20% in both groups. This data seems to support opinions expressed by deaf viewers on social media platforms. One of the reasons to conduct the present study was witnessing the frustration of deaf persons about SDH practices back in 2018. Several posts on Twitter were about how “describing what the sound is like” made them sad/frustrated as they didn’t know *the sound*. Several persons wrote that this type of description even overshadowed the joy of having subtitles, as it was a constant reminder of not having access to it. “Using words reproducing the sound” (onomatopoeic representations), and pictograms/icons were also chosen by smaller groups, although these two strategies are not used in Turkey. The overall distribution is

similar in both groups as seen in Table 33. SEBEDER's 2017 guidelines recommended "describing what the sound was like" (2017), however 2019 guidelines adopted an action-oriented approach and recommend "explaining where the sound comes from" wherever possible (2019). This change in approach seems to be in line and in point with what the viewer prefers.

Table 33. Description of Sounds

<i>How do you prefer descriptions of sounds to be reflected in the subtitles?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Explaining where the sound comes from (A dog barks.)	71	44.94	16	47.06
Describing what the sound is like (Dog bark)	41	25.95	7	20.59
Using words reproducing the sound (Woof)	28	17.72	6	17.65
Pictograms/icons (A dog image)	18	11.39	5	14.71
N/A	41	-	4	-
Total	199	100	38	100

Description of Background Music

The distribution of preferred description of background and instrumental music is similar in both groups, despite having different percentages, as displayed in Table 34. The vast majority of the participants wanted to have some kind of information provided. The most chosen strategy was "writing 'music' or indicating with a musical note icon '♪'". The second most preferred option was providing the type of music. Type of music generally sets the mood for a production and may be a difficult parameter in SDH. A horror movie where children are jumping rope with an ominous background music would be a good example. In that case not describing the type of music would be like a lost piece of the puzzle. In that sense,

the outcome that roughly 3 out of 4 d/Deaf and HOH persons not needing this paralinguistic information, may seem interesting. But then again, mood may also be inferred from the visuals (context, facial expressions, body language, camera shoots/angles, etc.). Concerning “providing the title of the song,” it could be a tricky practice. SEBEDER (2017, 2019) guidelines and practices that indicate the presence of music, and add the type or genre of music seem to fulfill the expectations of the majority.

Table 34. *Description of Background Music*

<i>What do you prefer when there is instrumental and background music in a film / TV series?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
“Music” or an icon indicating it, “♪”	51	32.48	16	50.00
Information on what type of music it is (emotional, classical, etc.)	41	26.11	6	18.75
The title of the song on screen	35	22.29	5	15.63
No need for this information	30	19.11	5	15.63
N/A	42	-	6	-
Total	199	100	38	100

Description of Lyrics

When it comes to the description of meaningful/relevant lyrics in a production, the distribution is presented in Table 35. It seems interesting that the two most preferred options were on opposite ends of the spectrum. In the online group, half of the participants declared they wanted to have the lyrics in the subtitles, whereas 29.11% wanted only the information of the presence of music. 1 out of three of the participants in the paper version chose the lyrics, whereas another 1 out of three chose the presence option. SEBEDER (2017) recommends providing both the artist and the title of the song, followed by the lyrics, and current practices

are in line with these recommendations. The two strategies combined seem to fulfill the expectations of the majority of the participants.

Table 35. *Description of Lyrics*

<i>What do you prefer when there are meaningful song lyrics in a film / TV series?</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
"Music" or an icon indicating it, "♪"	46	29.11	11	34.38
Information on what type of music it is	9	5.70	4	12.50
The title of the song on screen	24	15.19	6	18.75
The lyrics of the song on the subtitles	79	50.00	11	34.38
N/A	41	-	6	-
Total	199	100	38	100

Distribution of Themes in Comments

The final question (nr. 37) was another open-ended question. Its aim was to give the respondents a space to further express their opinions and share their suggestions. The most recurrent comments were the request for widespread SDH, and coaccessibility services (SDH and SLI together), for a wide range of programme types such as TV series, films, news, game shows, sports, daytime programmes, commercials and documentaries on linear TV broadcast. Several participants mentioned live subtitling which is not yet available in Turkey. Table 36 shows the distribution of the themes in the comments.

Table 36. *Distribution of Themes in Comments*

<i>Most recurrent comments</i>	<i>Online version</i>		<i>Paper version</i>	
	<i>No.</i>	<i>%</i>	<i>No.</i>	<i>%</i>
Request for widespread SDH	56	84.84	9	56.25
Request for coaccessibility (SDH and SLI together)	8	12.12	5	31.25
Request for widespread SLI	2	3.03	2	12.50
Total	66	100	16	100

Other comments revealed:

- frustration about the presentation of accessible versions of TV series as re-runs. Re-runs generally air a couple of days after the premiere of an episode or after prime-time hours (after 24.00). Participants stated that this practice hinders the experience of watching and enjoying a programme with their hearing family members.
- frustration about having to watch accessible programmes via internet. Participants said that they watch online alone instead of being together with the rest of the family in front of the bigger screen (TV set).
- frustration about depending on others to explain the dialogues/plot of a programme. Participants declared that they feel like they are annoying others when they ask for clarification while watching TV.

Finally, several participants noted that subtitles help them learn new words and thus aid self-development. It would be timely to add here the reasons of the delayed airing of accessible versions. Okyayuz (2019b) points out that to be able to premiere with an accessible version of a programme, a channel either would need to receive the audiovisual product (at least) 48 hours before the broadcast or the subtitled AV product which are prepared in accordance with the principles and technical infrastructure of the channel (p. 47). Since these requirements are not compatible with the conventions and realities of the present broadcasting

landscape, to achieve this outcome would require change in planning and implementation and also the establishment of a translation team and infrastructure.

When the findings of the present study are compared to the research by Gürkan (2019), they do not fully support each other. The 2019 study involved 37 Turkish Deaf and HOH participants, two questionnaires and interviews. The first questionnaire collected data about personal details, viewing habits, awareness and previous use of SDH. The second questionnaire was handed after participants were introduced various subtitling strategies to find out their preferences. Since neither the profile of the participants nor the methodology of that study are similar enough to the present study, only the findings about non-speech acoustic information were compared. The recommended guideline by Gürkan (2019) suggested that the optimal method for speaker identification was a combination of the use of different colors and speaker-dependent placement of subtitles. Speaker-dependent placement was the top choice of by participants of the present study, whereas color-coding was not favored by the majority. Placement of subtitles are consistent, both studies found that the preferred position for subtitles was at the bottom of the screen. As regards conveying sound effects, use of labels (describing what the sound is like) was recommended. However, participants of the present study stated they would prefer sound location. Recommended description of background music and lyrics were parallel to the present study.

CONCLUSION

The present study set out to find out what the d/Deaf and HOH community's opinions were on current Turkish SDH practices, if they fulfilled the needs and expectations of their intended users. In line with the objective of the study, research questions were determined and given in the Introduction. Firstly, present day SDH guidelines and practices were investigated in Chapter 2. Then, the findings of the data collected were presented and discussed in Chapter 4. In this part the research questions will be answered, and suggestions for further studies will be made.

The Answer of Research Question 1:

What are the profiles of Turkish SDH users?

Since findings were presented separately for the online version and the paper version, they will be handled in the same manner here as well. The profiles of the Turkish SDH user for the present study is given below.

Participants of the Online Questionnaire

The majority of the online participants were between 18 and 35 years (81.91%), and had a high school or tertiary education degree (89.95%). More than half of them were employed, and gender distribution was slightly in favor of female participants. The majority was prelingually deaf, and used either a hearing aid or cochlear implant. More than half attended a school for students with hearing loss. Most of them self-identified as hearing impaired [işitme engelli]. Almost half used Turkish as their everyday communication language while a third were bilinguals using both Turkish and sign language. Most of them had no difficulties reading Turkish or reading subtitles, and no eyesight problems. Affiliation to associations for the Deaf and HOH was a little more than a third.

As regards electronic equipment at home, more than half had regular TV, smart TV, pc/laptop/tablet, smart mobile, and internet access. More than half watched television via satellite/analogue TV which was followed by cable TV, streaming services, and television networks with decreasing percentages. Daily TV consumption for most was somewhere from less than an hour up to 2-3 hours, and daily consumption of subtitled programmes were in the same range. Participants mostly watched TV on their own. They preferred films, news, and TV series. Most of them stated they cannot understand dialogues without subtitles while a large group used them to understand the dialogues better.

Participants of the Paper Questionnaire

The majority of the participants were again between 18 and 35 years old (84.21%), and had a high school or tertiary education degree (78.94%). More than half were employed. Unlike the balanced gender distribution of the online participants, the vast majority were male. The majority was prelingually deaf, attended a school for students with hearing loss, and used either a hearing aid or cochlear implant. Most of them self-identified as hearing impaired [işitme engelli], however the percentage of self-identifying as Deaf [Sağır] was higher than the online group. Almost half were bilinguals followed by sign language users. More than half had difficulties reading Turkish and reading subtitles, however the majority did not have eyesight problems. Almost half of them had an affiliation to a Deaf and HOH association.

As regards electronic equipment at home, percentages were relatively lower for all devices when compared with the online group. The most significant difference was in internet access which 15% lower, but still more than half had internet access. Almost half watched TV via streaming services, followed by cable TV, television networks, and satellite/analogue television. Daily TV consumption and daily consumption of subtitled programmes for most participants ranged from less than an hour to 2-3 hours. However, almost one third did not watch any subtitled content. Participants mostly watched TV on their own. Their top three choices of

programme type were the news, films, and sports. Most of the participants, similar to the online group, stated that they cannot understand dialogues without them.

The Answer of Research Question 2:

To what extent are they aware of current of SDH practices and how much of their SDH consumption do these practices constitute?

Findings showed that the vast majority of participants in both groups were aware of current SDH practices offered on e-channels and on television broadcast. Mentioned sources of SDH in the questionnaire were e-channels such as Engelsiz Kanal D, Engelsiz Show TV, Engelsiz TRT, and FOX TV with both its e-channel and television broadcast. When the questionnaire was prepared TRT1 was not offering SDH on television broadcast. As of the last quarter of 2021, TRT1 offers both intralingual and interlingual SDH on TV. However, around 40% of the viewers in both groups watched subtitled programmes on Netflix, and a quarter of the paper version group used Digiturk (25%). FOX TV was preferred by 9.02% and Engelsiz Kanal D by 5.26% in the online group. These findings seem to suggest that the channels mentioned in the question may not be their main sources of SDH.

The Answer of Research Question 3:

What do they think about current SDH practices?

As regards the quantity of current SDH practices, only 35% of the viewers in both groups found it to be sufficient. More than half of the participants stated they preferred coaccessibility practices where SDH and SLI are provided together, this was followed by subtitles. Since coaccessibility is the widespread accessibility strategy in Turkish MA, it seems to fulfill the expectations of the majority. Viewers judged the quality of subtitles by the number of subtitled programmes, synchronicity of subtitles with spoken dialogues, legibility of subtitles on screen (use of black background, easy to read choice of font, font size, etc.), and usage

of standard language. One participant proposed “the variety of programme types” as an added criterion. Since the number of subtitled programmes was the most important parameter of quality for the viewer, only a third of the participants seem to find that current SDH practices reach their expected standards.

The Answer of Research Question 4:

What are their preferences in subtitling in terms of specific SDH parameters?

Preference of subtitling styles regarding five SDH parameters were asked. First parameter was speaker identification. The most preferred method in both groups was “positioning subtitles next to the speaker” (speaker-dependent placement), followed by “name tags in parenthesis” with close percentages. Turkish SDH practices use name tags. Second parameter was about the position of subtitles. The majority preferred subtitles to be displayed at the “bottom of the screen only” which is the widespread practice (norm) both in SDH and subtitling. The third parameter was related to the description of sounds. Almost half of all the participants would like to see sound location, “explaining where the sound comes from.” The 2019 updated SEBEDER intralingual SDH guidelines recommend sound location wherever possible and recent practices are in line with the guidelines. Fourth parameter was concerning the description of background and instrumental music. Most of the participants would like to have this information rendered in subtitles by writing either “music” or using an icon indicating it, “♪”. The second most preferred was also adding the type or genre of music. Turkish SDH practices provide the type or genre of music where possible. The last parameter was description of lyrics. Most preferred choice was to have “the lyrics of the song on the subtitles.” This was followed by indicating the presence of music. Turkish SDH practices provide the artist and the title of the song, followed by the lyrics.

The Answer of Research Question 5:

In which applications are there room for improvement?

Through an open-ended question, participants were encouraged to express opinions and share suggestions. Findings revealed that the most prevalent themes in the comments section were: the request for widespread SDH, and the request for coaccessibility. Findings already seemed to support the request for widespread SDH as the participants stated the quantity of subtitled programmes was not sufficient. Another area to improve upon may be the variety of types of programmes offered with SDH. Participants declared that they also watched entertainment/talk shows, documentaries, debate shows, game shows, and daytime series. Although there are programmes with SDH including these programme types, mostly domestic TV series and films (domestic or foreign) are offered. Regarding SDH parameters, speaker-dependent placement for speaker identification may be considered as it was the most preferred method.

In the comments section participants expressed frustration about not being able to watch and enjoy programmes together with their hearing family members since accessible versions were generally the re-runs of TV series. Another frustration topic was the need to watch accessible versions on the internet. Participants would like to watch them on television broadcast with the rest of their family. Thus, it may be considered to premiere with accessible versions, maybe not today but in the future “when or if” the obstacles relating to the delay of accessibility features could be solved.

Limitations

The present study had a number of limitations that need to be pointed out. The first limitation is age. Since working with minors calls for added permissions from their parents, participants were required to be over 18. The second limitation is the size of the sample. The 237 participants of the questionnaire (online 199 and paper 38) cannot be representative of the d/Deaf and HOH population in Turkey

which is estimated to be over 4 million. The findings may not be generalized; however, they might act as a starting point and provide some insight about users' needs, opinions, and expectations concerning SDH practices.

The third limitation is related to the data gathering process. The questionnaire had both an online and a paper version. The paper version was distributed via İşitme Engelliler ve Aileleri Derneği (İED). As İED was based in Istanbul, participants of this version were d/Deaf and HOH persons living in Istanbul who were either affiliated to İED or were from other associations that İED might be in contact. The online version of the questionnaire was distributed via social media accounts of İED to reach a wider audience both in Istanbul and outside of the city. Although a number of d/Deaf and HOH associations from different cities were contacted for collaboration but there was no return. The last limitation of the study pertains to internet use. Although internet use seems to be a widespread commodity, the fact is that it is not evenly distributed across the country. The Marmara region has the highest number of internet users. This presents a paradoxical situation rather than a limitation as the study advocates for free of charge widespread SDH and then collects data online. As mentioned above, online collection seemed to be the best way to reach a wider audience and obtain data from the d/Deaf and HOH community.

Suggestions for Further Research

Since the size of the sample was a limitation for this thesis, research with larger sample sizes collected from a more diverse population, more representative of the d/Deaf and HOH population might be a starting point. Face to face interviews and focus groups might provide better insight of the accessibility needs and expectations of the d/Deaf and HOH community.

The present study only focused on the preferences of the viewers relating to several SDH parameters. Future research could include testing parameters concerning linguistic considerations, reading speed of the Turkish viewer, verbatim vs. edited subtitles, etc. Furthermore, research on SDH in the form of

surtitling in theatres and operas could be another exciting field as this is semi-live subtitling which has its own challenges. Live subtitling, aka respeaking, is another area for research as it combines interpreting and subtitling, a cross-disciplinary field so to speak. Although respeaking practices are not available in Turkey yet, probably it won't take long to enter the audiovisual landscape.

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APPENDIX 1. ETHICAL APPROVAL



T.C.
HACETTEPE ÜNİVERSİTESİ
Rektörlük

Sayı : 35853172-300
Konu : Selma AKSEKİ (Etik Komisyon İzni)

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi : 15.11.2019 tarihli ve 12908312-300/00000868606 sayılı yazınız.

Enstitünüz Mütercim Tercümanlık (İngilizce Mütercim Tercümanlık) Anabilim Dalı yüksek lisans programı öğrencilerinden **Selma AKSEKİ**'nin **Dr. Öğr.Üyesi Elif ERSÖZLÜ** danışmanlığında yürüttüğü **“İşitme Engelliler İçin Altyazı Standardizasyonuna Doğru”** başlıklı tez çalışması Üniversitemiz Senatosu Etik Komisyonunun **03 Aralık 2019** tarihinde yapmış olduğu toplantıda incelenmiş olup, etik açıdan uygun bulunmuştur.

Bilgilerinizi ve gereğini saygılarımla rica ederim.

c-imzalıdır
Prof. Dr. Rahime Meral NOHUTCU
Rektör Yardımcısı

APPENDIX 2. ORIGINALITY REPORT

AN END USER BASED STUDY ON SUBTITLING FOR THE d/DEAF AND HARD OF HEARING IN TURKEY

by Selma Akseki

Submission date: 13-Jan-2022 10:53AM (UTC+0300)

Submission ID: 1741021427

File name: Selma_Turnitin_juri_sonras.docx (3.08M)

Word count: 36301

Character count: 193205

AN END USER BASED STUDY ON SUBTITLING FOR THE d/DEAF AND HARD OF HEARING IN TURKEY

ORIGINALITY REPORT

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PRIMARY SOURCES

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4	cardinalscholar.bsu.edu Internet Source	<1%
5	"The Palgrave Handbook of Audiovisual Translation and Media Accessibility", Springer Science and Business Media LLC, 2020 Publication	<1%
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APPENDIX 3. PERMISSION LETTER FOR DTV4ALL

PERMISSION LETTER

24.10.2019

Attn:
Pablo Romero-Fresco
Permissions Editor

Dear Sir,

I am an MA student from Hacettepe University, Turkey, Department of English Translation and Interpreting. I am writing my thesis titled "Towards a Standardization of Subtitling for the Deaf and Hard-of-Hearing" under the direction of my thesis supervisor Assist. Prof. Elif Ersözülü.

I would be honored to have your permission to use the DTV4ALL questionnaire template published in *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (2015). The questionnaire template will be used with some modifications, which will be done by myself, due to differences in the SDH (Subtitling for the deaf and hard-of-hearing) availability in Turkey. I would like to use the questionnaire in order to gather data about the deaf and hard-of-hearing communities' demographic profile, and their needs and preferences related to subtitles. The data gathered will be used for my thesis and academic purposes.

If this is acceptable for you, could you please indicate so by signing one copy of this letter and returning it to me through e-mail:

Best Regards,

Selma Akseki

I grant permission requested on the terms stated in this letter.

Agreed to and accepted:

Pablo Romero Fresco

Date: 25-10-19

İzin Belgesi Çevirisi

24.10.2019

Dikkatine:

Pablo Romero-Fresco

İzin Editörü

Sayın Editör,

Hacettepe Üniversitesi'nin İngilizce Mütercim-Tercümanlık bölümünde yüksek lisans öğrencisiyim. "İşitme Engelliler için Altyazı Standardizasyonuna Doğru" isimli tez çalışmamı Dr. Öğr. Üyesi Elif Ersözlü danışmanlığında yürütmekteyim.

Avrupa'da İşitme Engelliler için Altyazının Alınlanması [The Reception of Subtitles for the Deaf and Hard of Hearing](2015) isimli kitapta yayımlanmış olan DTV4ALL anket şablonunu kullanma iznini verirseniz müşerref olacağım. Anket şablonunu, Türkiye'de işitme engelliler için altyazı alanındaki farklılıklardan dolayı, birtakım değişiklikler yapılarak kullanılacaktır. Bu değişiklikler benim tarafımdan yapılacaktır. Anket, sağır ve işitme engelli bireylerin demografik profillerini çıkarma ve altyazı ile ilgili ihtiyaç ve tercihlerini belirleme amacıyla kullanılacaktır. Toplanan verilerden tez çalışması ve akademik amaçlar için yararlanılacaktır.

Bu koşullar sizin için uygunsa, bu mektubun bir kopyasını imzalayarak e-posta aracılığı ile ulaştırınız lütfen:

Saygılarımla,

Selma Akseki

Mektupta belirtilen şartlar uyarınca izin veriyorum.

Mutabık kalmış ve kabul edilmiştir:

Tarih: 25.10.2019

APPENDIX 4. ENGLISH TEMPLATE OF DTV4ALL QUESTIONNAIRE

Appendix

A) Questionnaire

1) Personal Details

- a. **Gender:** Male Female
- b. **Age:** 17–25 / 25–35 / 35–60 / Over 60 → _____

- c. **Education (tick all the studies that you completed):**
- Primary School
 - Secondary School
 - College/University/ Technical College

Type of school

- Deaf school Mainstream school

d. **Occupation:**

- I study
- I work (please describe your job) _____
- I don't work (unemployed, or incapable of work)
- I'm retired

e. **Are you ...?**

- Deaf Hard of hearing Hearing

When did you become deaf or hard of hearing?

- From birth –2 years old 2–4 years old
- 5–19 years old 20–29 years old
- 30–49 years old +50 years old

356

Appendix

Do you use a hearing aid/ or cochlear implant? Yes No**f. If you are deaf, how do you communicate with hearing people?** BSL Sign Supported English Lipspeaking**g. Do you have difficulties reading English?** Yes No**h. Do you have difficulties watching the TV screen or reading subtitles?** Yes No Sometimes**2) General Information and Preferences****a. How many hours a day do you watch TV?** 0 less than 1h 1–2h 2–3h
 3–4h 4+ h**b. Do you use subtitles when you watch TV?**Always
More than 75% of the time
50–75% of the time
25–50% of the time
10–25% of the time
Less than 10% of the time
Never **c. What programmes do you usually watch on TV?** News Films and series Talk shows, quizzes...
 Sports Documentaries Soaps
 Other _____**Are there any programme categories among the above for which you don't need subtitles?****d. Do you choose the programmes you watch based on whether they are subtitled or not?** Yes No

e. **What do you use subtitles for? (You may tick more than one option)**

- They help me understand
 They are the only way to have access to the dialogue
 I use them to learn English

f. **How do you know which programmes/films include subtitles?**

- Teletext
 TV announcements
 TV guides
 Friends
 Other _____

g. **What do you do when a programme is not subtitled?**

- Switch the TV off or switch to another channel (for a subtitled programme)

Continue to watch....

- Guessing what is said
 Lip-reading / word processing (i.e. deducing from the context words which your hearing does not enable you to identify)
 Turning up the volume
 Asking someone to tell me what is said

h. **What do you think is the best way to make audiovisual material accessible?**

- Assistive device (wireless / infrared headphones)
 Subtitles
 Other

3) *Subtitling*

a. **What do you think of subtitling in general /**

	TV	DVD	Cinema
Satisfactory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Could be better	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unsatisfactory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

b. **What change would you like to see introduced in subtitles?**

TV _____
 DVD _____
 Cinema _____

4) *Subtitles on TV*

a. **Which channels offer the best PRE-RECORDED subtitles? (i.e. in block captions, broadly synchronous with the speech.)**

(Rate them from 1 to 6: 1- best subtitles; 6 - worst subtitles)

BBC ITV Channel 4
 Channel 5 Sky Other - please specify _____

b. **Why do you think this? (You may tick more than one)**

Amount of subtitles provided
 Language Words match the dialogue
 Speed Other (please specify)

c. **Which channels offer the best LIVE subtitles? (i.e produced in a rolling/scrolling fashion – as soon after the speech as possible)**

(Rate them from 1 to 6: 1- best subtitles; 6 - worst subtitles)

BBC ITV Channel 4
 Channel 5 Sky Other - please specify _____

d. **Which channel offers the best subtitled news programmes?**

BBC ITV Channel 4
 Channel 5 Sky Other - please specify _____

e. **Why do you think this? (You may tick more than one)**

Speed is generally acceptable
 Fewest mistakes in the text
 Best positioning on the screen
 Other - please explain _____

5) Subtitles on DVD

- a. **Do you only watch films which are subtitled for deaf and hard of hearing people?**
 Yes No Don't know
- b. **Which type of subtitling do you find easiest to understand?**
 Pre-recorded TV DVD
- c. **Why?** _____

6) Subtitling Styles

- a. **Do you find the font used in TV subtitling easy to read?**
 Yes No Don't know
- b. **Do you find the font used in DVD/SDH easy to read?**
 Yes No Don't know
- c. **When characters need to be identified, what system do you prefer?**
 Colours
 Positioning subtitles next to / under the characters
 Name tags
 Combining colours and positioning
- d. **The number of colours used is:**
 Sufficient We could do with a wider range
 Too many
- e. **Where do you prefer subtitles to be shown?**
(assuming that whatever your general preference, the position would be changed temporarily to accommodate captions or strap lines).
 Bottom of the screen only
 Both top and bottom of the screen
 Top of the screen only
 Next to the character who speaks each time

- f. **For live events, how do you prefer subtitles to be shown?:**
- Word by word
 - Blocks (i.e. words delayed in order to form a block)
- g. **How do you prefer descriptions of sounds to be reflected on the subtitles?**
- Explaining where the sound comes from
 - Using words reproducing the sound
 - Describing what the sound is like
 - Pictures (eg telephone jumping around because it is ringing)
- h. **Where do you prefer sound-related information to be shown?**
- Top-right side of the screen
 - Bottom of the screen next to the subtitles
 - Next to the source of the sound
- i. **Regarding information about the manner of speaking (e.g. shouting/whispering) of the characters, especially when it is not obvious in the picture or the characters are off screen, how do you prefer that to be shown?**
- With symbols
 - Explanation between brackets
 - Nothing
- j. **When there is instrumental and background music in a film/TV series, what do you prefer?:**
- To have the title of the song on screen
 - To have information on what type of music it is
 - A symbol indicating "music"
 - Nothing _____
- k. **When there are meaningful songs in a film/TV series, what do you prefer?:**
- To have the title of the song on screen
 - To have the words of the song subtitled
 - To have information on what type of music it is
 - A symbol indicating "music"
 - Nothing _____

- l. **Which of the options below do you prefer for pre-recorded subtitles?:**
- Full subtitles that contain absolutely all the information
 - Simpler subtitling (i.e. edited, while retaining all key information)
- m. **Which of the options below do you prefer for live subtitles?:**
- Full subtitles that contain absolutely all the information
 - Simpler subtitling (i.e. edited, while retaining all key information)
- n. **If you chose “full subtitles” in the above questions, can you explain why you prefer them?**
-
-
- o. **If it is not possible to represent everything in the subtitles, which is the most important thing to include? (Please rate from (1) most important information to (4) least important.)**
- Dialogue
 - Names
 - Sounds effects (thunder)
 - Manner of speaking (eg: “shouting”, “whispering”...)
 - Expressions like “ok”, “well...”...
- p. **What do you think about the usual speed of PRE-RECORDED subtitles on TV?**
- Too fast About right Too slow
- q. **What do you think about the usual speed of LIVE subtitles on TV?**
- Too fast About right Too slow
- I haven't seen subtitles in a live programme
- r. **What do you think about the usual speed of subtitles in DVDs?**
- Too fast About right Too slow

APPENDIX 5. THE TURKISH QUESTIONNAIRE

İşitme Engelliler için Altyazı Çevirisi Anketi

Gönüllü Katılım Formu

Değerli Katılımcı,

Bu çalışma Hacettepe Üniversitesi Mütercim-Tercümanlık Bölümü'nden Doktor Öğretim Üyesi Elif Ersözlü danışmanlığında yüksek lisans öğrencisi Selma Akseki tarafından yürütülmektedir. Çalışmamızın amacı, Türkiye'de sağır ve işitme engelli bireylerin profilini çıkartarak bu bireylerin sağır ve işitme engelliler için hazırlanan 'ayrıntılı altyazı' ile ilgili ihtiyaç ve tercihlerini belirlemek üzere bilgi toplamaktır. Hacettepe Üniversitesi Etik Komisyonu'ndan gerekli izinlerin alınmış olduğu 10 dakikalık anketimizden oluşan bu çalışma tamamıyla gönüllülük esasına dayanmaktadır. Ankette, sizden kimlik belirleyici hiçbir bilgi talep edilmemekte sadece bir imza ile onayınız alınmaktadır. Cevaplarınız gizli tutulacak, sadece araştırmacılar tarafından değerlendirilecek ve elde edilecek bilgiler bilimsel yayınlarda kullanılacaktır. Anketimizin rahatsızlık verecek sorular içermediğini düşünmekteyiz ancak herhangi bir nedenden ötürü cevaplamak istemediğiniz soruları boş bırakabilirsiniz. Türkiye'de sağır ve işitme engelliler için hazırlanan 'ayrıntılı altyazı' miktar ve kalitesinin artmasına katkı sağlamayı amaçlayan bu çalışmaya katıldığınız için şimdiden teşekkür ederiz. Çalışma hakkında daha fazla bilgi almak için Dr. Öğr. Üyesi Elif Ersözlü veya Selma Akseki ile iletişim kurabilirsiniz. Soruları cevaplamaya başlamadan önce lütfen imzanızı ve tarihi atmayı unutmayınız.

18 yaşından büyük olduğumu ve bu çalışmaya gönüllü olarak katıldığımı beyan ediyorum. Verdiğim bilgilerin bilimsel amaçlı yayınlarda kullanılmasına izin veriyorum.

İmza

Tarih

Sorumlu araştırmacı:

Yardımcı araştırmacı:

Adı, soyadı: Dr. Öğr. Üyesi Elif Ersözlü

Adı, soyadı: Selma Akseki

Adres:

Adres:

Tel:

Tel:

E-posta:

E-posta:

İmza:

İmza:

Lütfen diğer sayfaya geçiniz.

İşitme Engelliler için Altyazı Çevirisi Anketi

Tanımlar

Altyazı Çevirisi: Yabancı dilde yayınlanan TV dizilerinin, filmlerin, belgesellerin ve tüm görsel-ışitsel medya yayınlarının içeriğinde geçen konuşmaların ve ekranda verilen yazılı bilgilerin Türkçeye çevrilerek ekranda yazılı olarak sunulmasıdır.

Ayrıntılı Altyazı Çevirisi: Sağırın ve işitme engellilerin görsel-ışitsel medya yayınlarındaki tüm ışıtsel öğelere (konuşmalar, ses efektleri, konuşmacıların belirlenmesi vb.) erişimini sağlamak üzere yapılan dil içi (Türkçeden Türkçeye) ve/veya diller arası (yabancı bir dilden Türkçeye) çevirilerin altyazı olarak sunulmasıdır.

Katılımcı Bilgileri

1. Hangi şehirde yaşıyorsunuz?

2. Cinsiyetiniz:

Kadın

Erkek

3. Yaş grubunuz:

18-25

26-35

36-45

46-55

56-65

66 yaş ve üstü

4. Eğitim durumunuz:

İlkokul mezunu

Ortaokul mezunu

Lise mezunu

Yüksekokul / Üniversite mezunu

Diğer (Lütfen belirtiniz.)

5. Bir sağır/ işitme engelliler okulunda eğitim aldınız mı?

Evet

Hayır

6. İş durumunuz:

- Okuyorum
- Çalışıyorum
- Çalışmıyorum/Çalışamıyorum/İşsizim
- Emekliyim

7. İşitme kaybınızın derecesi:

- 21-39 dB (Hafif işitme kaybı)
- 40-69 dB (Orta dereceli işitme kaybı)
- 70-89 dB (İleri düzey işitme kaybı)
- 90 dB ve üstü (Ağır işitme kaybı)

8. İşitme kaybınızın başlama yaşı:

- Doğuştan
- 2 yaşından önce
- 2-4
- 5-19
- 20-29
- 30-49
- 50 yaş ve üstü

9. Aşağıdakilerden hangisini kullanıyorsunuz?

- İşitme cihazı
- Koklear implant
- Hiçbiri

10. Kendinizi nasıl tanımlıyorsunuz?

- Sağır
- İşitme engelli
- Ağır işiten
- Diğer (Lütfen belirtiniz.)

11. İletişim diliniz nedir?

- Türkçe
- Türk işaret dili
- Türkçe +Türk işaret dili

- Diğer (Lütfen belirtiniz.)

12. Türkçe bir yazıyı okurken zorluk çekiyor musunuz?

- Evet
 Hayır

13. Günde ortalama kaç saat kitap, gazete, dergi vb. okuyorsunuz?

- Hiç
 1 saatten az
 1-2 saat
 2-3 saat
 3-4 saat
 4-5 saat
 6 saat ve üstü

14. Ekranda altyazıları okurken zorluk çekiyor musunuz?

- Evet
 Hayır
 Bazen

15. Görme probleminiz var mı?

- Evet, görme problemim var, gözlük / lens kullanıyorum.
 Evet, görme problemim var, gözlük / lens kullanmıyorum.
 Hayır, görme problemim yok.

16. Sağırklar veya işitme engelliler için çalışan herhangi bir derneğe üye misiniz?

- Hayır
 Evet (Lütfen derneğin/derneklerin ismini yazınız.)

Televizyon izleme alışkanlıkları ve tercihleri

17. Aşağıdaki iletişim araçlarından hangileri evinizde mevcuttur? (Birden fazla şık işaretleyebilirsiniz.)

- Geleneksel televizyon
 Akıllı televizyon (İnternete bağlanabilen)
 DVD oynatıcı

- Masaüstü bilgisayar /dizüstü bilgisayar/tablet
- Akıllı cep telefonu
- İnternet erişimi
- Diğer (Lütfen belirtiniz.)

18. Televizyon seyretmek için aşağıdaki bağlantılardan hangisi veya hangilerini kullanıyorsunuz? (Birden fazla şık işaretleyebilirsiniz.)

- Uydu anteni / çatı anteni
- Kablolu yayın (Kablo TV)
- TV hizmetleri (Digitürk, D-Smart, Tivibu vb.)
- Dijital kanallar (Blu TV, Netflix, Puhu TV vb.)
- Diğer (Lütfen belirtiniz.)

19. Günde ortalama kaç saat televizyon izliyorsunuz? (Herhangi bir platform üzerinden veya araçla izlenen tüm görsel-işitsel medya yayınlarını ‘televizyon izlemek’ olarak alıyoruz.)

- Hiç
- 1 saatten az
- 1-2 saat
- 2-3 saat
- 3-4 saat
- 4-5 saat
- 6 saat ve üstü

20. Günde ortalama kaç saat altyazılı yayın izliyorsunuz? (altyazı veya ‘ayrıntılı altyazı’)

- Hiç
- 1 saatten az
- 1-2 saat
- 2-3 saat
- 3-4 saat
- 4-5 saat
- 6 saat ve üstü

21. Televizyonu genellikle kimlerle izliyorsunuz? (Birden fazla şık işaretleyebilirsiniz.)

- Tek başıma
- Sağır veya işitme engelli bireylerle
- İşiten bireylerle

22. Genellikle ne tür programlar izliyorsunuz? (Birden fazla şık işaretleyebilirsiniz.)

- Haberler
- Televizyon dizileri
- Filmler
- Güldürü/Talk Show
- Belgeseller
- Spor programları
- Tartışma programları
- Yarışma programları
- Kuşak programları (Müge Anlı ile Tatlı Sert, Zuhal Topal'la Sofrada vb.)

23. İzleyeceğiniz programları altyazılı olup olmamasına göre mi seçiyorsunuz?

- Evet
- Hayır

24. Altyazılar size nasıl yardımcı oluyor? (Birden fazla şık işaretleyebilirsiniz.)

- Konuşmaları daha iyi anlayabiliyorum.
- Altyazı yoksa konuşmaları hiç anlayamıyorum.
- Dil öğrenirken yardımcı oluyor.
- Diğer (Lütfen belirtiniz.)

25. Bir program altyazılı değilse, ...

- Televizyonu kapatırım.
- Kanal değiştirip altyazılı bir program ararım.
- Yanımdaki birinden programı bana anlatmasını isterim.
- Sesini açarım.

- Görüntülerden anlamaya çalışırım.

26. Hangi programların altyazılı / ‘ayrıntılı altyazılı’ olduğunu nereden öğreniyorsunuz? (Birden fazla şık işaretleyebilirsiniz.)

- Yayın akışlarını gösteren kaynaklardan (basılı yayınlar/internet)
- Televizyon duyurularından
- Arkadaşlardan
- Sosyal medya araçlarından (Facebook, Twitter vb.)
- Diğer (Lütfen belirtiniz.)

27. Televizyon yayınlarının bir kısmının sağır ve işitme engelliler için ‘ayrıntılı altyazı’ ile verildiğini biliyor musunuz? (Televizyonda FOX TV ve internet yayınları üzerinden Engelsiz Kanal D, Engelsiz Show TV, Engelsiz TRT ve FOX TV gibi)

- Evet
- Hayır

28. Cevabınız evet ise, bu kanallar tarafından sağlanan ‘ayrıntılı altyazılı’ yayınları miktar olarak yeterli buluyor musunuz?

- Yeterli buluyorum.
- Hiç yoktan iyidir.
- Yetersiz buluyorum.

29. Altyazılı yayınlara hangi televizyon kanalları / TV hizmetleri (Digitürk, D-Smart, Tivibu vb.) / dijital kanallar (Blu TV, Netflix, Puhu TV vb.) ile ulaşıyorsunuz? (Lütfen belirtiniz.)

30. Sizce yayınlara sağır ve işitme engelli izleyiciler için hangisi eklenmelidir?

- Altyazı çevirisi
- İşaret dili çevirisi
- Altyazı + işaret dili çevirisi

**31. Size göre yeterli altyazı hizmeti aşağıdaki hangi özelliklere sahip olmalıdır?
(Birden fazla şık işaretleyebilirsiniz.)**

- Daha fazla sayıda altyazılı program sunulması
- Altyazının görüntüyle eş zamanlı olması
- Altyazının ekranda okunaklı olması (Siyah fon üzerine yazılması, yazı tipinin kolay okunur olması, yazı karakterlerinin büyüklüğü vb.)
- Altyazının dilinin standart olması [Programda kişiler memlekete göre (Karadeniz konuşma dili vb.) konuşsa bile altyazı dilinin standart Türkçe olması]
- Basitleştirilmiş ve kısaltılmış cümlelerden oluşan altyazı
- Diğer (Lütfen belirtiniz.)

Altyazı çevirisinde diyaloglar dışındaki işitsel öğelerin görünür kılınması

32. Dizi ve filmlerde konuşan kişinin görüntüden anlayamadığı zamanlarda, bu kişinin tanımlanması için aşağıdaki yöntemlerden hangisini tercih edersiniz?

- Parantez içinde konuşmakta olan kişinin isminin verilmesi
- Altyazının konuşmakta olan kişinin yakınında olması
- Her kişinin konuşmalarının farklı bir renk ile verilmesi

33. Altyazıların ekranın neresinde yer almasını tercih edersiniz?

- Yalnızca ekranın alt kısmında
- Ekranın hem üst hem alt kısmında
- Yalnızca ekranın üst kısmında
- Konuşmakta olan kişinin yakınında

34. Ses efektlerinin altyazıya nasıl yansımaları tercih edersiniz?

- Sesi oluşturan kaynağı açıklamak (Köpek havlar.)
- Sesi tanımlamak (Köpek havlama sesi)
- Sesi yansıtmak (Hav hav)
- Simgeler (Köpek resmi)

35. Dizilerde ve filmlerde enstrümantal (sözsüz) ve fon (arkada çalan) müziklerin altyazıya nasıl yansımaları tercih edersiniz?

- “Müzik” ifadesinin veya “♪” sembolünün kullanılması
- Müziğin türünün tanımlanması (Duygusal, klasik vb.)
- Çalan şarkının isminin yazılması
- Altyazıda yer almasına gerek yok.

36. Dizilerde ve filmlerde anlamlı şarkı sözleri mevcutsa hangisini tercih edersiniz?

- “Müzik” ifadesinin veya “♪” sembolünün kullanılması
- Müziğin türünün tanımlanması
- Ekranda şarkı isminin yer alması
- Şarkı sözlerinin altyazıda yer alması

Sizin görüşleriniz ve önerileriniz

37. Türkiye’de sağır ve işitme engelliler için ‘ayrıntılı altyazı’ ile ilgili sizin görüş ve önerilerinizi öğrenmeyi çok isteriz. Lütfen paylaşmaktan çekinmeyiniz.

Anketimiz sona ermiştir. Değerli katkılarınız için teşekkür ederiz.