

VISUALLY IMPAIRED CAN WATCH FILMS, TOO: ASSESSING THE
EFFECTS OF AUDIO DESCRIPTION VIA FILM NARRATIONS

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ABSTRACT

VISUALLY IMPAIRED CAN WATCH FILMS, TOO: ASSESSING THE EFFECTS OF AUDIO DESCRIPTION VIA FILM NARRATIONS

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This study aims to assess the efficiency of audio description which is a tool for visually impaired individuals while watching live or recorded performances. This tool enables these individuals to gain more from what they encounter as a voice describes settings, characters as well as events and some simple actions that are important. This unique research not only provides a first assessment of a tool generated for better learning and understanding but also is important in the way that it provides an insight on the minds of the visually impaired individuals. Also, the analysis of adult visually impaired participants' comprehensions was a first in this study. Data analysis of this study utilized Trabassoan Narrative Analysis (1994) which examines comprehension by elicitation of narratives. This analysis framework focuses on the attempts and outcomes which serve the purpose for each completed action and thus understanding. The results demonstrated three important findings. First of all, visually impaired participants gain more from AD on a wholistic level since this assistance provides them with the setting of plot events which gives background to the story of the film. Secondly, the AD helps visually impaired participants catch up to the comprehension

levels of the sighted participants in terms of understanding details in the story by providing short descriptions. Last but not least, the study suggests that the creation of an AD for a film must include the application of Trabassoan Framework (1994) in order to enhance comprehension and bring an emphasis on “What’s happening that is at utmost importance?” (Snyder, 2014). This is very important since the sole purpose of the audio description is to provide a better understanding to assist visually impaired participants. In the light of these findings, this study hopes to provide insight on the visually impaired comprehension via audio description as well as shedding light on the importance of these subjects.

Keywords: Visual impairment, Accessibility, Audio Description, Comprehension, Narrative analysis

ÖZ

GÖRME ENGELLİLER DE FİLM İZLEYEBİLİR: SESLİ BETİMLEMENİN ETKİLERİNİN HİKAYE ANLATIMI İLE İNCELENMESİ

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Bu çalışma görme engelli kişilerin canlı veya kaydedilmiş gösterileri izlerken bir araç olan sesli betimlemenin etkinliğini değerlendirmeyi hedef almaktadır. Bu araç kişilerin bir seslendirme yoluyla olay yeri, karakterleri ve bunun yanında olay ve önemli olan bazı basit hareketleri betimlemesi sayesinde bunlardan daha fazla kazanım elde etmesini sağlamaktadır. Bu yegâne araştırma sadece daha iyi öğrenmeyi ve anlamayı sağlayan bir aracın ilk değerlendirilmesi olmakla kalmayıp aynı zamanda görme engellilerin fikirleri üzerine bir bakış açısı sağlaması bakımından da önemlidir. Aynı zamanda, bu araştırma daha önce yapılmamış olan yetişkin görme engelli katılımcıların anlama düzeyini de araştırarak bir ilki gerçekleştirmektedir. Bu çalışmanın veri analizi anlatı toplayarak anlamayı inceleyen Trabasso'nun Anlatı Analizini (1994) kullanmaktadır. Bu analiz tekniği olay veya eylemin asıl amacını ifade eden girişim ve sonuç (çıktı) bağlamını inceleyerek katılımcının anlamasının sağlamasını yapmaya yardımcı olur. Sonuçlar üç önemli bulguyu göstermiştir. Bunların ilki, görme engelli katılımcılar sesli betimlemeden bütünsel biçimde daha fazla faydalanmışlardır çünkü bu araç onlara arka planı sunan olay yeri ve zamanı

hakkında bilgi vermektedir. İkinci olarak, sesli betimleme kısa betimlemeler sunarak aynı zamanda görme engelli katılımcıların detayları anlama bakımından gören bireylerin anlama seviyelerine ulaşma olanağı da sağlamıştır. Sonuncu ama en önemlisi ise bu araştırma bir filmin sesli betimlemesinin yapımı sürecinde Trabasso'nun Anlatı Analizi tekniklerinden anlamayı arttırmak ve “Hadisenin en mühim olanı hangisidir?” sorusunu vurgulamak için faydalanmalıdır. Bu çok önemli bir bulgudur çünkü sesli betimlemenin tek ve asıl amacı görme engelli bireylerin izledikleri performansları daha iyi kavramalarına katkı sağlamaktır. Belirtilen bulguların ışığında, bu araştırma görme engelli bireylerin sesli betimleme aracılığıyla anlamasına bir bakış açısı sunmak ve bu konuların önemine ışık tutmaktır.

Anahtar Kelimeler: Görme engellilik, Erişilebilirlik, Sesli Betimleme, Kavrama, Anlatı analizi

Knowledge is love, light and vision.

-Helen Keller

To my family and husband who have given me love,

To my best friend who has been my light,

And to my teachers who have enwidened my vision.

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CHAPTER 1

INTRODUCTION

1.1. Presentation

This part consists of the background to the study, the purpose of the study, the research questions as well as the summary of the methodology carried out in this research and the significance of the study.

1.2. Background of the Study

In Turkey, the statistics provide information about the visually impaired individuals' education access. According to the study of T.C. Başbakanlık Devlet İstatistik Enstitüsü Başkanlığı, investigating Disabled Citizens' Labor Force conducted in 2004, the disabled citizens are not in the labor force as sighted individuals are. In fact, the rate is 78,3 percent. This may be due to the fact that in 2017-8 academic year, 494 visually impaired students attended primary education according to their special needs and 702 received proper instruction according to their needs in the secondary education. Also, a survey conducted by T. C. Aile ve Sosyal Politikalar Bakanlığı (2018) suggests that 1.4% of the population is visually impaired by either having partial or complete sight loss. This suggests that education for the visually impaired individuals' special needs are insufficient.

Also, controversy arises among the terminology of disability, handicap and impairment. World Health Organization (1972) defines each of these items in a

sequential form. The sequence starts with a disease forming a type of impairment. When the impairment affects the individual on a daily basis whether it is simply communicating with someone or going to the local store, it is called a disability and it becomes a handicap in the individual's life.

Impairment is defined as 'deterioration in the functioning of a body part, organ, or system that can be temporary or permanent and can result from injury or disease' in Cambridge Dictionary (Cambridge University Press, 2019). The World Health Organization (WHO) classifies impairments as intellectual impairments, psychological impairments, language impairments, aural impairments, ocular impairments, visceral impairments, skeletal impairments, disfiguring impairments and generalized, sensory and other impairments (World Health Organization, 1980). In terms of this study, the word "impairment" is adopted for its definition suggests a wider perspective.

In this study, participants with ocular impairment and the sub-category of near-total visual impairment and total visual impairment are in focus for their comprehension of audio description assisted films. This type of impairment refers to malfunctions caused by not only the eye(s) itself but also the related functions and structures of the eye in total for the sight to occur. The selected category falls under the spectrum of Blindness where there is less than 0.02 or no light perception. This suggests that they cannot recognize anything beyond one meter or further (International Council of Ophthalmology, 2002).

Blindness has been widely studied as a subject in terms of physiology of the visually impaired (Röder & Rösler, 2004) and language development in visually impaired children (Andersen, Dunlea & Kekelis, 1984; 1993) were done in the twentieth century. Nevertheless, the use of language reflecting the comprehension levels of visually impaired individuals has not been sufficiently investigated yet.

Research suggests that language development of blind children deviate from the sighted's language development due to their impairment. The research by Andersen et

al. (1984) comparing studies of the blind young toddlers' language development suggests that these children do acquire the words as their sighted peers do but cannot calculate nor acquire the semantic values of these vocabulary items as fast as the sighted children do. The researchers also suggest that visual input is not essential but the fastest stimulus to acquire the semantics of vocabulary items is to access sight.

For example, a study concerning language use of visually impaired children suggests that blind children, until the age of five, adopt the past tense markers for their daily language use instead of present continuous markers although their sighted peers can use both the past and the present tense marker appropriately (Andersen, Dunlea& Kekelis, 1993). This may be because they cannot obtain visual information about 'here and now' (Christe, 1998).

Language learning methods of visually impaired children which suggests that visually impaired children use mimicking and repetition as a language acquisition tool and do not paraphrase what they receive (Dunlea, 1989). In fact, it is important that they receive additional input and more directional assistance from their caregivers' utterances to make up for the visual loss (Andersen, Dunlea& Kekelis, 1984). Another study investigating blind children's communication with other sighted peers suggests that visually impaired children do become as sighted individuals after a certain age in terms of language use, with the help of additional input within the interaction (Kayler, 1983). These studies, in common, reveal that the social environments and the dialogues provide a content for discourse and help blind children better understand situations and discourse related reactions.

Not only the language but also the cognitive skills of the blind have been investigated by researchers. In a study, Hupp (2003) suggests education and age as two important factors contributing to their development. The study shows that as visually impaired receive education, the achievements of these individuals on linguistic and arithmetic tests increase and as they age, their cognitive abilities develop. Hupp (2003) also proposes that the onset of blindness is another great factor for the development of cognitive skills, and the younger the blindness sets, the easier the individual can cope

with it and move on to better their adaptation of life-skills. Research conducted on visual impairment suggests that these individuals require some ‘additional language’ assistance (Andersen, Dunlea& Kekelis, 1984)

Audio Description (Snyder, 1981) is one of the methods to provide additional language assistance. Snyder (2014) defines Audio Description in his book *Visual Made Verbal* as:

Audio Description (AD) makes the visual images of theater, media and visual art accessible for people who are blind or have low vision. Using words that are succinct, vivid, and imaginative (via the use of similes or comparisons), describers convey the visual image that is either inaccessible or only partially accessible to a segment of the population. In addition, the visual image is often not fully realized by people who see, but who may not observe. (p.74)

There are four fundamental elements to the creation of an Audio Description (henceforth, AD) and which are Observation, Editing, Language and Vocal Skills. Observation is the process, which a sighted person is thinking beyond the position of the sighted and trying to express the setting and the characters and their movements during the events taking place for another person to assist visualization of these elements. Observation is important because it eventually makes up what the context and content of the AD is going to be about (p. 126).

The parts that concern this study the most are the Editing and the Language elements since they provide insight on what AD consists in linguistic terms. Editing involves the aspects to be added when creating an AD and it consists of suggestions such as going from general to specific, the use of color, inclusion of directional information and describing the most essential part of the explained duration. Language mostly relies on the choice of words while describing the events taking place. It consists of some questions such as ‘When’ referring to the duration, part of day, specific hour/min, ‘Where’ as in other words asking for the place of action, direction of movement and the position of personas, ‘Who’ as in the age, appearance for example the hair, build or clothing, relationship of the persona with other elements and people, and characters

or people along with their most significant physical features and ‘What’ meaning “What’s happening that is at utmost importance?” (Snyder, 2014)

Although this study does not consist the stage ‘vocal skills’, it also plays an important role on how the AD is expressed and interpreted. Vocal skills are pronunciation, enunciation, breath control and volume. For example, if a stressful event is taking place, the audio descriptor rushes the speech and then when the event is interrupted; also, the descriptors’ intonation is halted and paused for a moment to express the meaning of the ongoing actions. It is a type of reflection of events and their meaning with the translation of it by description.

1.3. Statement of Purpose

In Turkey, Audio Description started as a project in Boğaziçi University by a group of volunteers in 2006 and Audio Description Association (Sesli Betimleme Derneği) was founded in 2010 and has been doing it all by itself. The accomplishments of this association include film and theatre audio describing and providing access on mobile platforms and online audio described libraries (SEBEDER, 2018).

Audio Description provides rich input to the visually impaired during watching films by filling in the musical and silent parts. These details are said to help visually impaired (Snyder, 1981,). It can be inferred that they are content about this methodology and able to enjoys films as sighted people do.

This study aims to investigate the contribution of AD to the visually impaired individuals’ comprehension of films’ plot and plot sequence and the relationships between the events as well as their understanding of the details in narration. The study therefore, compares sighted individuals’ narratives of a film they watched with visually impaired individuals’ narratives of a film they watched with the support of AD.

1.4. Research Questions

In accordance with the purpose this study aims to provide answers to the following research questions:

How does AD contribute the visually impaireds' comprehension of a film?

- a. How do sighted individuals watching the original film and visually impaired individuals watching the AD assisted film comprehend the whole plot of the film?
- b. Does AD help the visually impaireds' comprehension of a film in terms of the relationship of goal-action based events in the minor plots of the film?

1.5. Overview of Methodology

To answer the research questions, case study research approach was opted. The participants consisted of visually impaired university students as the experimental and sighted university students as the control group. The participants volunteered to watch the film 'Kelebeğin Rüyası (The Dream of a Butterfly)' individually.

The sighted participants watched the DVD of the film without AD. It was presumed to create foundations of comprehensions via visual input. The visually impaired participants were provided with the legally obtained copy of the film with AD from Sesli Betimleme Derneği (Audio Description Society). Right after the movie, the participants were asked to narrate the story and these narrations were recorded for transcription.

In the analysis part, the film plot was generated into a table of major and minor plottal events. The narrative analysis method of Trabasso and Rodkin (1994) was adopted and implemented. This method suggested that there is a 'setting' for an 'event' and there must be an 'internal reaction' to set a 'goal'. Therefore, in order to reach that goal, one

must ‘attempt’ to fulfill an ‘outcome’ whether it is successful or not. And thus, each action in the film was analyzed at first and was placed in relevant parts.

After this part, each outcome and every other plottal event (setting, initiating event, and attempt) were separated to create minor plots to ease analysis. A rubric based on the Trabassoan Framework (1994) was created to analyze these plottal events and scale the comprehension levels of participants to deepen analysis.

The transcribed narratives of the participants were also analyzed into tables and the corresponding interpretations with the plot parts were matched. This procedure was done to show the detailed understanding of the overall plot as well as mini plots and plot parts. The AD film was also transcribed and the visually impaired individuals’ narratives were analyzed in terms of information source of their narration.

1.6. Significance of the Study

Visual impairment is a disability that constraints the impaired from accessing the world as others do. As stated in previous sections, visual impairment refrains one’s capacity to obtain easy-access of linguistic input in terms of visual information. This causes a different course of language acquisition and these individuals required additional language assistance.

Audio Descriptions have been the main source of visual input for the visually impaired during watching live or recorded motion. Although, AD has more than thirty years of development, no research on its comprehensive accounts has been done, yet. The real contribution of AD can be understood when comprehension levels of visually impaired are studied. This study, therefore, will not only contribute to our understanding of language comprehension of the visually impaired and the research conducted with them but also the contribution of AD on visually impaireds’ comprehension.

Another significance of this study is that it applies the narrative methodology to understand AD which is particularly developed to assist visually impaireds' comprehension This may demonstrate how AD functions to create a plot in the minds of the visually impaired and thus help us understand how they learn. This is also significant for the fact that it may add new insight to methodologists dealing with the learning models of these individuals.

Furthermore, the study will demonstrate the visually impaired individuals' skills when 'additional' assistive language is provided and how much it differs compared to sighted individuals. Thus, it may help us understand the value of visual input via verbal translation and how much it affects the ones who receive it.

Lastly, it is noteworthy to state that even though much research has been done on the education and cognitive learning skills of visually impaired children and the adaptation and accommodation skills of adult visually impaired individuals, there are no such studies that investigate the comprehension of visually impaired adults. It is important to note that many visually impaired people have to or need to postpone their education and therefore need further education in their adult years. Thus, it is essential to understand how and how much they learn from external input.

CHAPTER 2

LITERATURE REVIEW

2.1. Definition of Blindness

Blindness is defined as “the condition of being unable to see” (Cambridge Dictionary, 2018) which strictly puts emphasis on *seeing*. Also, the word *see* has several meanings two of which are: to use your eyes to do something and to understand (Cambridge Dictionary, 2018). The former represents an action completed with the help of eyes whereas the latter expresses a cognitive state. For example, one may use their eyes to ‘see’ the mathematical formula on a sheet of paper such as $(a + b)^2 = a^2 + 2ab + b^2$ and for the untrained mathematics student, these are just letters, numbers and symbols. But a trained mathematics student can see, understand the fact that when the square of a and b together, equals to a square plus multiplication of a and b times 2 plus b square, and the latter also knows each symbols function to solve the formula. As square means the multiplication of the present item with itself, addition (plus) means to collect the values of items together and multiplication (times) means that a value is added as much as the other value commands.

So, the trained student is expected to carry out such solution:

(1)

$$\begin{aligned}(2 + 3)^2 &= (2)^2 + 2(2 \times 3) + (3)^2 \\ &= 4 + 12 + 9 \\ &= 25 \\ &9\end{aligned}$$

As seen previously, it is meaningful to emphasize that although blindness is an inability of sight, *seeing* is not completely carried out by the input of sight but also the mind and it is clear that the blind are only incapable of using their eyes but they do understand and see with their minds.

2.2. Cognitive Skills of the Visually Impaired

As the study focuses on visually impaired (VI) individuals' understanding, the cognitive state and their way of comprehension are essential for discussion. Since sighted individuals easily obtain information from visual inputs, the VI's information gathering processes become inquisitive. For instance; from seeing an approaching car, one may understand the distance and the direction, which may provide the individual with reflexes to move out of the way or wait. What do the VI do in such an instance? This question focuses researchers to gain more information on how they comprehend this type of information and what other sensory inputs they use to acquire this knowledge.

2.2.1. Language Development of the Visually Impaired Individuals

Language development of the visually impaired children have also been investigated to comprehend their abilities of language acquisition since it gives insight on their calculations of input and how similar or different these individuals learn their environments from auditory input.

It is also noteworthy to discuss that in congenitally and early blindness, the development of language differs in visually impaired children when compared to the sighted. Blind children have different organization of their semantic knowledge, due to lack of vision. This leads them not to overgeneralize or invent new words as their peers do (Andersen et al., 1984; 1993). It is also reported that blind children are less

generative whereas sighted peers out-do them (Pring, Freistone & Katan, 1990) and this is hypothesized that the VI's lack of visual input force them to encode more abstract concepts since all input is auditory in language processing, the "generation effect" is delayed. Although, the generation effect is considered as the "enhanced conceptual sensitivity" related to a cognitive skill, the results of this study do not suggest a lower cognitive ability in blind children (Pring, 1988). Another study on semantic knowledge and its recognition comparing sighted and visually impaired adults in terms of physical/shallow meaning and deep/semantic meaning presents results of higher rates of the latter in VI and shows that their semantic networks are elaborated (Röder & Rösler, 2003).

2.2.2. Auditory Input and Its Effects on the Cognitive Skills of the VI

Auditory input is sounds' frequency and localization, which provides spatial knowledge and temporality. Frequency of sound refers to the amount of oscillations produced by a vibrator in a specific duration and the spectrum of 20 to 20,000 Hz is detectable by humans and the intensity defines the loudness of the vibrations. These vibrations provide acoustic information, which help discriminate the changes in intensity and frequency, which provide the hearer with the temporal knowledge of the perceived sound (Roeser, Valente & Hosford-Dunn, 2000). Depending on the position of the vibrator and the experiencer, the oscillations provide spatial knowledge to the hearer, which is known as localization.

When considering auditory input in the light of this information, research shows significant differences between blind and sighted adults in terms of temporality. According to Hertrich, Dietrich, Moos, Trouvain & Ackermann (2009), blind individuals are able to understand ultra-fast synthetic speech at about 25 syllables per second while sighted individuals can only understand as much as 9 syllables at most. Another study conducted by (Röder, Rösler & Neville, 2000) suggests that early blind subjects are able to produce much rapid response when a semantic judgment task is provided. In terms of non-semantic auditory tasks, a group of congenitally blind

participants were asked to repeat words and pseudo-words in silent and in background-noised environment and with respect to their sighted peers, the visually impaired showed much rapid responses (Rokem & Ahissar, 2009) and used more correct syllables during silent dichotic listening procedure (Hugdahl, ve diğerleri, 2004) meaning that they can discriminate and mimic sounds better than the sighted individuals which directs an inquiry about their attention level.

Although frequency helps blind individuals when compared to sighted individuals, the localization of sound does not provide significant differences between the two groups. Sound localization can provide a substitute for sight in terms of calibrating the position of an object and it also assists sight in normal-sighted individuals. Sound localization is found to provide both horizontal and vertical localization to sighted whereas less of a vertical localization and more of a horizontal localization to congenitally blind individuals (Lewald, 2002). Overall, research suggests that blind individuals mostly depend on the temporal aspects of the sounds and cannot comprehend the spatial aspects of sound compared to the sighted (Röder, Kramer & Lange, 2007).

2.2.3. Tactile Input and Its Effects on the Cognitive Skills of the VI

Another studied sensory input method for the visually impaired individuals' information gathering is the tactile input. Cutaneous (tactile) input also referred as haptic experiences, which are actively controlled by the experiencer and are carried out by neurons on the body's surface that transfer signals from mechanoreceptors, in other words, the touching receptors, to the brain to obtain information about the pressure sensitivity, temporal perception and spatial discrimination. When studies are considered, tactile pressure sensitivity (Axelrod, 1959; Pascual-Leone & Torres, 1993; Sterr, Green & Elbert, 2003) and tactile temporal perception in terms of frequency discrimination (Alary, Duquette, Goldstein, Chapman, Voss, La Buissonniere-Ariza, Lepore, 2009) does not seem to differ between the blind and the sighted but blind individuals demonstrate a much better achievement in temporal-order judgment task where they are provided with a sequence of items to experience and re-create (Röder

& Rösler, 2004). Regarding Tactile Spatial Discrimination, the blind participants are found to have superior capacity for decoding the spatial structures such as grating-detection tasks no matter the onset or the duration of Braille reading (Goldreich & Kanics, 2003) but also practice makes tactile acuity better (Sterr, Green & Elbert, 2003).

Visual input enables easy access to information about the temporal and spatial features of an object or event and given that visually impaired cannot obtain vision, they use sensory compensation. In other words, they use their ability of frequency discrimination to grasp the information of temporality in events and objects, their capability of decoding spatial structures to understand their surrounding and their attention to acquire new information. In the light of this information, one can assume that the blind sees mental images although Aristotle and others suggested otherwise. For example, Pylyshyn (2003) suggests mental image as ‘tacit knowledge of the external world’, which means that mental imagery is pictorial. A study carried out by Aleman, van Lee, Mantione, Verkoijen & de Haan (2001), which consisted of pictorial imagery and spatial imagery where the participants were asked to pick the odd one out where they were given two- and three-dimensional objects. As the first task they listened to names of objects and in the second task they were given the objects for tactual exploration. The visually impaired participants performed significantly poorer to those of sighted, but they were able to generate visio-spatial representations of the stimuli. It can be concluded from these results that visually impaired participant does not have a visual representation in their minds, meaning they cannot imagine red sunsets with blue foamy waves because this requires a pictorial imagery. But they do have vivid experiences of items they imagine, meaning that they are able to explain their tactual features. To say that the VI do not have visual imagery or have it in an abstract form is incorrect. This is because these representations are in a spatial format and are not completely visual. This means they can imagine a big room with sofas and a television but what they actually imagine is the softness of the seats and the walking space they encounter as well as the noise of a TV set. And thus, it is not a four by six living room with ornamented wallpapers along with matching sofas that can sit seven people at once and a huge TV. Along with this spatial format encoded for items, the

minds of the VI also provide collocated semantic knowledge that is synchronously encoded during the acquisition of an item and decoded for expressing the same item (Knauff & May, 2004). And what this actually means is; while learning the word ‘carrot’ as a visually impaired baby, the care takers’ unconscious attempt of teaching that it is ‘orange colored’ is encoded along with the carrot. The child then knows that a carrot cannot be blue.

Although the research insistently correlates visual experience’s necessity for spatial knowledge (Cattaneo & Vecchi, 2011) and its development, spatial cognition in blind individuals can be enhanced with the help of specific training in the cultivation of the cortical plasticity phenomena which suggests the reorganization of cortices that are actually not programmed by birth or permanently. In fact, studies conducted by Gougoux, Zatorre, Lassonde, Voss & Lepore (2005) and Stilla, Hanna, Hu, Mariola, Deshpande & Sathian (2008) show that the visual cortex in a sighted person may become active during auditory and tactile tasks in a VI. Hence, it can be concluded that blindness is not *seeing* with your eyes but seeing, experiencing with your brain. Another important conclusion is that the VI’s reverse language development does not mean that they do not acquire language in the regular rate. In fact, it means they do it in a different pattern and choose different methods to accomplish it (Andersen et al., 1984).

2.3. Accessibility of the Visually Impaired

In this section, the visually impaired individuals’ access to media with the help of augmentation methods is discussed. These mostly involve tactile and audial assistance provided by third party materials such as print, technology or software systems.

2.3.1. A Brief History of the Blind Accessibility and Approaches

Accessibility has long been a concern in mobility and education of the disabled and it is defined as “the quality or characteristic of something that makes it possible to approach, enter, or use it” (Cambridge Dictionary, 2019). It is an important issue for the visually impaired not only because it allows these individuals to gain more input but also it humanizes them to be a part of the world and to be able to obtain knowledge as sighted do. The area of accessibility of the visual impairment is mostly emphasized on the printed materials being transferred into a form of tactile symbols for the blind or, although recent and less than printed materials, auditory ‘additional’ input is provided with other multimedia resources.

2.3.1.1. Tactile Approach

The renowned, revised and oldest of the printed materials is Braille, founded by a blind individual named Louis Braille. He redacted the ‘night writing’ of Charles Barbier which is a 12 dots symbol system for the military to communicate without light or noise, using embossments on paper to be tracked by tactile experience. This writing system is universally accepted today, and it is made up of six-positioned dots and is consisting of 63 characters in total. This alphabet is read by passing fingertips on the embossments (Brittanica, 2019). The six dots of Braille and its modification to different alphabets today, provide reading printed materials for visually impaired individuals (Braille Works, 2018).

In other parts of the world, in America for instance, Boston line type was developed to create a reading medium for people who are blind in 1834, which offered a simplified roman alphabet in a tactile form. New York Point, on the other hand, followed the assistive tactile reading materials’ development in mid-1800s and provided a 4 dot-degree height in four dots length combinations of alphabetic system embossed on papers for blind individuals to read. New York Point seems a lot closer

to Braille since it is also coded by dots among the six possible variances. This technique provided the American visually impaired the accessibility of reading all needed materials. Also, in New York, a printer was provided in public official places for the VI to access New York Point in the early 20th century (The New York Institute For Special Education, tarih yok).

At the same time in England, Dr. Moon who was also visually impaired found and developed Moon alphabet, which is an embossed simplified version of the Roman alphabet used today. Although this invention seems closer to sighted persons reading, it is noteworthy to express that the roman alphabet does not tactually assist the congenially totally blind and thus this writing system is only adopted by the elderly late blind and is only used in Great Britain (Brittanica, 2019).

Later in 1970s, taking into account that Braille is not widely-used, to teach visually impaired people to read tactual forms of alphabets such as Braille, methods such as Fishburne, which enhanced tactual embossments using lines instead of dots, helped novice learners of Braille. These enlarged forms of embossed dots helped people recognize the alphabet and were made smaller to adjust to the font size in print. This helped in two ways, it prepared learners for reading printed materials but most importantly, it taught to read tactile material via navigating fingertips and enhancing its ability of sense.

Other methods, for example, the tack-tiles created by Kevin Murphy, developed to make tactual space larger by enlarging the samples of symbols and embossing them to wooden reusable and adjustable puzzle-like boards to assist in both teaching and learning Braille. Tack-tiles are mostly used for their large shapes and embossments and their utility in early and congenially blind children's education. Another invention that derived from tack-tiles was the tack-tile computer keyboard, which enabled these individuals to access the keyboard not by memory but by Braille writing system (TSBVI, 2010).

With regards to printed materials, embossments and the training of these materials, enlarged forms of these symbols were created. As early as the beginning of the 19th century, making the visually impaired individuals a part of the culture by assisting them into the printed media has been a mindset. Although there is not a notion of why only one of them seriously outlasted and all of the others are now unknown, technology may have caused the printed materials outdated once and for all for the VI individuals.

2.3.1.2. Audial Approach

Other methods of accessibility came with the change of medium from paper to digital. An archival study dating back to 1983 suggests of several methods being adopted for the blind. One of them is the Kurzweil Reading Machine that translates printed material into synthetic speech. Another is the Optacon, which is a device that converts letters into vibrations that blind can read. The study also suggests directional markers such as Braille plaques with embossments and other Braille utilized materials for daily use in the form of maps and typewriters. Audible books have also been a method for providing access to books. -Talking books” are materials that are read by humans in a normal speed and recorded since the early 1920s (Kepley , 1983) .The Kurzweil reading machine’s users give positive feedback and Stevie Wonder, one of the users in Boston TV News during an interview says that reading with Kurzweil gives him pleasure and accessibility makes him fond (Wonder, 1985).

In another study, Ray & Ray (1998) examine the accessibility that is provided in terms of personal computers’ use. The first adaptation of Screen Reading Technology allowed the visually impaired users to read and navigate across the screen with the help of shortcuts on the keyboard that read the selected parts to them in synthetic speech and also write, correct, save or delete the documents that these individuals created and provide methods of better accessibility online to reach out to visually impaired individuals. (Ray & Ray, 1998)

Visually impaired individuals are able to understand ultrafast synthetic speech provided to them (Hertrich, Dietrich, Moos, Trouvain& Ackermann, 2009) and this enables them to access the reading materials on technological devices. The latest of them in use are VoiceOver by Apple and JAWS. Both of these systems are screen readers of mobile devices and can read the prompts as well as documents that appear on the screens. VoiceOver is also constantly developed for the recognition of surroundings and people. Feedback is positive to this software and its developments and users of the program explain that any website can easily be read and they can easily make appointments only by using the slate touch screen with the help of the program. Apple also asks for more suggestions and applies them in their further development schedules (Apple, 2019).

JAWS, on the other hand, is created by Freedom Scientific and applicable to all Windows operating devices by subscription fees and it allows reading all computer written materials on a screen as well as helping navigate through commands and prompts also enabling the use of a mouse. It can scan and transform picture files to a readable form so that visually impaired individuals can access more from the sound of a picture taken. It provides shortcut keys to surf the Internet. The software is also developed for skimming while reading a document. The skimming procedure reads the first word from each line to enable its users find the relevant source of information they are looking for.

Feedback is also positive for JAWS since it enables computer usage to maximum level. Users can do things such as book travels and theater tickets, prepare PowerPoint presentations and easily surf the Internet pages (Freedom Scientific, 2018).

Although many inventions are trying to provide ease or accessibility to the visually impaired as well as many other impairments, studies on how well these inventions are assisting, and how they could be improved are not present. This study also provides a live check of how well the AD assists the blind and what could be improved for better, enough use.

2.4. Defining Audio Description

When all previous information is considered, it is clear to see that visual information converted to verbal information is important in terms of accessibility for the visually impaired. The pioneering of Audio Description (Snyder, 1987) in live sessions with non-synthetic, human voice has been brought into attention, especially in theatre where the visually impaired have been assisted with a description of all action and non-verbal cues. In a recent study, it is claimed as:

The term audio description refers to the spoken commentary that is added to film soundtracks to enable visually impaired people to follow the action on the screen by supplementing the information that is already available from character dialogue and other parts of the soundtrack (Palmer & Salway, 2015).

Although the history of Audio Description (AD) is not well known, it is believed that the history of AD dates back as the first blind persons' need of description for the happenings around them, usually from a sighted person that is around them (Benecke, 2004). Even though there is no encounter of descriptive elements for the visually impaired in the literature, many early works of poetry and proverbs suggest the descriptions of objects and happenings are needy not only to the blind but also the sighted since it is concluded, as seen in many of the literary works and old sayings, that 'seeing is not looking'. For example, Confucius (Mansell, 2013) suggests, "Everything has beauty, but not everyone sees it" (p. 15) meaning that one has to look in order to see and understand. Whereas all sight seems to prosper understanding, it is also described in proverbs that one does not need eyes to comprehend. For instance, an Iranian proverb suggests "A blind person who sees is better than a seeing person who is blind."

In literary works, depictions also translate descriptions of objects, people, culture and happenings. For instance, In Elizabeth Bishop's the Fish Poem it reads,

The Fish

I caught a tremendous fish
and held him beside the boat
half out of water, with my hook
fast in a corner of his mouth.
He didn't fight.
He hadn't fought at all.
He hung a grunting weight,
battered and venerable
and homely. Here and there
his brown skin hung in strips
like ancient wallpaper,
and its pattern of darker brown
was like wallpaper:
shapes like full-blown roses
stained and lost through age.
He was speckled with
barnacles,
fine rosettes of lime,
and infested
with tiny white sea-lice,
and underneath two or three
rags of green weed hung down.
While his gills were breathing
in
the terrible oxygen
—the frightening gills,
fresh and crisp with blood,
that can cut so badly—
I thought of the coarse white
flesh
packed in like feathers,
the big bones and the little
bones,
the dramatic reds and blacks
of his shiny entrails,
and the pink swim-bladder
like a big peony.
I looked into his eyes
which were far larger than mine
but shallower, and yellowed,
the irises backed and packed

with tarnished tinfoil
seen through the lenses
of old scratched isinglass.
They shifted a little, but not
to return my stare.
—It was more like the tipping
of an object toward the light.
I admired his sullen face,
the mechanism of his jaw,
and then I saw
that from his lower lip
—if you could call it a lip—
grim, wet, and weaponlike,
hung five old pieces of fish-line,
or four and a wire leader
with the swivel still attached,
with all their five big hooks
grown firmly in his mouth.
A green line, frayed at the end
where he broke it, two heavier
lines,
and a fine black thread
still crimped from the strain and
snap
when it broke and he got away.
Like medals with their ribbons
frayed and wavering,
a five-haired beard of wisdom
trailing from his aching jaw.
I stared and stared
and victory filled up
the little rented boat,
from the pool of bilge
where oil had spread a rainbow
around the rusted engine
to the bailer rusted orange,
the sun-cracked thwarts,
the oarlocks on their strings,
the gunnels—until everything
was rainbow, rainbow,
rainbow!
And I let the fish go. (Bishop,
1938)

Description in this poem suggests vivid imagery and it also proves that although it is in such accuracy, it may not always be credible but this is only for the sake of the expressionism and to help the emotive state of the situation (Doty, 2010). Descriptions help us visualize the things we are not able to see and thus the richer but adequate of it, the better experiences of visualizations we receive. This is what AD provides to visually impaired individuals.

Although a date cannot be pointed to when AD started, there have been research and work done to perfect AD for the visually impaired and sighted people to access described depictions of visual aspects of events (Benecke, 2004; Nunez, 2015; Palmer & Salway, 2015; Snyder, 1987; 2014). There are four fundamental elements to the creation of an Audio Description (AD), which are Observation, Editing, Language and Vocal Skills (Snyder, 2014).

Observation is the process that a sighted person is thinking beyond the position of the sighted and trying to express the setting and the characters and their movements during the events taking place for another person to assist visualization of these elements. Observation is important because it eventually makes up what the context and content of the AD is going to be about.

The parts that concern this study the most are the Editing and the Language elements since they provide insight on what AD consists of in terms of language use. AD depends on the observation skills and focus of the descriptor and it does not label or name but provide the essentials such as ‘what it actually is’ and ‘how it ‘feels’

In the editing stage of the AD, it is suggested that descriptions are created in a deductive form where the context is given in order to move onto details for enhancement. It is also noted that the use of color is essential since it provides significant insight due to encoding of specific objects (ITC, 2000). For example, an orange fruit is almost always orange but when it is pink and is not described, the essential part of the object is missing as well as leaves being yellow provides the visually impaired inductively that it is in fact, autumn. Another important factor in the

editing stage is including directional information since it will help them “see” or at least organize the background (information) to build upon it. It is also emphasized to describe what is most essential. And it is not as simple as it is said because while expressing the important events the time limit of each scene and the need to talk about all the important elements for that scene is encouraged. But at the same time, the possibility that the audience may be confused is forcing the descriptors to ‘talk about only what is essential’ (p. 145).

Language is the linguistic part of four fundamental elements in creating the AD since the “the words you say” or choose to differ tremendously on what the message delivers. The language element focuses on how important it is to create the background knowledge in order to understand the events happening before it. One of the most important processes of AD is to provide background information, the direction of movement and the positions of personas. In order to transfer this information hours, years, duration, weather and location in which these take place are embedded in AD. The persona in descriptions and their visual appearance is suggested to mean more than their names and thus, the characters are suggested to be described along with their age, hair, build (bodily features), their choices of clothing which define their background as well as the actors’ relationship with/to others. . Language mostly relies on the choice of words while describing the events taking place and it consists of some questions such as *When* referring to the duration, part of day, specific hour/min, *Where*, as in other words asking for the place of action, direction of movement and the position of personas, *Who* as in the age, appearance for example the hair, build or clothing, relationship of the persona with other elements and people, and characters or people along with their most significant physical features and *What* meaning “What’s happening that is at utmost importance?” (p. 149)

It is noteworthy to point that VI assumes all of this information as being transferred faithfully. Meaning, the VI believes that the audio describer is only a part journalist describing the facts and the complete truth. And thus, the describer must provide objectivity. It is also expressed in Snyder’s manual (2014) that this objectivity must be transferred even if it means to discomfort the describers or audiences’ personal

opinions. In Palmer and Salway's research (2015) audiovisual translation, narratology and corpus linguistics' synergy is utilized to study objectivity in descriptions. The study compares two audio descriptions of the same film in order to apply narratology and finds that when a narrative includes more of mental states rather than physical movements, it is bound to be more unconscious but, in the end, provides better flow of the narrative and become much more comprehensive. Thus, the study suggests that descriptions need more of mental states expressed by the help of adverbs rather than simple actions. It also points out the fact that descriptors differ in terms of their output and this is due to their preferences and methodologies of AD. This can be improved by simply consulting to narratology and corpus linguistic techniques to gain a wider perspective. This notion is one of the reasons that this study adopts narratology for analysis.

In order to create a model of AD and to transfer more refined information some important elements are suggested in the creation of AD. First, the language should be specific, and the describer must try to answer all possible coming questions about the scene but at the same time provide only the essentials so that there won't be any confusion. Describing every important aspect of what is happening especially adverbs, which allows configuring blind cognition, is emphasized but this is also very time-consuming. Also, it is important to note that even though we are able to transfer each and every action, we might not actually help visually impaired individuals 'imagine' (p. 158). It is noted in Snyder's' manual that when there is comparison of smaller than a snowflake or softer than silk, the visually impaired can comprehend the features of the item better (Snyder, 2014).

Another important element is the choice of narrative tense. According to the point of view, narrative tense must be used not only to organize the time line (going backwards or flash-forwarding) but also to build a sequential order of events. Pronouns and referrals are also important since they allow the comprehension of movement between characters or in spaces, which provide further background knowledge about the events taking place. Metaphors and similes are suggested in AD as well as comparisons which help comprehend the size, shape, texture and other important aspects of images. For

example, when a story is told in the narrative tense but there is a shift reverting to a past perfect event, the listener would understand that the shifted tense refers to previous information that is best told now. This is done so as to provide a resolution or further understanding.

All these elements are then delivered by vocal skills such as pronunciation, enunciation, and consonance. Although this study does not focus on the stage ‘vocal skills’, it plays an important role on how the AD is expressed and interpreted. Vocal skills are pronunciation, enunciation, breath control and volume. For example, if a stressful event is taking place, the audio descriptor rushes the speech and then when the event is interrupted; also, the descriptors intonation is halted and paused for a moment to express the meaning of the ongoing actions. It is a type of reflection of events and their meaning with the translation of it by description.

Audio Description serves as ‘a live access to sight’ since its start and many testimonials suggest the parallel notion. Although audio description has been investigated to point out that its language use (Palmer & Salway, 2015), the choice of words when preparing an AD (Nunez, 2015) and such others suggesting to better and expand the use of AD such as in touristic tours and recent software (Gerber, 2009); whether it actually works or not in terms of narrative transfer and comprehension of narrative aspects have not been studied. The outcome of comprehension of context and its elements such as persona and detailed, sequential events that are performed as narration by the visually impaired is still a mystery.

In conclusion, it is also important to note that increasing accessibility is very important no matter which type of impairment there is and research of these tools may help them evolve to develop into better tools for the impaired. Audio Description allows visual states and actions to be translated into verbal utterances and they do enhance the experiences of its users. Researching and understanding it better may allow everyone to get more from it.

2.5. Defining Narration

Although used for similar accounts, description and narration are different from one another. The definition of description is “something that tells you what something or someone is like” (Cambridge Dictionary, 2019) and suggests a simile to objects or persons whereas narration is defined as “the act of telling a story” (Cambridge Dictionary, 2019) which implies an output of experience. And thus, description is the direct translation of visual components into words, whereas narration is telling an event by the filter of not-so-objective person who has either witnessed or over-heard the event. For this reason, distinguishing these terms items seems noteworthy.

2.5.1. A Brief History on Narrative

Narratives have started with the creation of human kind (Barthes, 1975, p.237) since it is a telling of personal experiences or transfer of others’ experiences that are solely told to point a gist or a moral to infer or comprehend from. After the invention of print, whether pictorial or cellulose, these were transferred to novels, short stories, poetry and as technology developed have been encapsulated in films and other visual media (Labov, 2010).

The dark ages of narration may be as old as the birth of language itself. The oldest depictions found as narratives are pectoral, meaning the pictures and hieroglyphs representing events of birth and death as well as its ceremonies in Egypt tell us about the rituals of people from 4,400 years ago (Castellano, 2019). This same method of pectoral narratives continued among the ancient Greeks depicting the wars and the gods by engraving them to sculpted boulders of governmental buildings as well as shaping clays to gift heroes of war and Olympic sportsmen between 400 and 600 (Giuliani & O'Donnell, 2013).

Although writing is found by the Sumerian before 3300 BC, one of the oldest written narratives on the Orkhon Inscriptions from the 8th century talk about the bravery and

accomplishments of Turks and the sayings and legends of Tun-yo-kou (Ergin, 2015; Thomsen, 1896).

Centuries later, in 1010, the world's first novel, *Genji monogatari* (the Tale of Genji) written by a widowed Japanese woman Murasaki Shikibu expressing the culture of the aristocracy that was encountered in the early Heian Japan as well as the life styles of classes, daily lives and entertainment. This piece involves many poems and fictitious narrative story in its 54 chapters (Kuiper, 2001).

Overall, narratives do not seem to have a beginning and the documents of old inscriptions and hieroglyphs tell us that humankind always had an urge to express events that are happened and to transfer information to the next person or generation. It can be concluded that 'to narrate is human.'

2.5.2. Defining Narrative Structure

Narratives involve three main parts at first glance: the characters, the setting and the events that take place in those settings that are experienced or carried out by the already presented characters (Bower & Rinck, 1999). Narrative is a story that involves actions turned into events that are the results of actants whether they are the subject or the object of these actions and all of these happen in a setting (Herman & Vervaeck, 2005).

Events are abstract functions, indexes or combinations of these in order to create an unobvious chronological order of happenings and it seems as if the whole narrative is about them. One event that forms as a function enforces the story to another event to create a motif of event flow. Indexes, on the other hand, are referrals of future events that are either repeated or resembled (just reference). For example, in *Men in Black*, the male characters, who wear black suits, try to figure out ways to save the world from alien invasion and this moves the flow, however, the actions happening in their sequels and only modernized technology shows a sample of index. It can be concluded that functions are active while indexes are passive plot motif creators.

Although events seem to rule the narrative, actants, in other words characters, are agents of these events either by completing them or being involved in them. Herman and Vervaeck, in their book, define actant as ‘having a role’ and ‘network of roles’ interacting with each other where there is more than one actant. Greimas’s (1987) model defines six actant roles, which are sender, receiver, subject, object, helper and opponent. Sender is a starter of an event for the receiver to obtain an object. For example, a loving man can find a cat for his cat-loving woman, which makes the loving man, the sender, and the loved woman is the receiver thus making the pet an object. A sender may have a helper or an opponent to gain a subject. To understand better, for instance, the same loving man can make the pet shop owner (helper) take the cat (subject) to show that he admires her love for cats (object) but might be too late for her neighbor, who also loves the woman (opponent). When it does not always have to be too complicated, subjects can be enforced to an object to create something. For example, a cat (subject) can simply enter from the balcony to the woman’s house and become her companion (object) (Herman & Vervaeck, 2005).

And lastly, settings, which refer to space and time of the events taking place, encapsulate time or place or both. This forms an environment for the figures and actions and embodies the emotive abstract forms as well as concrete items and surroundings (Bakhtin, 1981). If an analogy is made, setting is a forest (place) in a rainy day (time) providing shelter for birds and insects in the bodies and branches of the trees, but it does not mean insects will not be eaten (emotion=tension) (Herman & Vervaeck, 2005,).

The whole aim of a narrative is to present a point or gist which is maintained by providing causal and semantic structure (Bartlett, 1932). This causal and semantic structure is mainly provided by the characters’ goal, which provides the receiver with insight to point of the story because if a character is hungry, he, sure, is going to eat, which is his anticipated action. Actions without goals do not complete the comprehension of gist in narratives as well as all these actions and goals need to be

intact within themselves in order to provide a bigger picture of the narrative (Bower & Rinck, 1999).

It is also suggested in the study of Morrow, Bower & Greenspan (1989) that when setting features such as places and the positions of objects provide the receiver of the narrative to take the perspective of the character told in the story and internalize the characters' notions and goals to plan actions to reach these goals. This may be due to the suggestion that narratives isolate the receivers from their real context and settings and focus their 'here and now' to the narration itself (Bower & Rinck, 1999). Although setting is important in 'foregrounding' of the story, it is stated that goal-action knowledge within the story provides more comprehensive connections among events and point of the story (Chafe, 1972).

2.5.3. Two Different Approaches on the Analysis of Narratives

Narrative analysis is carried out in different aspects such as analysis of structure, and discourse and other sub-categories of time/space continuum (Ragnarsdottir & Strömqvist, 2014), form-function relationship (Kupersmitt, 2014), character and narrator positioning (Baynham, 2003; Liebscher & Dailey-O'Cain, 2005). The presented study focuses on plot line analysis in order to examine the comprehension of plot in terms of events, setting and characters.

2.5.3.1. The Labov and Waletzky Framework

Labov and Waletzky framework of narrative analysis (Labov & Waletzky, 1967) consists of six stages: Abstract, Orientation, Complication, Resolution, Evaluation and Coda. Abstract stage signals a story is going to be told by selections of themes and provides information of the kind of story. For example, "once upon a time" and "I was in the store minding my own business" provide the receiver of the narrator a signal that a story is going to be told. The second stage, orientation, provides the receiver with background information such as 'who' the characters are, 'where' the story takes

place, ‘when’ the setting is and ‘what’ habitually happens. The next stage is complication where the events take an unusual form and is usually reported with counter expectancy by the narrator such as “but”, “all of the sudden”, etc. A problem, disruption of usual sequence, or unpredictable events can happen in this part. The fourth part is evaluation where the complication is overtly or covertly expressed in terms of feelings and provides an understanding of characters’ notion to react and is also accepted as point establishment in the narrative. After becoming aware of the complication in the evaluation stage, the story moves to the resolution, the fifth stage, where the protagonist finds a way to solve the complication and is usually reported with causal conjunction relations such as “so”, “in this way”, etc. Lastly, coda provides an end to the story when all the problems are solved and the state of emotion is stabilized, as it was before (Labov & Waletzky, 1967).

This method is used to analyze narratives still today and Labov analyzed oral narratives and analyzed the preconstruction of narratives which suggests that adults preferred to tell their stories according to their ‘tellability’ (Norrick, 2005) which means that the story they tell must be suitable both to them and their audience in terms of context. Norrick (2005) also found that narrators select for the most interesting of topics when telling a story and opt for the most interesting events that add up to that story and chose the best triggering events. It is also clear from the study that when adults narrate personal experiences, they do not use causatives or any other forms of authority which means that they simply talk about their own actions as the protagonist in their narrations.

There are important features of Labovian Framework. It is a method to analyze personal oral narratives that report past experience generally in the past tense including all six stages and may create a linear pattern to provide a bigger plot. Minimal plots, which may only include ‘a sequence of two clauses that are temporally ordered’ (Labov & Waletzky, 1967), can add up to an expanded plot of experiences. It is also clear to see that his framework is event-centered and text-centered which may not rely upon the setting.

As a result, relying only on Labov's method may result in lost data due to the fact that it suggests a monologue of narration and seems as if it cannot be applied to other types of narratives (Patterson, 2011). Due to its being text-centered or 'surface-oriented' (Gulich & Quasthoff, 1985), it is suggested that it only focuses on the narrators' events and may provide narrators' identity with the help of discourse but cannot help the researcher read between the lines and dig for further details or inferred knowledge. It is also suggested that Labovian framework deeply relies on temporal sequence, analyzing conversational narratives may not be suitable with this framework since conversations rarely rely on temporal order and are disrupted (Mishler, 1995).

Although Labov's method does not directly comply with disrupted narratives, a study by Jefferson (1978) researching conversational narratives used Labovian framework to analyze the data and found that the narrators' stories are only of their context and their discourse. Jefferson (1978) also found out that the story is not only a continuous with the narrator himself but also with the receivers' input and yet, it still covers the stages of Labov's method which suggests all the stages are present and sequential despite the disruptions. But still, it is noteworthy to mention that in conversational narratives, minimal plots may not create a plot due to disruptions in sequence of events of two participants which use all tenses 'densely interwoven' (Patterson, 2011) and that Labovian Framework may not be applicable in all languages or cultures where context is accepted as an important part of the story (Polanyi, 1979).

It is also clear that the method where Labov suggests the 'past tense' being used in oral narratives is not applicable to all oral narrative analysis studies as a study by Schriffin (1981) suggests otherwise and that in oral narratives, narrators tend using "historical present" to express past experiences. And thus, this may also restrict a researcher to focus on this approach when the data consulted proves other dominant tenses.

Overall, the Labov and Waletzky method of narrative analysis provides a broad examination of plot by dividing them into parts such as abstract, orientation,

complication, evaluation, resolution and coda. This method as a plot-based method is helpful when the narrative properties are investigated and defined.

2.5.3.1.1. Labovian Framework in the Turkish Narrative Research

Many studies in Turkish narratives adopt Labov's method for the analysis of their data. For example, a study by Yemenici (1995), where she presents the Labovian method of analyzing oral narratives, deduces some features of the method from samples. For the first stage, abstract, it is said that conversational narratives do not provide this section due to the fact that it is a summary of the whole story but skips to the second stage instead, the orientation. In this part the narrator talks about the setting and characters in order to present a situation. This stage is followed by the third stage, which is complicating action that describes an act that is soon to bring the next stage, evaluation to express a state of mind to decide the next move with different techniques to lure the listener in. She also suggests that emphasizing on evaluative language by repetitions has a function of persuading the receiver of the narration to understand that the story narrated is worthy for listening. After the completing of the evaluation stage, meaning when an action is taken in order to solve the situation in complicating action, the resolution (fifth stage) comes in to end the story and to directly or indirectly provide a point (gist) and thus equalize to the beginning of the story, coming back to the coda, the sixth stage. In this study she shows how to implement the Labovian method and its features and is used as one of the resources to consult to when preparing for a narrative analysis.

Although it is claimed that Labov and Waletzky's method emphasizes on monologue narratives that are mostly studied in English (Patterson, 2011), Kaya (2014) and (Yemenici, 1995) observed otherwise. Suggesting that conversations can embed narrative patterns, she studied firsthand, secondhand and shared single narratives to define their patterns according to Labovian structure as well as researching on organization of these components and pragmatic discourse markers in Turkish conversational narratives. Family members as her participants, she found that whether

single or complex, participants' narratives corresponded with Labov and Waletzky's stages of personal oral narration but omitted the evaluation and coda stages due to the flow of speech and the point is internal as she defines it as 'amusing the listener'. She also found that due to dynamics of conversation temporal or topical relationships of events lead to complex narration of past experience. It is also noted in the study that most frequently used linguistic forms in Turkish narratives are discourse markers such as "ondan sonra (after that)", "şimdi (now)", "işte (you see)", "şey (well, umm)" to either create a sequential notion of events or to fill the pauses as well as using tense shifts to separate events.

Narrative has been a tool in the research field for more than 40 years and Labov and Waletzky's framework on the analysis of narratives allows many researchers to guide them and is a great device to explore some common features of narratives. Trabasso, Secco, van den Broek (1984), Suh (1989) & Rodkin (1994) framework, the approach used in this study, has not been widely used. However, because this framework provides deeper cognitive insight on the narrators' mind for a researcher, it is essential for the investigation of visually impaired individuals' narratives.

2.5.3.2. The Trabasso et. al Framework

Trabasso and his colleagues studied narratives to explore the narrative analysis since 1989. The Trabasso et al. Framework (1994) is based on the analysis of causal and semantic structure of plots. This method is a revision and fusion of Stein & Glenn (1979) and Mandler & Johnson (1977). In Stein and Glenn (1979), the plot is set on settings and characters and therefore the plot's only duty is to enforce a goal-action continuum that is made up of an initiating event that is then transferred to an unfolding and an end (Stein & Glenn, 1979). On the other hand, Mandler and Johnson (1977) suggest that each action has an underlying motive to surface as an action to enforce an event. When these events accumulate, they create a bigger plot in sequence. This is created with the help of grammar, meaning the narrator has a rule as a path and may choose to express it in reverse, or play with its sequence by the help of tenses but in

the end tells the same story. (Mandler & Johnson, 1977). Think of the Little Red Riding Hood, as long as you end the Little Red by the side of the wolf and keep the conversation about the teeth to the last, you still have the same suspension and most importantly the same story.

Plot is defined as ‘an abstract schema’ of a story (Trabasso & Rodkin, 1994) where each action is goal oriented resulting from an outcome. This compilation of “goal + attempt + outcome” provides a mini plot which allows the narrations’ detailed analysis. This is also applicable to the planning of the narration since the narrator needs a goal to accomplish and thus attempts to tell a story to make a point as an outcome. Although it may seem like each mini plot relies on outcome, it is noteworthy to imply that outcome may not occur in cases of inferred future events or incomplete or failed attempts.

The complete schema of Trabasso, van den Broek & Suh (1989) approach provides six elements, which are setting, event, internal reaction, goal, attempt, and outcome (figure 1). First of all, a plot’s setting, which is time and place, encapsulates the total of other elements and is present at least until the goal arrives. Second, an event happens to raise an awareness, which is internal reaction to the situation and forces the protagonist to set a goal or goals. Then, a goal may only be reached by planning attempt(s) and this is where the character takes action to the event towards the goal. An attempt may be failed or incomplete and thus renewed in the same style or another attempt may be applied. If an attempt is successful, an outcome happens, where the protagonist is either happy about it or sets a new attempt to fix it. After the outcome is as desired, the character may move onto other goals to reach them in the same way and finally when all mini plots are completed, the last outcome may end the story. And thus, this goal-oriented method is a detailed way of analysis in narrative plots.

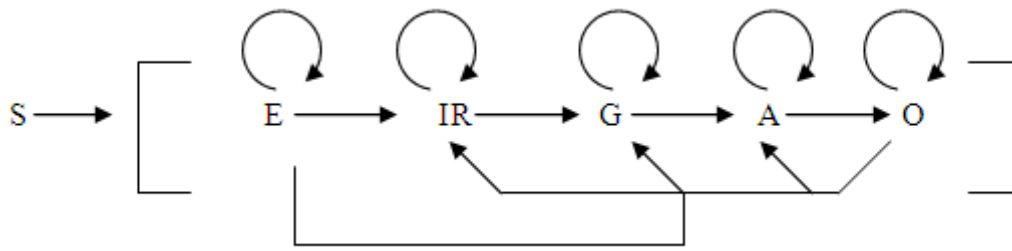


Figure 1. Causal Network Model of Trabasso, van den Broek & Suh (1989)

Trabasso and his colleagues' study field mainly concerns how adults' and children's cognitive skills reflect coherence and comprehension through stories (Trabasso et. al., 1984; Trabasso & Sperry, 1985) and they focus on the goal-oriented style of action, in many cases narratives (Trabasso et. al., 1985; Stein et al., 1992). This makes their narrative analysis a detailed method. It also enables researchers to analyze how much is comprehended or memorized.

Other research has been made to analyze goal-action oriented texts and their comprehension. For example, Foss and Bower (1986) analyzed the goal-relatedness and comprehensions of college students by calculating and comparing their reading durations. These participants were asked to read four vignettes that included opening sentences and then 'near-goal' or 'far-goal' sentences (only one or the other) and action sentences before the concluding sentences. In order to explain better, sample is provided in the following:

(Opening) Mary was hungry and thirsty. (Reason for action)

(Near goal) Mary decided to buy a sandwich and some juice. (Approximate solution)

OR

(Far goal) Mary decided to look for a market. (Distant solution),

(Action) Mary opened the GPS on her phone to get to closest market. (The attempt to solve the problem)

(Ending) Mary believed she would feel worse if she did not eat. (The concluding remarks)

Since the 'far-goal' sentences were not as related as 'near-goal' sentences the results of the tasks resulted as presumed by the researchers. The participants took longer times to read which showed that comprehension was slower when the goal was directly related with reason for the action.

Sharkey and Bower (1987) also researched in the area of goal-action oriented text comprehension. The researchers first gave multiple goals and to provide an action to relate to one of the multiple goals provided previously. The more the goals the participants were provided, the less they were able to give true goal-action orientedness, showing that different goals can cause comprehension problems if they do not relate to a single action. These researchers also asked multiple goals to be connected with single inclusive action and the participants were able to score higher in that task. This shows that in the minds of the readers, there needs to be a solution to all of the goals presented in the text, as Sternberg (1966) also suggested.

Trabasso et al.'s framework is also utilized for the understanding of comprehensions. In the following study, Horiba (1993) researched the differences of comprehensions of intermediate L2, advanced L2 and native readers of Japanese (76 participants) while reading two passages (one of which has been altered to create a far related or in order words less coherent passage). The participants were then asked comprehension questions that were recorded. Recall and correctness of information was calculated in this research. The results showed significant differences between the levels of groups with recall meaning, the higher their proficiency; the better they performed on recalling causal units. It is also stated that when the proficiency level is high, coherence is captivated better and a significant difference between the high coherence and low coherence comprehension of the texts in the advanced L2 and L1 Japanese group.

Another area that utilizes Trabasso et al. method is the cognitive state of making inferences. Gerrig (2010) suggests that when the parts of a story are not told and there are missing components, the reader automatically looks for further information or makes inferences. In one of his studies (Gerrig, Love & McKoon, 2009), the participants were asked to read two excerpts (one of which did not include the

information that the readers seek) and answer the components' presence according to those scripts. It is mentioned that the participants were slower to respond to 'unresolved' components that were missing and quicker to respond to present components. This study shows that when the causal links of components between the items of a story such as characters, setting, goal, action, and outcome, the recall of items become slower and was stored less in the long-term memory. Also, the same article mentioned that when adjectives are attributed to characters of the story, the participants tends to relate the actions of the characters to be consistent with their attributes (Rapp, Gerrig& Prentice, 2001). This shows that readers make inferences in the story that make them stick to a notion (Schneider, 2001). This may be due to the fact that readers make different kinds of inferences according to Graesser, Singer and Trabasso (1994) and they are instrumental inferences, goal inferences and predictive inferences. For example, if there is a character named Mary and two small excerpts given about her as "Mary was desperately searching for her notebook because she was late" and "Mary had lost the pencil her friend lent her in the History class the other day", the former does not provide any specific information about Mary such as her occupation and why was she late or why she needed that notebook so much whereas the latter provided that she was probably a student and maybe a little bit irresponsible. In conclusion, readers make inferences and need to make these inferences in order to complete a causal network to understand the story.

As presented previously, research concerning cognitive aspects and the comprehension of narrative components, in other words, 'story grammar', a detailed analysis can be conducted with Trabasso et al. method. This is a development of experimental psychologists and cognitive scientists as well as linguistic multidisciplinary professionals who focus on discourse analysis in narratives. Their studies focus on the human tendencies of linking causal units in narrative events and comprehension of these events.

2.5.3.2.1. Trabasso et al. Framework in the Turkish Narrative Research

Designed with the analysis of Trabasso et al.'s framework, Kalalı (2002) studied Turkish narratives of preschool children. She studied 5th grade students (66 students in total and participants were asked to read a Turkish story. Students were asked to write the story right after the reading, and they were asked to write it again 5 days after reading the story. This was collected as recall. In her results, she found that the nodes in the story that do not have a causal network were recalled less whereas the ones with causal link between goal and action were recalled in two of the recall times. She also stated that dead-end statements (statements without causal relationship) were recalled more in the first session but lessened in the second, showing that without causal linkage the memory is not able to memorize in the long term, consistent with Gerrig et al. (2009). This study also confirmed the findings of Trabasso, Secco and van den Broek's (1984) findings that suggested causal networks' recall is significantly more than dead-end statements in a narrative as well as endorsing another study (Nezworski, Stein & Trabasso, 1982) which claimed that when causal networks provide a pattern with sub-ordinate goals making up the superordinate goals, recall of propositions is better. This study also showed that Trabasso et al. Framework (1994) was applicable to Turkish contexts and can be utilized to analyze Turkish narratives' comprehension via applying causal statements' unity.

Balaban (2015) also studied Turkish narratives, analyzing with Trabasso et al. In her study she defined Labovian approach as action-function statements when creating a plot (Labov & Waletzky, 1967) and Trabasso et al. Framework (1994) as processing a synthesis of 'event comprehension and language production' (Trabasso & Rodkin, 1994, p.87) and in order to study complexities of plot, evaluation and syntax, she choose both methods to analyse the former components. Her participants consisted of 105 children and 15 adults. She grouped the children according to an age range. One of he task was to elicit the story of 'Frog, where are you?' (Mayer, 1969) to be transcribed and analyzed for plot complexity comprehension. Another task was Theory of Mind (ToM) Task where a scenerio is acted out by toys and questions were asked afterwards so as to investigate their evaluative complexity comprehension as well as a task where

participants were directed complement clauses from the previous elicitation task in order to assess their comprehension of syntactic complexity. The results showed that younger children performed lower scores of ToM Tasks due to different patterns of evaluative state of minds developing in children, meaning not all children may learn the intentions and expectations of the other at the same time and it develops in a later stage. In terms of syntactic complexity, the study showed that maturity enables the understanding of single and then double embedded complement clauses and even after the age of 11, the maturity of the comprehension of complexity continues to improve until the adult level. In terms of plot complexity and its comprehension, age was a factor in both of them. As participants' age increased the better they narrated the complex elements of the plot. With the help of these results, after the grouping of the ages, she had found that there is significant difference and thus a transition of plot complexity around the age of five and seven which also support Berman and Slobin (1994). Last but not least, she found that participants were more successful in narrating the plot unfolding which is the action state. Although she did not provide direct information in Trabasso et al.'s goal-action oriented plot and comprehension, her data also shows that when characters are aware of the goal (finding the lost frog), they are able to produce more successful actions (meeting different animals, looking, searching, going to places).

The need for understanding the comprehension of media by elicitation of narratives can be analyzed psychologically and cognitively with the help of Trabasso et al. Framework. For this reason, investigating the visually impaired individuals' comprehension of the plot, the plot components and the effect of 'additional language' (Andersen, Dunlea & Kekelis, 1984), in this study Audio Description, is going to be analyzed via Trabasso et al. Framework. This framework not only helps us to investigate how much they understand from these tools, but it also provides further information on how these tools can be altered for better usage.

CHAPTER 3

RESEARCH METHODOLOGY

3.1. Presentation

This section consists of the design of the study, which is of qualitative nature and research methodology involving an event-based case study as well as methods of data collection and analysis.

3.2. Design of the Study

This study is adapted to Maxwell's Nine Arguments for a Qualitative Proposal (2005) which suggests the sole reason to research, is to comprehend an event or topic so as to answer specific questions applicable to that event and participants. The following provides application of Maxwell's Nine Arguments to this study.

(1) We need to better understand the cognitive states of the visually impaired individuals when they hear 'additional language' (Andersen, Dunlea& Kekelis, 1984) and how it helps them since (2) we know little about how and how much they benefit from Audio Description. (3) I propose to study the narratives of visually impaired participants after watching an Audio Descripted film. (4) The participants and the setting is appropriate for this study because elicited narratives will provide their comprehension levels as well as the inputs' quantity and quality. (5) The qualitative method and the case study practice I plan to use will provide the data I need to answer the research questions presented below. (6) Narrative analysis with Trabasso et al.

Framework (1994) will generate answer to these questions. (7) The findings will be validated by the Trabasso et al.'s (Trabasso & Rodkin, 1994) goal-action continuum for comprehending stories in elicited narratives (Bower & Rinck, 1999). (8) The study poses no ethical problem due to the fact that identities and elicitations will be collected with consent and will not be revealed. (9) Preliminary results (Foss & Bower, 1986; Graesser, Singer & Trabasso, 1994; Horiba, 1993; Kalalı, 2002; Morrow, D. G., Bower, G. H. & Greenspan, S., 1989; Trabasso, Secco & van den Broek 1984) support the practicability and value of the study.

3.2.1. Research Methodology

3.2.1.1. Defining Qualitative Approach

Qualitative approach is widely used on inquiries of human nature. Denzin and Lincoln (2005) define qualitative research as an activity of an observer who asks questions and goes after them to find answers, which transforms the world.

Qualitative research is a method of natural inquiry that starts with assumptions on an event or person/people that are observed in a natural setting. It is essential to emphasize that the researcher has an important role in this approach since it is up to the researcher to look out for and opt upon the variety of data and its sources as well as selecting an inductive approach for analysis of the participants' meanings. This methodology is not a fixed or pre-programmed process and a researcher may even change the design and/or apply a theoretical lens to interpret data to show the bigger picture (Creswell, 2007).

Qualitative Research started in the early 19th century with the interests of other cultures and societies, in other words, in order to carry out ethnographic qualitative research. The researchers were mostly Westerners interested in the origins of cultures and civilizations of the 'primitive' peoples (Vidich & Lyman, 2000). The task was simple, the observer went to the foreign designated setting, become a part of them to study

their traditions and life-style in order to gain insight. Soon, qualitative research was adapted to many other disciplines such as psychology, sociology, education, medicine, communications, political science, and business (Denzin & S., 2000).

Researching on culture and society evolved itself to a comparative method that had been pioneered by Auguste Comte and after this development; the evolution of peoples and searching for their history as well as comparing these ethnicities with their relatives became popular. The research focus of comparison then moved onto the American Indian vs. American perspective from the 17th to 19th century in the United States and moved onto different ethnicities such as African American vs. American, Asian vs. American and European vs. American, in many cases to create political distance in the eyes of the American readers. Qualitative research preserved its position as ethnographical studies in the United States until the late 20th century and today; it has evolved to a more objective point of view (Vidich & Lyman, 2000).

Although the United States seems to have favoured the ethnography for such a long while (Vidich & Lyman, 2000), there are four other approaches in qualitative inquiry that are narrative research, phenomenology, grounded theory and case study. This study is a case study and the following section is to inform about it.

3.2.1.2. Defining Case Study

Case studies are research conducted on single or complex cases of the specific events to obtain a broader picture of the setting or participants (Mackey and Gass, 2005). For example, in this study, the Audio Described film watching (setting) of visually impaired individuals (the participants of this study) and their narration of the film *Kelebeğin Rüyası* (event) will be analysed.

Case studies are mostly utilized in psychology, law, political science and medicine since it is suitable for investigating a bound system (single case) or multiple bound systems (complex cases). The data collection procedure can involve one or more of

the following: interviews, observations, documents and artefacts. Analysis of the data involves description of case(s) and/or themes of the case(s) as well as cross casing (Creswell, 2007).

3.2.1.3. Research Questions

This study aims to enlighten the utility of Audio Description during visually impaired individuals' film watching via their narration of the film's story. In order to fulfil this aim, the following research questions will guide the study:

How does AD contribute the visually impaireds' comprehension of a film?

- a. How do sighted individuals watching the original film and visually impaired individuals watching the AD assisted film comprehend the whole plot of the film?
- b. Does AD help the visually impaireds' comprehension of a film in terms of the relationship of goal-action based events in the minor plots of the film?

3.3. Research Setting and Participants

In order to conduct research four congenially visually impaired participants (average age 22) and four sighted participants (average age 22.5) attending to universities in Ankara volunteered in this research. Visually impaired participants are the main foci in the study whereas the sighted participants represent a control group. The reason for this type of selection in participants of both control and experimental groups is that visually impaired participants are asked to watch a film with Audio Description that fills the visual information within the silences or musical parts and sighted people are given the same movie without Audio Description, or any other assistive components within the film and thus equalizing the visual aspects of the film for each participant.

The film *Kelebeğin Rüyası* (the Butterfly's Dream) (Erdoğan, 2013) utilized as a data collection tool in this study, was legally obtained from the official DVD seller for the

control group to watch. The Audio Described version of the film was also legally obtained from the Sesli Betimleme Derneği in Ankara headquarters for visually impaired group, for the purposes of this study.

The film is a 2 hours and 21 minutes long one and is about a friendship of two young poets who have tuberculosis. The participants were asked individually to watch the film in the prepared silent environment with fully functioning visual (monitor) and audial (speakers or headphones as the participants wished) systems. The participants were informed that they were going to be asked to narrate the story as much as they remembered right after watching the movie. The movie was watched without any breaks. The participants were asked to narrate the movie in the audio recording device without any restrictions such as format or time.

3.4. Data Collection Procedure

Prior to the data collection procedures, in order to pilot whether Audio Description contribute visually impaired comprehend a film they watched, the film *Kelebeğin Rüyası* was watched by a visually impaired volunteer without Audio Description. Upon watching the film, the participant was asked to narrate the events in the film. However, the participant commented that she could not understand many parts of the movie and could not continue in the research to provide a narration of the film. This piloting showed that visually impaired individuals would have difficulties in following the flow of the events in the film since several events are described through visual input that visually impaired cannot access. Thus, conducting a study on the contribution of Audio Description to visually impaireds' comprehension of films become a noteworthy study topic.

Data collection procedure of the present study was carried out by the approval of Middle East Technical University's Ethics Committee of Human Research of Applied Ethics Research Centre. The participants consented to provide data and were reminded that their data will not be shared with third parties.

Data collection involved the participants' narratives of the watched film. These narrations were obtained with audio recording devices. The participants were asked to narrate the film as much as they remembered and wished right after the film ended and their narratives were audio recorded. Also, participants narrated the film individually so as to provide privacy and not to be interfered with the others' narrations, preventing their narrations from being borrowed. This restriction also provided first hand narrations that provided individual cognitive processing of the film.

3.5. Data Analysis Procedures

Data analysis consisted of four stages: transcribing the film and narrations of participants, placing the film in a plot, introductory analysis of the participants' narratives and placing the participants' narratives in the prepared plot to carry out a cross-analysis of participants.

3.5.1. Transcription of the Data

In order to gain insight on the film and the Audio Description, the complete film was transcribed. Audio Descripted version of the film was transcribed verbatim (transcription of each utterance) and the Audio Descripted parts were identified.

Another transcription was carried out on the recorded narrations of the participants. The transcription for these narrations were also verbatim, but later on pauses, repetitive syllables and meaningless utterances were removed so as to provide an actual word count.

3.5.2. Description of the Data Analysis Tool

In the preparation part, a tool was generated from the transcribed plot and translated into the selected narrative analysis approach: Trabasso et al.'s Framework (1994). In

order to carry out such analysis the transcribed film was analysed. While applying Trabasso et al., a reduction also used in Trabasso and Rodkin's (1994) Methodology was selected. The plot table consisted of four parts instead of six. Trabasso and Rodkin (1994) simplified their method in order to analyse a goal-attempt continuum and merged event, initiated response and goal into initiating. As seen in Figure 2 , the setting (S) that provides an environment for the event (E) to happen and thus trigger an initiated response (IR) to reach a goal (G), and all of which enforces the character to an attempt (A) to fulfil an outcome (O) is simplified and becomes initiating events to trigger an attempt (A) for an outcome (O) in a setting (S), making the goal more accumulative, focuses on the goal-action (initiating response-attempt) continuum. Their reason of carrying out such a simplification is to understand the value of goals and their enforcements on attempts to see whether these complementary elements in the plot play a role in the comprehension of the plot.

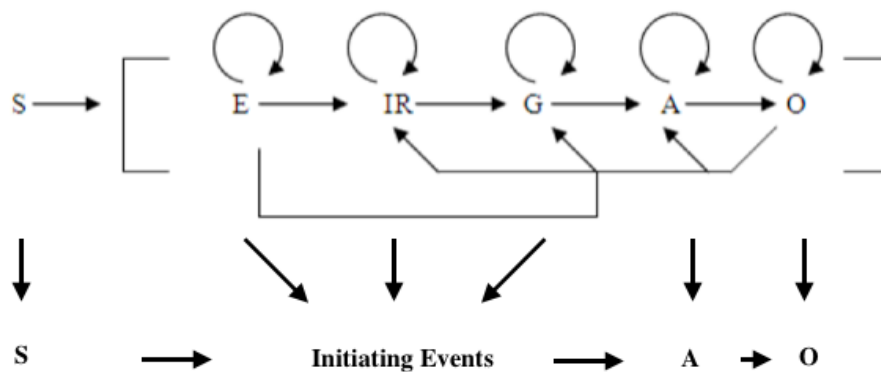


Figure 2. Simplified Version of Trabasso et al.'s Framework

For the same reason, the simplified version of Trabasso et al.'s Framework (1994) is adopted in this study and while maintaining the theoretical framework; the focus on comprehension of plot and mini plots is directed.

3.5.3. Goal-Attempt/Comprehension Analysis from the Participants' Narratives

The next step involved preparation for the analysis of participants' narratives. In this step, each participant's transcription was individually examined on the prepared plot. Creating a copy of the plot for each participant and checking the plot elements of the film to understand whether the participant had mentioned the plot element was the main focus of this step. Also, participants' accuracy of the narrated plot elements had been noted down.

When a participant did not mention a plot element, it was displayed with strike-through and when the information needed in the plot (to generate the Trabasso et al. Framework steps) was mentioned but was imprecise, underline had been applied. Table 1 shows the application of this coding.

Table 1. Application of Analysis to a Participant's Narrative (continued)

Setting	Initiating Event	Attempt	Outcome
	They meet once again by the seaside so that Muzaffer gives the poems that M and R wrote	Suzan wants to enter the mines <u>but Muzaffer is afraid to do it because it is dangerous.</u>	
		Muzaffer sees miner clothes and goes to Suzan's school to show them to enter the mines.	

Table 1. Application of Analysis to a Participant's Narrative (continued)

They visit the mines underground with the elevator and it is a dreadful place.		They cover each other's faces with coal smudge and enter the mines secretly.	Suzan does not like what she sees below in the mines.
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This data from each participant provides a tally count of how many plot elements for each section is narrated. In order to compare and contrast, the data withholds a key correlation of goal-attempt/comprehension. In other words, the more the goal-attempt carried out fully in the narratives, the better the participant is expected to comprehend the mini plots and the main plot of the film.

3.5.4. Placement of the Individual Personal Narratives into the Film Plot

As in the previous step, an overview of the participants' comprehension was presented but this procedure was not sufficient to provide the main focus of this study. Since this study aims to find out the assistance of AD, further investigation was needed.

Therefore, next step involved placing the actual transcribed narratives one by one to the related film's plot event in the generated tool. A sample in Table 2 demonstrates the application of this procedure.

The sample also provides some other analysis applications. For example, when an event is not mentioned, the 'not said' coding appears. Another coding which also appears in the sample as '**' , suggesting that this part is used more than once in the analysis since it is either an embedded sentence which withholds two events in the plot at once or a continuation of a long sentence and thus this part of the sentence is the only related part of it.

Last but most important coding in this part is the red font, which suggests that this information is taken from the Audio Described parts of the film. This information is either directly mentioned as in the second Visually Impaired participant (V2) or paraphrased as in V1. Also, as V stands for Visually Impaired and S stands for Sighted participants in Table 2, these parts only appear in the V1 and V2. The research questions a (How do sighted individuals watching the original film and visually impaired individuals watching the AD assisted film comprehend the whole plot of the film?) tended to find an answer from this part of the analysis. The research question b (Does AD help the visually impaireds' comprehension of a film in terms of the relationship of goal-action based events in the minor plots of the film?) also made use of this analysis and in order to gain a deeper insight, the plot sections 'Initiating events' and 'Attempts' were re-examined, and the data was presented individually and in comparison of control (sighted) and experimental (visually impaired) groups.

Table 2. Sample of Participants' Narratives to a Plot Event of Setting

Event	S1	S2	S3	S4	V1	V2	V3	V4
Muzaffer tries to reach Suzan in the dance event.	Bayram tarzı bir etkinlikte kız dans ediyor. Ondan sonra oradan çıkışta yakalamaya çalışıyor kızı.	Ondan sonra Muzaffer’le Suzan görüşmeye devam ediyorlar.	Muzaffer kalıyor Zonguldak’ta. Gizli gizli görüşüyorlar birkaç kere. Birkaç kere yanına geliyor, Suzan Muzafferin.	** Rüştü uzaktayken iki, yani Muzaffer’le Suzan daha yakınlaşmaya başlıyor.	Çünkü Muzaffer Suzan’la gizli bir şekilde bir ara görüşmeye çalışıyor. Ve o sırada Kürsat görüp diyor ki “senin ağzından çıkan bir mikrop yüzünden bu kız ölebilir haberin yok mu?”	Akşamki baloda, parti gibi, balo gibi bir şeyde işte kızla bu kızın da arkadaşlarının hazırlandığı dans gösterisini yaptıktan sonra onlar gösteriyi bitirdikten sonra çekilirken bayrağın arkasında bir yere saklanmış Muzaffer . Oradan çıkıp şiiri veriyor. o zaman da kızın	Ama Suzan’ın ailesinden dolayı şiirleri vereceğini söyleyip daha sonra verememişti.	X

CHAPTER 4

RESULTS

4.1. Presentation

In this chapter, the approach used to conduct the data analysis is explained. It starts with Trabassoan Framework (1994) adopted for the analysis. Secondly, the effects of AD on the participants' narrations in each of plot of the film are presented.

4.2. Data Analysis Procedure

This study investigates the narrations of visually impaired participants (experimental group) and the sighted participants (control group) and examines the effects of Audio Description in the assisted film for visually impaired participants. The original movie (Kelebeğin Rüyası) is a film about Zonguldak (a great mining city in the north of Turkey) in 1941 and focuses on two young poet friends (Erdoğan, 2013). The reason for selecting this movie was that it provides excessive amount of Audio Description and thus allows to conduct this study.

The original film consists of 5399 words of utterances in the films script. The audio described movie consists 9954 words, which means audio description adds 4555 words in the film. This number makes up of 45% of the whole verbal input for AD film when visually impaired participants are watching it. As mentioned earlier, AD functions as an extra set of eyes to describe actions and setting of the context for the visually impaired.

Table 3. Participants' Amount of Sentences and Words

Participant	The Amount of Words	The Amount of Sentences	Words per sentence
S1	1255	203	6
S2	1493	226	7
S3	705	116	6
S4	727	100	7
S Average	1045	161,25	6,5
V1	1135	162	7
V2	1657	253	7
V3	971	142	7
V4	1085	139	9
VI Average	1212	174	7,5

The word count per sentence in this study was examined by redoing the transcriptions of participants. This process involved of re-reading each narrated script of the film and removing every meaningless utterance as well as putting relevant punctuation (.) in every meaningful sentence. Table 3 provides the results for each participant and presents averages of each group. As seen in the table, sighted participants performed 6.5 words per sentence whereas visually impaired participants performed 7.5 words. This may mean that visually impaired participants provide more detailed information which may also account for deeper understanding of events.

In order to analyze the narrations of both group of participants, the study utilizes the Trabassoan Framework (1994). As Trabasso et al suggests, for every action there must be a goal to reach and a specific outcome to accomplish. So, if the narrator becomes aware of this set (action-goal-outcome), it is assumed that s/he is able to comprehend the whole setting-initiating event-attempt-action although setting and initiating event is not obligatory in this set. Trabasso and his colleagues focus on the fact that story

teller's comprehension of a plottal event can be solely calculated by their expression of attempt and outcome.

Since this study adopts Trabasso (1994) Framework for the analysis of the data, it is necessary to describe major plot of the film using Trabassoan Framework. Then, the major plot is separated into minor plots which focused on attempts and their outcomes as well as their related settings and initiating events (if there were any). Table 4 presents Trabassoan Framework implementation along with plot elements and plottal stages.

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

Setting	Initiating events	Attempts	Outcome
Plot Stage 1			
Introduce Zonguldak in			
1941			
Mining			
Illness (tuberculosis) is very common.			
Two poets: Muzaffer Tayyip Uslu and Rüştü Onur			
Their friendship			
Their teacher Behçet Necatigil			
They want their poems published in Varlık Dergisi	They see the wealthy girl named Suzan, daughter of Zikri		

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

	They bet on her with their poems to find out who is ‘the poet’?		
	They go to where Suzan practices to dance to meet her.		
	They write a play with mines		
	Invite Suzan to play head role.		Rüştü coughs and Suzan becomes afraid.
An old and poor hospital	Muzaffer and Suzan encounter once again and Suzan apologizes for running away when Rüştü coughed.	She comes to hospital to meet Rüştü and reveals. Her idea about entering the mines.	
	Suzan has an idea to enter the mines Rüştü loves the idea and adapts it to his play as a woman entering the mine for the love of her life, but they do not have a place or	Muzaffer steals from his job but they smash the typewriter and it breaks	Muzaffer no longer has a job due to the loss of the typewriter and is mad.

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

	things to write the play		
Plot Stage 2			
A big school theatre room.	Suzan accepts to play, and they start the rehearsals. They also go to picnics for these rehearsals.	Suzan's father reacts gravely to the play with people that are ill and withdraws her from the play.	
Sanatoryum (the hospital for the ill) is on an island in İstanbul.		Rüştü becomes more ill and is taken to Sanatoryum (a hospital) in Heybeli ada.	
		Muzaffer tries to reach Suzan in the dance event.	Kürşat (who likes Suzan) comes and tries to tackle Muzaffer.
Plot Stage 3			
	they meet once again by the seaside so that Muzaffer gives the poems that M and R wrote	Suzan wants to enter the mines but Muzaffer is afraid to do it because it is dangerous.	

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

		Muzaffer sees miner clothes and goes to Suzan's school to show them to enter the mines.	
They visit the mines underground with the elevator and it is a dreadful place.		They cover each other's faces with coal smudge and enter the mines secretly.	Suzan does not like what she sees below in the mines.
	Rüştü found another girl, Mediha.	They are caught and M is beaten by some guys while Suzan is slapped by her father.	Muzaffer becomes more ill and also goes to Heybeliada. He also has trouble entering and he has to read one of his touching poems to get in.
Plot Stage 4			
Sanatoryum is a lonely place but there are a lot of paper and typewriters.	Rüştü tells Mediha he loves her.	Muzaffer misses Suzan and writes back but letters return, Suzan writes to Muzaffer and the letters do not return.	

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

Rüştü climbs the tree and goes to her room.	Rüştü asks Mediha to marry him in the night. She rejects by implying they are ill.	While that, Mediha's illness cannot be cured and she is released from Heybeli ada hospital.	
		Muzaffer and Rüştü run away after Mediha.	
		Rüştü goes after Mediha to marry her and Muzaffer goes to Zonguldak to find Suzan.	
		Muzaffer tells his parent his on a break (which is a lie) and his mother gives him Suzan's sent letters which inform him she is in İstanbul.	Muzaffer finds out Suzan is in İstanbul and goes back to Rüştü.
Plot Stage 5			
Muzaffer comes to Rüştü's in-laws' house which is already a small and poor home.	Muzaffer goes to İstanbul and finds Suzan to arrange a date and find out which poem she liked.	Rüştü is in trouble with money and Mediha's illness.	

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

		Rüştü and Muzaffer finally get to be published in Varlık Dergisi.	
Şairler Kafesi (Poets' Café in İstanbul)		Muzaffer meets Suzan and Mediha dies during that event.	Rüştü is devastated and they bury Mediha.
		Muzaffer learns Suzan liked Rüştü's poem.	Muzaffer is devastated and gives up on Suzan.
Plot Stage 6			
		Since they are both in depression, they lock themselves in a room.	
		Suzan comes but they do not open it for anyone let alone her.	
		They write poems on walls for days while drinking alcohol and excessive smoking.	Rüştü dies in the arms of Muzaffer while he was finally revealing the truth about Suzan's opinion on poems.

Table 4. Trabassoan Framework Implementation and Plot Elements along with Plot Stages (continued)

On top of a hill.		They bury Rüştü.	
		Suzan comes to the burial.	They say goodbye to each other and tells about their secret bet on her.
Plot Stage 7			
		Muzaffer goes back to Rüştü's room to complete the poems on his wall.	
		He goes back to his hometown and dies there after some years.	
He is by a cliff smoking to think of Muzaffer and Rüştü's poems.			Story ends with Behçet Necatigil reading a poem in the reminiscence of two poets.

Plot elements presented in Table 4 have been placed in their position as Setting, Initiating Event, Attempt and Outcome. The visuals of the film and the narrators' depictions of scenes and characters are selected as setting events. The events of the film that enforce characters to act, make a move have been accepted as initiating events. Then, because of these initiating events and the characters' actions to change the initiating events have been noted down as attempts. And lastly, in the light of the attempts, the events that happen as a result of a characters' action have been accepted as outcomes. Outcomes can also end the plot. This means that either the character was

successful in their attempts or they needed retry attempts to reach the desired outcome.
For example;

It was a windy day in Monday morning. (setting)

Janice woke up because of the slamming window in her room. (initiating event)

She got up and closed her window. (attempt)

It was still early but she could not sleep so, she went to the kitchen to make coffee.
(outcome)

So, Janice is a character in the setting of a windy Monday morning. She is woken up by an external initiating event which is the slamming of her room's window. As an attempt to react upon the slamming door, she gets up and shuts the window. And since, she already woke up, seeing that she could not go back to sleep, she makes herself a cup of coffee, which ends the scene. For this study, the desired outcome does not matter since it does not analyze different plot endings or effects of outcome.

4.3. Major Plot Analysis

The data enforced a further analysis of assessing the amount of audio description for the different types of events and Table 4 provides Trabassoan Framework (1994) of events and their amount as well as the use of AD in the Audio Described film. According to this table assistance for each event type also shows that nearly half of each event type has been supported by AD in this film.

Table 5. The Trabassoan Framework of Events and Amount of AD in Original and Descripted Films (continued)

Trabassoan Framework of Events	Setting	Initiating Events	Attempts	Outcome	Total of Events
Original Film	16	13	25	11	65

Table 5. The Trabassoan Framework of Events and Amount of AD in Original and Descripted Films (continued)

Provided AD in the Descripted Film	8	6	13	5	32
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Analysis of four sighted and four visually impaired participants' narrations of different event types are provided in Table 5. Because the size of the sample is too small to run even a nonparametric test, only the frequency of narrations for each participant is given in this table. And the table alone does show the assistance of AD for the visually impaired participants since each participant's narration frequency from the other does not change remarkably.

Table 6. Participants' Performance of Trabassoan Framework of Events

Participant	Setting (16)	Initiating events (13)	Attempts (25)	Outcome (11)	Total Plot Elements (65)
S1	7	11	22	8	48
S2	7	11	19	6	43
S3	9	11	20	8	48
S4	10	8	18	8	44
V1	10	9	19	8	46
V2	10	11	21	9	51
V3	8	8	16	3	35
V4	9	11	18	7	45

In this stage of the analysis, in order to ease the data examination, the major plot was divided to several minor plots. This division has been carried out by assessing the relationship of each setting and initiating event to a certain attempt and outcome. This process enabled to create seven minor plots which are plot stage one (Two Young Poets), plot stage 2 (Betting on the Girl), plot stage 3 (Actually Visiting the Mines), plot stage 4 (Running Away from the Hospital), plot stage 5 (Achieving Wills and

Facing Consequences), plot stage 6 (Saying Good-bye Forever) and plot stage 7 (Reminiscence of Two Young and Lost Poets). Table 6 provides the amount of AD of each plottal element in every minor plot as well as the total amount of events in the original plot stages. Table 7 also provides information as ‘original number of events/number of events assisted by AD’.

Table 7. Participants’ Performance Per Minor Plot Stages and its Events

Plottal Events	Plot stage 1	Plot stage 2	Plot stage 3	Plot stage 4	Plot stage 5	Plot stage 6	Plot stage 7
Setting	8/4	1/0	1/1	2/2	2/0	1/1	1/0
Initiating Event	7/1	1/1	2/0	2/1	1/0	0/0	0/0
Attempt	2/1	3/2	4/3	5/2	4/0	5/5	2/0
Outcome	2/1	1/0	2/1	1/0	2/2	2/1	1/0
Total	19/8	6/3	9/5	10/5	9/2	8/7	4/0

Trabassoan Framework also accepts the idea that each attempt is solely done for an outcome and if the narrator does not understand an outcome, s/he already does not talk about the attempt related to it. In order to examine the transcribed data in a reliable manner there is a need to use a rubric which is generated to provide a scale of comprehension of the participants following Trabassoan Framework. Table 8 provides the rubric used to evaluate comprehension performance of the participants.

Table 8. Scaling Rubric of Participants’ Comprehension Performance

Scale	Evaluation Criteria
1	The participant provides no attempts and no outcome
2	The participant provides some attempts but no outcome
3	The participant provides some attempts and some outcome
4	The participant provides all attempts and some outcome
5	The participant provides all attempts and all outcome

The participants' comprehension performance of each plot stages are provided according to the rubric. Since the rubric is carried out by the rules of Trabassoan Framework (1994), the comprehension level of participants has been organized according to their narrations and how much they narrated the attempts and then the outcomes. The more attempts they told to link with the outcomes, the better they comprehended the minor plot item.

Table 9. Participants' Performance Per Minor Plot Stages

Participant	Plot stage 1	Plot stage 2	Plot stage 3	Plot stage 4	Plot stage 5	Plot stage 6	Plot stage 7
S1	3	4	5	5	3	4	2
S2	3	2	3	3	2	3	3
S3	4	2	3	4	3	3	3
S4	1	2	2	4	4	4	4
S average	3,75	2,5	3,25	4	3	3,5	3
V1	5	5	5	5	3	3	1
V2	5	5	4	4	3	5	1
V3	1	1	3	2	3	4	1
V4	5	2	3	4	3	1	3
VI average	4	3,25	3,75	3,75	3	3,25	1,5

Table 9 presents the sighted and the visually impaired participants' comprehension of these seven minor plots according to the rubric presented in Table 8. Although statistics cannot be applied due to the small sample size, the comprehension levels which differ in plot stage 1 and plot stage 7 are apparent (as also shown in Figure 3).

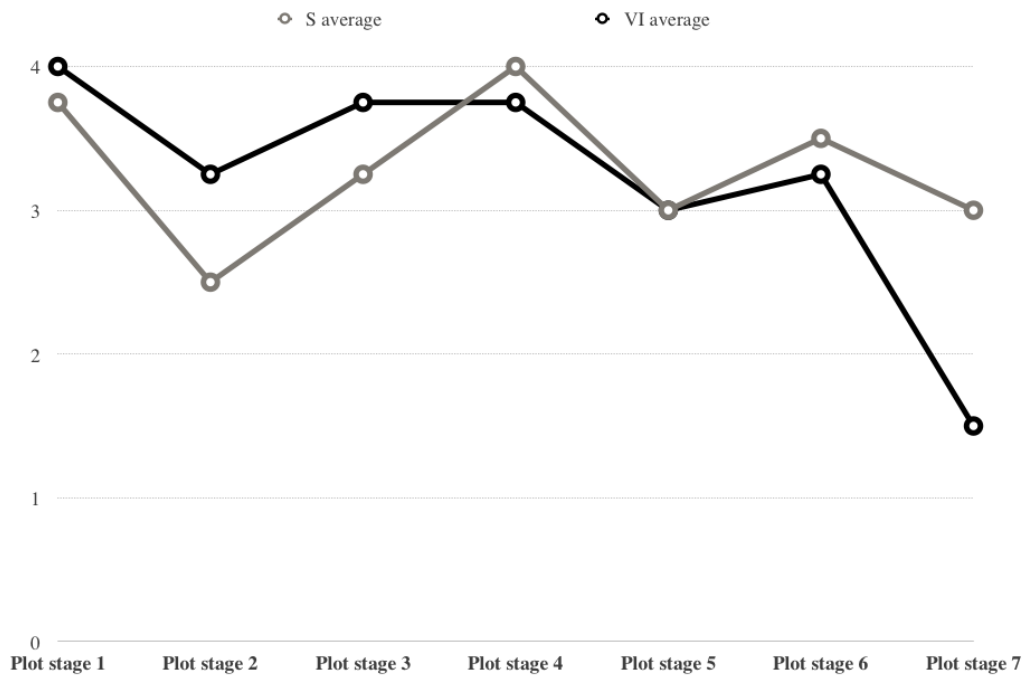


Figure 3. Comprehension Performance Averages of Sighted and Visually Impaired Groups

4.4. Minor Plot Analysis

In the following, the effect of AD is analyzed in each minor plot across the participants narratives of the related story.

In order to explore the effects of AD, further examination of each plot stage is required. In the following parts, each minor plot is presented as of its events in a table and the plot is then verbally explained to provide a deeper understanding. After these, the participants' performance of each plot is provided so that it can be explained further in detail by sampling.

4.4.1. Plot Stage 1 (Two Young Poets)

Table 10 provides how Trabassoan Framework is applied to create a chain of related events which form the first plot event in the film. It also provides information about whether AD is used or not. This information is presented as (AD) if the event is described in the described film.

Table 10. Events of Plot Stage 1 (continued)

Setting	Initiating events	Attempts	Outcome
Introduce Zonguldak in 1941 (AD)			
Mining (AD)			
Illness (tuberculosis) is very common.			
Two poets: Muzaffer Tayyip Uslu and Rüştü Onur			
Their friendship			
Their teacher Behçet Necatigil (AD)			
They want their poems published in Varlık Magazine	They see the wealthy girl named Suzan, daughter of Zikri (AD)		

Table 10. Events of Plot Stage 1 (continued)

	They bet on her with their poems to find out who is 'the poet'?		
	They go to where Suzan practices to dance to meet her. (AD)		
	They write a play with mines		
	Invite Suzan to play head role.		Rüştü coughs and Suzan becomes afraid. (AD)
An old and poor hospital (AD)	Muzaffer and Suzan encounter once again and Suzan apologizes for running away when Rüştü coughed.	She comes to hospital to meet Rüştü and reveals. Her idea about entering the mines.	
	Suzan has an idea to enter the mines Rüştü loves the idea and adapts it to his play as a woman entering the mine for the love of her life, but they do not have a place or things to write the play.	Muzaffer steals from his job but they smash the typewriter and it breaks (AD)	Muzaffer no longer has a job due to the loss of the typewriter and is mad.

The first plot of the film starts with visuals about people working in the mines and their hardships. The information about when and where the film took place, in the year

1941 and in (a city in Turkey (Zonguldak), is presented with the law suggesting ‘All male citizens in the ages of 15 to 65 are obligated to work in the mines.’ and presents Muzaffer Tayyip Uslu and Rüştü Onur, the two young poets who are also best friends as the main characters. They want their poems to be published in Varlık Magazine, one of the most famous ones. Therefore, they always bet among each other to get published first as well as encourage one another to write. One day when they were looking at the magazine by the seaside, they saw a daughter of a rich man approaching to the marine on a boat and they bet on the girl’s taste of poetry and promising to write a poem for her enclosing it and giving it to her to find out. At the same time, they find out that their literature teacher Behçet Necatigil, who is also one of the most famous poets and writers of all Turkish literature. After this scene, the young poets try to make an approach to this girl, but the problem is that these young men are ill with tuberculosis, which deters the girl away due to Rüştü’s serious coughing crisis. After this, Rüştü is placed in the hospital and Muzaffer encounters the girl, Suzan, once again. This time Suzan insists on visiting and meeting Rüştü. When Muzaffer and Suzan come to the hospital to see Rüştü, the three make good friends and Rüştü is enlightened to write a drama by Suzan’s idea of entering the mines. They start writing the play with the typewriter Muzaffer stole from his job, but they drop it and Muzaffer losses his job. Plot stage 1 ends here where the outcomes of Rüştü’s action failure (coughing) and Muzaffer’s life and its turning point (losing his job to act in a drama).

In order to examine the effect of AD, each plot event in every stage has been analyzed separately. Table 10 provides setting events of plot stage 1 and each participant’s performance. The Sighted individuals perceive the information from both visual and audial input and therefore their source of information is not sought. but if their narrations are present, it is presented with a check mark (✓) in the examination tables and an (x) if they did not provide a narration of the event. On the other hand, the source of information for the VI participants is important for exploring the research questions of the study and thus, their responses were further examined for their sources. If the VI participant narrated the plot element, the source of information is further analyzed and presented either as AD or IN. AD means that the information came from Audio Description and IN means that the visually impaired participant inferred this

information from non-AD audial cues. For example, if the AD was provided in that scene and the visually impaired participant used it verbatim or in their own words, it appears as ‘AD’ but, if there is no description assistance and the participant gathers this information from the dialogs that take place among the characters’ or even from their discourse or intonation, this was accepted as inferred information which is shown as ‘IN’.

Table 11. Participants' Narration Performance of Plot Stage 1 (continued)

Participants	S1	S2	S3	S4	V1	V2	V3	V4
Setting								
Introduce Zonguldak in 1941(AD)	✓	✓	✓	✓	AD	AD	AD	AD
Mining (AD)	✓	✓	✓	✓	AD	AD	AD	AD
Illness (tuberculosis) is very common	X	✓	X	X	IN	IN	IN	IN
Two poets: Muzaffer Tayyip Uslu and Rüştü Onur	✓	✓	✓	✓	IN	IN	IN	IN
Their friendship	✓	X	✓	X	X	IN	IN	IN
Their teacher Behçet Necatigil (AD)	✓	✓	✓	✓	AD	AD	AD	AD
They want their poems published in Varlık Dergisi	✓	✓	X	✓	IN	IN	X	IN
An old and poor hospital (AD)	X	X	X	X	X	AD	AD	AD
Initiating Events								
They see the wealthy girl named Suzan, daughter of Zikri (AD)	✓	✓	✓	✓	IN	AD	IN	AD

Table 11. Participants' Narration Performance of Plot Stage 1 (continued)

They bet on her with their poems to find out who is 'the poet'?	✓	✓	✓	✓	IN	IN	X	IN
They go to where Suzan practices to dance to meet her. (AD)	✓	✓	✓	✓	X	AD	X	AD
They write a play with mines	✓	✓	✓	✓	IN	IN	IN	IN
Invite Suzan to play head role.	✓	✓	✓	✓	IN	IN	IN	IN
Muzaffer and Suzan encounter once again and Suzan apologizes for running away when Rüştü coughed.	✓	✓	✓	X	IN	IN	X	IN
Suzan has an idea to enter the mines Rüştü loves the idea and adapts it to his play as a woman entering the mine for the love of her life but they do not have a place or things to write the play	✓	✓	✓	✓	IN	IN	X	X
Attempt								

Table 11. Participants' Narration Performance of Plot Stage 1 (continued)

She comes to hospital to meet Rüştü and reveals her idea about entering the mines.	✓	✓	✓	X	X	X	X	X
Muzaffer steals from his job but they smash the typewriter and it breaks (AD)	X	X	✓	X	AD	AD	AD	AD
Outcome								
Rüştü coughs and Suzan becomes afraid. (AD)	✓	✓	✓	X	IN	AD	X	AD
Muzaffer no longer has a job due to the loss of the typewriter and is mad.	X	X	✓	X	IN	IN	IN	IN

The analysis of the data is based on the participants' provided information which indicates the source of knowledge of how they acquired that knowledge in their narrations. For example, participant V1 explicitly says

(1)

Onun dışında işte madende çalışan insanları gösteriyor. Ama işte hani madende çalışılması gerektiği ile ilgili bir kanun var. Onu gösteriyorlar. (other than that, it displays people who are working in the mines and yet there is a law about obligation to work in the mine. They show that (law)).

Where she talks about a scene where AD reads the information on the scene and depicts the visuals of working men in the mines. This narration directs the source of knowledge to AD which is also presented as such in the tables.

In this part of the plot event, it is clear that the visually impaired participants make use of AD as a source of information and provide details about these events. For instance, participant V1, V2 and V3 talk about the event ‘Their teacher Behçet Necatigil (AD)’ and provide the exact name of the teacher whereas the sighted participants did not narrate the name of the teacher and only one of them (S5) narrated about the characteristic features of this man as:

(2)

İkisinin bir hocası var, akıl veren hocaları gibi. Yine o da edebiyatla uğraşan bir insan. (both of them have a teacher, like a mentor and he is a man who is interested in literature.)

The visually impaired participants provide the exact name of the teacher because AD gives them this information since the AD reads the poet’s name on the paper. On the other hand, this small and instant information is not as apparent as in AD for the sighted participants and this may be the reason the control group did not provide such information in their narrations.

The analysis of table 10 shows that setting events are presented by AD and this also assisted the visually impaired participants by setting the context. this also demonstrates that settings can be supported with AD and when it is visually impaired individuals use it as a source of narration. If AD is not provided, only inferences could have been made from verbal interactions of the characters in the film. For example, the event ‘They want their poems published in Varlık Magazine’ participant V4 explains:

(3)

İşte Varlık Dergisinde şiirlerinin bir şekilde yayınlanmasını bekliyorlar. Umut ediyorlar. (They expect that their poems will be published in Varlık Magazine in a way. They hope that would become true.)

and actually, infers this information from the conversation of Muzaffer and Rüştü whereas sighted participants can observe that they are opening a new package to get Varlık Magazine out and participant S1 describes it as:

(4)

Muzaffer dergide birinin şiirinin çıkacağına inanıyor. Sonra orada Varlık Dergisinin yeni sayısına bakıyorlar. (Muzaffer believes one of their poems will publish. Then they look at the new volume of the Varlık Magazine).

This shows that detailed information could have provided a different narration but since this event was not described to the visually impaired, they could not narrate it as much as the sighted participants. In the film, Muzaffer and Rüştü are opening a new cargo package, but this scene happens more than once in the film but has not been described and thus is not narrated by any visually impaired participant.

As for the initiating events of the plot stage 1, most of the participants refer to characters' action as Trabasso et al (1994) also mentions, these are events that trigger the characters to starts an action or get a gist to make a move for the attempt. The participants both the sighted and the visually impaired mention the characters' own words for events. for example, also can be examined in table 10,

(5)

They say that 'let's write a poem' maybe that's later. 'let's write the poems. Whichever one she likes, she will choose (among us).' They say something like that. (S3)

and

They are having a bet. They bet as ‘we will both give a poem to the girl and we won’t say which one is from who and will see which one she will like.’ (V2)

This once again shows that verbal cues matter as much as AD for visually impaired participants. Table 11 also shows individual differences of the visually impaired participants since participant V2 chose to use the exact depictions of AD by narrating it as:

(6)

Sonra günlerden bir gün Zonguldak’a bir kız geliyor, Suzan. Zikri bey diye bir adam var, bayağı kalantor böyle kalbur üstü bir adam bayağı nüfuzlu bir adam yani, onun kızı (and one day a girl arrives to Zonguldak, named Suzan. There is a man named Zikri, very wealthy, from the elite, he has an ascendancy (over the mines), she is his daughter.)

Whereas participant V3 synthesizes her inferred knowledge to her narration as:

(7)

Sonra tam o sırada n’olmuştu hatırlamıyorum. Ama ikisi de etkileniyor aslında Suzan’dan. (I don’t remember what happened after that but both of them started to like Suzan.)

This shows that even though AD is present, the visually impaired participants may choose to synthesize various background knowledge to express more than one opinion about an event or a character.

Another important aspect of the AD and its assistance seems to depend on the duration of AD. In the event ‘They go to where Suzan practices to dance to meet her.’ Two visually impaired participants did not narrate the event whereas the other two did it verbatim. As for the sighted control group, all participants managed to narrate this plot event in their narrations. This difference may be due to the short duration of AD in between the conversations of the characters and may either be unnoticed or simply were not found worthwhile to narrate. The latter is the least possible since initiating events at this early a stage means that these activities are enforcing attempts and thus

outcomes. Trabassoan Framework (1994) supports this idea and the earlier possibility seems more likely. It is hard for some visually impaired individuals to catch such short AD to narrate them in their story.

Thirdly for the attempts, participants of different groups have different interpretation of events in their narrations. Attempts are started actions of characters and need to be described to the visually impaired. In table 11, it can be seen that for the attempt event ‘She comes to hospital to meet Rüştü and reveals her idea about entering the mines.’ All visually impaired participants failed to narrate the event whereas it is clearly understood by the sighted. This part is not described whereas the other attempt ‘Muzaffer steals from his job but they smash the typewriter and it breaks’ is described and explicitly narrated by all visually impaired participants. For example, V2 explains it as:

(8)

Bir gün Muzaffer işte çalıştığı yerden daktiloyu kapıp kaçıyor gizli gizli, devletin malı. Yani onunla işte yazalım derken falan daktiloyu düşürüp kırıyorlar bir kaza sonucu. (One day Muzaffer secretly takes the typewriter from work and its government property. They try to write (the play) with that but they accidentally drop and break it.)

Because in the AD it is described as:

Lambayı çekiştirirken daktilo ikinci kattan aşağı düşüverdi. Afallamış. Parçalanmış demir yığınınına baktılar. (While they were tugging the typewriter accidentally fell down the second floor. Both duffed. Looking down the broken metal clump.)

All visually impaired participants used exact AD depictions to explain this event and only one sighted participant narrates it.

One other important aspect of AD is also visible in Table 11, when AD is not provided, visually impaired participants may not be able to narrate those events. Event ‘She comes to hospital to meet Rüştü and reveals. Her idea about entering the mines.’ is not

assisted with AD and therefore, although this was an important attempt, visually impaired participants did not narrate this event in their stories.

Last but not least, for the first plot stage, the outcome consists of events that are results of actions of the characters. It is also mentioned in Trabassoan Framework (1994) that when the attempts as well as the outcomes are narrated, they are comprehended fully.

The importance of Trabassoan Framework and comprehension comes into consideration in the last part of the plot stage 1. It can be concluded that participants who have narrated the attempt ‘Muzaffer steals from his job but they smash the typewriter and it breaks’ did also narrate the outcome event of ‘Muzaffer no longer has a job due to the loss of the typewriter and is mad.’ an done sighted participant and all visually impaired participants were able to express this outcome. Meaning, Trabassoan Framework (1994) is supported by this evidence.

But most importantly, AD assisted the visually impaireds participants to understand plot stage 1 in complete as they managed to narrate attempts and events of it. For once, AD helped them surpass their sighted peers which also support the idea of Snyder (2014) who suggests that AD is not only for the visually impaired but also for the ones who seek to gain more information from their experience.

4.4.2. Plot Stage 2 (Betting on the Girl)

Table 12. Events of Plot Stage 2 (continued)

Setting	Initiating events	Attempts	Outcome
	Suzan accepts to play, and they start the rehearsals. They also go to picnics	Suzan’s father reacts gravely to the play with people that are ill and withdraws her from the play.	

Table 12. Events of Plot Stage 2 (continued)

	for these rehearsals. (AD)		
Sanatoryum (the hospital for the ill) is on an island in İstanbul.		Rüştü becomes more ill and is taken to Sanatoryum (a hospital) in Heybeli ada. (AD)	
		Muzaffer tries to reach Suzan in the dance event. (AD)	Kürşat (who likes Suzan) comes and tries to tackle Muzaffer.

In plot stage 2, the film focuses on the play that Rüştü has written and they start the rehearsals. In the play, there are newlyweds that had married right before the law and a woman (Suzan plays this role) who misses her husband (Muzaffer plays this role) dearly. The woman decides to enter the mines to see her husband. But while they were rehearsing, Suzan's father finds out and interrupts the play rehearsals to take his daughter home. During all these events, Rüştü's illness is not going well and thus, by the help of his literature teacher Behçet Necatigil, is taken to the big hospital for the tuberculosis on the island of Istanbul, Heybeliada. Rüştü also gives his poem before he leaves. Muzaffer tries to reach Suzan and one attempt happens in a dance event. Muzaffer hides behind the flag and whispers to Suzan in order to give the poems. He could not give the poems because of Kürşat (who is somewhat like Suzan's boyfriend). Kürşat sees Suzan with Muzaffer and starts a fight with him, but the literature teacher breaks it apart.

Table 13. Participants' Narration Performance of Plot Stage 2(continued)

Participant	S1	S2	S3	S4	V1	V2	V3	V4

Table 13. Participants' Narration Performance of Plot Stage 2(continued)

Setting								
Sanatoryum (the hospital for the ill) is on an island in İstanbul.	✓	✓	✓	X	IN	IN	IN	IN
Initiating events								
Suzan accepts to play, and they start the rehearsals. They also go to picnics for these rehearsals. (AD)	X	X	✓	X	X	X	X	IN
Attempts								
Suzan's father reacts gravely to the play with people that are ill and withdraws her from the play.	✓	✓	✓	✓	IN	X	X	IN
Rüştü becomes more ill and is taken to Sanatoryum (a hospital) in Heybeli ada. (AD)	✓	✓	✓	✓	IN	IN	IN	AD
Muzaffer tries to reach Suzan in the dance event. (AD)	✓	X	✓	X	AD/IN	AD	X	X
Outcome								
Kürşat (who likes Suzan) comes and tries to tackle Muzaffer.	✓	X	X	X	AD	AD	X	X

When examining setting events of plot stage 2, the event ‘Sanatoryum (the hospital for the ill) is on an island in İstanbul.’ is mentioned widely due to the fact that setting

descriptions are present for the visually impaired participants whereas visuals of moving to the hospital are also sufficient for the sighted participants.

In this part of the story, the visually impaired participants also make use of the characters' conversations, which means they combine different types of information to make up this part of the narration.

Secondly, in the initiating event, Suzan accepts to play, and they start the rehearsals. They also go on picnics for these rehearsals.' is not mentioned by the participants even though it is depicted fully. This may be due to the fact that the participants either did not find this part worthy of the film's plot to narrate or did not have enough exposure (which is visuals for the sighted and AD for the visually impaired). The reason may be the fact that these scenes were not exposed as play rehearsals but rather friends' picnic as the AD also supports:

Ağaçların dev yapraklarının altında cılız çayın üstünde taşlara basa basa yürüyorlar. Ellerinde sepetler, pikniğe gider gibiler. Rüştü paçalarını sıyırmış elinde senaryo yalın ayak Suzan'la önde yürüyor. Ağaç gölgesinde pikniğe oturmuşlar. İki yumurtadan birini uzattı. (Under the trees' huge leaves, they passed the small river by stepping on the stones. They look like they are going to the picnic with their baskets. Rüştü is walking barefoot, his pants folded up his legs next to Suzan in front of the others. They are sitting under the tree shadow for a picnic. He (Rüştü) is giving on of the eggs.).

As for the attempts in the plot stage 2, the participants had differences. Four sighted participants narrated this scene whereas only two visually impaired participants did. This may be due to the ratio of assistance with AD. In this part, AD only supports movements of untold actions. Among the visually impaired participants, there is a difference also and this may be due to their attention span because in this part, untold actions are squeezed between the conversations and actions which makes it harder to catch up.

The AD in this part of the film as well as the script is provided below.

Sunucu: Babasını işaret etti. Suzan teslim-kar. Hiçbir şey demeden çantayla ceketini aldı yürüdü. Oğlanlar ne olduğunu anlamamış ayaklanıp saf bakışlarıyla yaklaştılar. Zikri katı. Sert duruyor.

Zikri: çok sevdiğim insanları kaybettim vermeden. Allah şifa versin.

R: sağ olun.

Zikri: ama benim kızımдан uzak durun. İyi olmaz sizin için.

Sunucu: hüznle düştü yüzleri. Çaresiz babasının ardından yürüyen Suzan'a bakıp ahşap dekorlu küçük gösterişsiz sahneye arkadaşlarının yanına döndüler.

(AD: Pointed his father. Suzan didn't fight. She collected her jacket and bag to walk without saying anything. The boys did not understand anything, and they walked towards the situation looking baffled. Zikri is serious, looking bold.

Zikri: I lost many loved ones. I am sorry (for your illness.)

Rüştü: Thank you.

Zikri: But stay away from my daughter. It will not be tolerated again.

AD: they had a sorrowful face. They looked after Suzan without an attempt while returning back to the small wooden undecorated stage back to their friends.)

And lastly for the outcome, only the participants who mentioned the attempted event of 'Muzaffer tries to reach Suzan in the dance event.' Did actually mention the outcome of 'Kürşat (who likes Suzan) comes and tries to tackle Muzaffer.' This also shows once again that if attempts are understood, the outcomes are directly mentioned and thus creating a comprehension (Trabasso et al, 1994).

The assistance of AD also provides the visually impaired participants additional information here because AD provides this information while visuals are not providing enough exposure in this scene for the sighted participants. The AD provided in this part of the scene is provided below.

Masalardan birinde hoca muzafferle oturuyordu. Alkışlarken yokluğunu fark etti. Muzaffer merdiven aralığında kocaman Türk bayrağının ardına saklanmış. Pistten gelişlerini bekliyor.

Muzaffer: Suzan? Suzan?

Suzan: aaa?!

(AD: In one of the tables Muzaffer was sitting with the teacher. He (the teacher) noticed that Muzaffer was gone. Muzaffer was waiting behind the big Turkish flag under the stairs and seeking for Suzan's entrance.

Muzaffer: Suzan? Suzan? (whispering)

Suzan: Hey? (what are you doing here?)

Only one sighted participant narrated this event whereas two visually impaired participants narrated it in their story. For example, S1 narrates this part of the story as:

(9)

Bayram tarzı bir etkinlikte kız dans ediyor. Ondan sonra oradan çıkışta yakalamaya çalışıyor kızı. Ama Kürşat yine geliyor. Sanırım, adı Kürşat'tı. Ve gıcıklık yapıyor. Sonrasında öbür arkadaşları da işin içine dahil ediyor. Kavga ediyorlar. Hoca geliyor. Bunları ayırıyor. (She (Suzan) is dancing at an event. After that he (Muzaffer) is trying to get a hold of her. But Kürşat comes again, I think his name was Kürşat. He is mean to Muzaffer. He (Kürşat) gets his other friends involved too. They have a fight. The teacher comes and breaks them apart.)

And the visually impaired participant (V2) used exact depictions of the AD and narrated:

(10)

Akşamki baloda, parti gibi, balo gibi bir şeyde işte kızla bu kızın da arkadaşlarının hazırlandığı dans gösterisini yaptıktan sonra onlar gösteriyi bitirdikten sonra çekilirken bayrağın arkasında bir yere saklanmış Muzaffer. Oradan çıkıp şiiri veriyor. O zaman da kızın sevgilisiyle karşılaşıyorlar, Kürşat'la. Orada bir dalaşma falan oluyor. Bir arbede çıkıyor. Hocaları geliyor. Behçet Necatigil geliyor. o zaman dağılıyorlar. Sorun işte çok fazla büyümeden yani engellenmiş oluyor. (In the evening, there is a ball, party like thing, ball or something like that she (Suzan) and her friends were getting ready for this dance event and after the dance event ended and they were going away Muzaffer was hiding behind the flag. He gets out and hands the poems. They (Muzaffer and Suzan) see Suzan's boyfriend, Kürşat and they have a fight. A little struggle happens. Their teacher comes. Behçet Necatigil comes. They disperse then. They separate before things get messy.)

And as in this example AD enables the visually impaired participant to narrate more detailed events to express a setting in their stories. If AD had not mentioned the details of this scene, the physical scene would not have been clear for the participants. This is because they would not understand why Kürşat had not seen Muzaffer before Suzan and it would have been a confusion for the participants.

It is also important to note that probably due to the individual differences, although AD is essential to assist narrations, some participants both the sighted and the visually impaired, can choose not to narrate an event due to the goal-action-outcome comprehension or simply because they may not select it as noteworthy to mention in their own narrations.

4.4.3. Plot Stage 3 (Actually Visiting the Mines)

Table 14. Events of Plot Stage 3 (continued)

Setting	Initiating event	Attempt	Outcome
	they meet once again by the seaside so that Muzaffer gives the poems that Muzaffer and Rüştü wrote	Suzan wants to enter the mines but Muzaffer is afraid to do it because it is dangerous.	
		Muzaffer sees miner clothes and goes to Suzan's school to show them to enter the mines. (AD)	
They visit the mines		They cover each other's faces with	Suzan does not like what she sees

Table 14. Events of Plot Stage 3 (continued)

underground with the elevator and it is a dreadful place. (AD)		coal smudge and enter the mines secretly. (AD)	below in the mines. (AD)
	Rüştü found another girl, Mediha.	They are caught and Muzaffer is beaten by some guys while Suzan is slapped by her father. (AD)	Muzaffer becomes more ill and also goes to Heybeliada. He also has trouble entering and he has to read one of his touching poems to get in.

In plot stage 3, the film continues as Muzaffer wants to give his and Rüştü's poems to Suzan but has a hard time meeting her since her father is very serious about not letting her see the boys. They secretly meet by the seaside where Muzaffer is reading a letter from Rüştü who is in the island hospital (Heybeli Ada) and has met another girl named Mediha. It is blown with the wind when Muzaffer is startled by the voice of Suzan while he was reading it. Suzan wants something very dangerous from Muzaffer, to make the play real and enter the mines. Muzaffer is scared about Suzan and rejects at first. When Suzan gets angry and leaves, he gets sad and on the way home, he sees miner clothes drying. He steals them and goes to Suzan's school to both give the poems and show the clothes so Suzan and Muzaffer can enter the mines. They go right away and when they wear the clothes under the bridge close to the mines, they cover each other's faces. This is a long and romantic scene. After this, they transcend into the miners who are walking and take the elevator to the mining floor. Suzan is very afraid at first and devastated later. The visual scenes are very nerve-wrecking. When they are exiting the mines, they are obligated to take off their clothes to take a shower. When it comes to Suzan, they pull her hat off and realize that she was not supposed to be there. They are taken to the rooms and Suzan's father comes to take her. She is slapped

by her father without notice and Zikri pays money to young men to beat Muzaffer. Muzaffer's illness gets worse and the teacher sees an obligation to take him also to Heybeliada. He is not easily accepted so he reads a touching poem to get the attention of the chief physician to get into that hospital.

Table 15. Participants' Narration Performance of Plot Stage 3 (continued)

Participants	S1	S2	S3	S4	V1	V2	V3	V4
Setting								
They visit the mines underground with the elevator and it is a dreadful place. (AD)	✓	X	✓	✓	AD	AD	AD	AD
Initiating event								
they meet once again by the seaside so that Muzaffer gives the poems that M and R wrote	✓	✓	✓	X	IN	X	IN	IN
Rüştü found another girl, Mediha.	✓	✓	✓	✓	IN	IN	IN	IN
Attempt								
Suzan wants to enter the mines but Muzaffer is afraid to do it because it is dangerous.	X	✓	✓	✓	IN	IN	AD	IN
Muzaffer sees miner clothes and goes to Suzan's school to show them to enter the mines. (AD)	✓	✓	X	✓	IN	X	X	IN
They cover each other's faces with coal smudge and enter the mines secretly. (AD)	✓	✓	✓	X	AD	X	AD	X

Table 15. Participants' Narration Performance of Plot Stage 3 (continued)

They are caught and M is beaten by some guys while Suzan is slapped by her father. (AD)	✓	✓	✓	✓	AD	AD	AD	AD
Outcome								
Suzan does not like what she sees below in the mines. (AD)	✓	X	X	X	AD	AD	AD	X
Muzaffer becomes more ill and also goes to Heybeliada. He also has trouble entering and he has to read one of his touching poems to get in.	✓	✓	✓	✓	AD	AD/IN	AD/IN	AD/IN

The setting is clear to almost all of the participants. This may be due to the instant change of scene and this may have an effect in the narrators' minds. This event is taken seriously when compared to others and comprehended by each participant almost fully.

Analysis of initiating events show that participants narrated these plot events. Table 15 presents participants' narrations of events in plot stage 3. Initiating events do not have much effect of AD since they are actions to trigger attempts and thus, outcomes. Also, most of the narrations for these scenes may have happened due to the climactic effect of suspense in this part of the film. The participants were intrigued and focused on whether Muzaffer and Suzan will actually commit an attempt to enter the mines. The other initiating event, Rüştü's new girlfriend on the other hand, has been mentioned but has not found much attention as it did not provoke a major attempt just yet in this plot. It can be observed via the narration amount of each participant over two events. Another inference that can be made based on this result is that, if an initiating event does not resolve within the same plottal event, it may not be seen as important as the other events that are resolving via attempts and thus outcomes.

The attempts of plot stage 3 are also in the focus of the participants due to the attentiveness for the suspension in the initiating events. Participants are expecting the characters to make an attempt, enter the mines.

The amount of the narration extends in this plot stage. Both the visually impaired and the sighted participants' attention are drawn and AD for visually impaireds participants also come into use as seen in table 15. Although attempts are characters' actions, in this part of the film visuals for the sighted participants and AD in the musical parts for the visually impaired participant depicts these scenes. AD for the event 'They cover each other's faces with coal smudge and enter the mines secretly' where the AD provides:

Yerden aldığı karayı Suzan'ın yüzüne sürdü. Suzan da eğilip yerden aldığı karayla karşılık verdi. İlk dokunuşlar. Heyecanlanmış dere kenarına toplanmış kömür tozlarını avuçladılar. Eğlence gibi başladı. Suzan şapkasının altına saçlarını sokuşturmuş. Birbirlerinin yüzlerine yavaş dokunuşlarla tüm yanaklarına burnuna alına sürüyorlar. Elleri zifir karası gözlerinin içine bakarken sürmeyi sürdürünce duygusallaştılar. Hareketleri yavaşladı. Karşılıklı elleri birbirlerinin yüzlerinde romantik dokunuşlara döndü. Bütün yüzlerini kömür siyahıyla kapladılar. Neden sonra rüyadan uyanır gibi ayrıldı gözleri. Utangaç toparlanıp uzaklaştılar. Köprü altından ağaçların arasından yürüyen konvoyla katıldılar. (first touch. They clawed the coal dust next to the river with excitement. It started as fun. Suzan tucked all her hair into the casket. They painted each other's faces with light touches, all the cheeks, nose and forehead. They got emotional when they were looking into each other's coal dark eyes while caressing each other's' faces with coal. Movements slowed down. It turned into romantic touches. They covered all their faces with coal. They suddenly drew their eyes away as they wake up from a dream. They collected their stuff shy-fully. They entered the convoy of miners among the trees from under the bridge.)

The participants' attention as well as their personal differences also matter when narrating each action. this may be the reason only two visually impaired participants narrated this scene and both of them narrated this long audio described scene. V1 said:

(11)

Hatta iste Suzan’la birbirlerinin yüzünü kömürle siyaha boyuyorlar falan. o sırada baya eğleniyorlar. (They actually cover their faces black with coal. They even have fun at that moment.)

The reason that other visually impaired participants did not narrate this scene may be because of the music which may deter the attention away from the AD. Another possibility is that the participants may not be emotionally involved in these types of interactions. Both of these possibilities suggest that individual differences may be a factor of narrating. Table 15 also provides participants’ presence of narratives and visually impaireds’ source of information.

In the last attempt of plot stage 3, the event ‘They are caught and Muzaffer is beaten by some guys while Suzan is slapped by her father’ is narrated by all participants. This may be because this event is the turning point to ending this plot event. Our analysis shows that the visually impaired participants were assisted by AD. This part was aided with descriptions of the beating of Muzaffer’s scene as the following:

Birileri Muzaffer’i vagonların geçtiği dehlize getirdiler. Birisi izlerken iri yarı olan evire çevire dövmeye başladı. Muzaffer kendini savunamadan demirlere çarpıp yere devrildi. Yumruk yetmedi. Defalarca tekmelediler. Acımasızca yüzüne karnına vuruyorlar. Çamur içinde perişan acı içinde kıvrılırken bırakıp gittiler. Muzaffer kalkmayı denedi mecalsiz acele yere yığıldı. Zorla bir güç bulup kalktı. Rayların yanından düşe kalka ışığa doğru yürüdü. (Some guys brought Muzaffer to the pits of passing mining wagons. While one of them was watching the other one started to beat Muzaffer. Muzaffer could not defend himself and hit the iron fence and fell. One punch did not suffice. They kicked him over and over. They beat him in the face and stomach. They left him struggling in pain in the mud. Muzaffer tried to get up but failed instantly and fell down without any strength. When he found so, he got up. He stumbled by the train rails and walked towards the light.)

One of the visually impaired participants narrated this event as:

(12)

Yakalanıyorlar. Ve maalesef ki bundan sonra çok kötü bir şekilde dövüyorlar Muzaffer'i. Ve Suzan'ı da babası çok sert bir şekilde tabi ki durumu öğreniyor. Geliyor. Ve götürüyor. Çok son derece sert bir biçimde götürüyor. (they are caught. And unfortunately, they beat Muzaffer very badly. And Suzan's father learns this situation (very bad of course). He comes and takes (her). He takes her in such worse manner.) (V4)

Participant V4 does not recall how Suzan's father was acting aggressively towards her so, he repeats saying bad and worse, but she means that Suzan had been slapped by her father which is a very aggressive action.

The last part of plot stage 3 which is outcome and these parts of the plot are also excessively narrated by the visually impaired participants.

After the last attempted event of Muzaffer's being beaten, all participants were actively narrating the outcome event which is 'Muzaffer becomes more ill and also goes to Heybeliada. He also has trouble entering and he has to read one of his touching poems to get in' and this shows that this scene was not only the most narrated but also comprehended by all participants.

The other event, 'Suzan does not like what she sees below in the mines', however, was narrated more by the visually impaired and this may be due to the AD's assistance. The AD provides information for this scene as:

Suzan'ın her baktığı yer ile daha açılıyor gözleri. Adamların çektiği vagonlara yol vererek yürüdüler. Mecalsiz kaderine razı masum yüzlü işçilere küfeleri dolduran taşıyan hamallara, her seferinde kısacık nefeslenen cılız madencilere şaşkınlıkla bakıyorlar. Önünde uzayıp giden bir tünelde can hırdaş ölümüne kömür çeken adamları görünce nefesleri kesildi bir anda. (With every look in another direction, Suzan's eyes see another misery. They walked giving way to miners' wagons. They are shockingly looking at the miners when they see weak, innocent and faithful workers who are filling their baskets on their backs, who only take short breaths with their slim bodies. They went out of breath in just a moment when they saw men agonizingly pulling wagons filled with coal in the tunnel that is going on endlessly.)

One of the visually impaired participants narrated this scene by expressing:

(13)

Ama kızın hiç hayal ettiği gibi falan değil. Böyle sefalet herkes bıkkın yorgun bezmiş çaresiz berbatlar yani çok kötü şeyler görüyor böyle. Heyecanı soluyor. Hatta çıkarken en sonunda ağlıyor yani. O kadar kötü oluyor. (but it was not like what the girl was expecting. There is misery, everyone is weary, fed up, disgusted, helpless and such. they look horrible. She (Suzan) sees very horrid things. Her excitement fades away. She even cries in the end where they get out. It was that bad.)

By this sample, it can be inferred that AD also provides emotional states of characters which are essential to the scenes and able to assist the visually impaired participants complete their understanding by providing them the outcome of situations in film's minor plots.

Another result was that according to Trabassoan Framework (1994), the sighted participants' lack of narration in this event shows that they did not comprehend the outcome and thus the whole chain of events. From this result, it can be concluded that some AD may not only be necessary only for the visually impaired but also for those who cannot perceive the visual information from sight. AD may not only be for the VI since it provides a wider vision in comprehending emotions and purpose of actions in a plot.

4.4.4. Plot Stage 4 (Running Away from the Hospital)

Table 16. Events of Plot Stage 4 (continued)

Setting	Initiating Event	Attempts	Outcome
Sanatoryum is a lonely place but there are a lot of	Rüştü tells Mediha he loves her. (AD)	Muzaffer misses Suzan and writes back but letters return, Suzan	

Table 16. Events of Plot Stage 4 (continued)

paper and typewriters. (AD)		writes to Muzaffer and the letters do not return.	
Rüştü climbs the tree and goes to her room. (AD)	Rüştü asks Mediha to marry him in the night. She rejects by implying they are ill.	While that, Mediha's illness cannot be cured and she is released from Heybeli ada hospital.	
		Muzaffer and Rüştü run away after Mediha. (AD)	
		Rüştü goes after Mediha to marry her and Muzaffer goes to Zonguldak to find Suzan.	
		Muzaffer tells his parent his on a break (which is a lie) and his mother gives him Suzan's sent letters which inform him she is in İstanbul. (AD)	Muzaffer finds out Suzan is in İstanbul and goes back to Rüştü.

In plot stage 4, Muzaffer and Rüştü meet in the hospital on the island where people with tuberculosis is treated. Muzaffer finds this place rather joyful at first but is missing Suzan dearly and his letters to her has no replies. On the other hand, Rüştü has fallen in love with Mediha, who is also being treated in that hospital. Rüştü asks her to

marry him one night climbing the tree to the balcony where her room is. Mediha rejects suggesting they are very ill. The day after, Mediha learns that she will be removed from the hospital due to the fact that she has not the tuberculosis but something else and she cannot be treated there. When he is informed, Rüştü decides to run after Mediha and Muzaffer joins them not to be alone. Rüştü goes to Istanbul with Mediha to marry her and Muzaffer heads for Zonguldak to see his parents but lies to them about leaving the hospital for a break. Muzaffer soon finds that Suzan has written many letters, but he was not able to read them. He follows the address and heads back to Istanbul and seeks hospitality in Rüştü's wife's house. In this part of the story, the events are leading to a climax. The entry to the mines resulted in a failure which many parties must face, and they want to gather together once again.

Table 17. Participants' Narration Performance of Plot Stage 4 (continued)

Participants	S1	S2	S3	S4	V1	V2	V3	V4
Setting								
Sanatoryum is a lonely place but there are a lot of paper and typewriters. (AD)	✓	X	X	X	AD/IN	X	X	AD
Rüştü climbs the tree and goes to her room. (AD)	✓	X	X	X	X	X	AD	X
Initiating Event								
Rüştü tells Mediha he loves her. (AD)	X	✓	✓	X	X	IN	AD/IN	X
Rüştü asks Mediha to marry him in the night. She rejects by implying they are ill.	✓	✓	✓	✓	X	IN	AD/IN	X
Attempt								
Muzaffer misses Suzan and writes back but letters return, Suzan writes to	✓	X	✓	X	IN	AD/IN	X	IN

Table 17. Participants' Narration Performance of Plot Stage 4 (continued)

Muzaffer and the letters return.								
While that, Mediha's illness cannot be cured and she is released from Heybeli ada hospital.	✓	✓	✓	✓	IN	IN	AD	IN
Muzaffer and Rüştü run away after Mediha. (AD)	✓	✓	✓	✓	IN	IN	IN	IN
Rüştü goes after Mediha to marry her and Muzaffer goes to Zonguldak to find Suzan.	✓	X	✓	✓	AD	IN	X	AD
Muzaffer tells his parent his on a break (which is a lie) and his mother gives him Suzan's sent letters which inform him she is in İstanbul. (AD)	✓	X	✓	✓	X	IN	X	IN
Outcome								
Muzaffer finds out Suzan is in İstanbul and goes back to Rüştü.	✓	✓	✓	✓	IN	IN	X	IN

Although the setting was not mentioned by all, the participants who narrated the setting events, narrated about the hospital's benefits.

For the setting event 'Sanatoryum is a lonely place but there are a lot of papers and typewriters' the AD provided background information of the scene as such,

Oda girişinde fal taşı gibi açıldı gözleri. İçeride on beş masa üstünde daktilo sıralı duruyor. Muzaffer'in şaşkın afallamış yüzü Rüştü'yü tebessüm ettirdi. Mutlulukla bakışıp gülüştüler. Heyecanla içeri yürüdü. Kütüphane içindeki bu düzene hayran, ortadan bir daktilo seçti. Keyifle oturdu. Yanına konmuş beyaz

kağıtları eline alıp salladı. Rüştü devam dedi eliyle. İnanamıyor. Gülüşü yüzüne yayılmış ağzı açık heyecanla baktı, kâğıdı taktı, iç çekip yazmaya başladı. (Muzaffer was shocked by the sight. Inside the room there were fifteen tables with typewrites on them, all in order. Muzaffer smiled to Rüştü with a shocking look in his eyes. They giggled looking upon each other. He walked inside with excitement. He was admired with the order in the library and picked the one in the middle and sat with delight. He picked up the papers next to him and waved them to Rüştü with happiness. Rüştü signed go on with his hand. Muzaffer could not believe it. He was filled with happiness and looked with awe and placed the paper to the typewriter to begin writing.)

The visually impaired participants who mention the scene directly from AD or with inference mention the difference of lifestyle in these poor young men. For example, participant V4 narrated:

(14)

Tabi daha farklı hayat şartlarına sahipler. Daha düzenli beslenme şartı, beslenme olanağı buluyorlar. Yani daha önceden elde edemedikleri, elde edememiş oldukları bir yaşam tarzını kısıtlı bir süreliğine de olsa yaşamış oluyorlar. Burada deneyimlemiş oluyorlar. (of course, they have a different way of living (there). They have a better diet. They find better ways of eating (for their health). They did not, could not have that before and they get to live this life for a period of time even though it is short.)

This example shows that visually impaired participants can provide more information referring to both AD's assistance and the characters' dialogs when they are narrating a story. These inaudible, musical scenes are made accessible to them and the use of AD is visible in their narrations.

The other scene is narrated by visually impaired participants with the help of AD. For the visually impaired, the AD for the event 'Rüştü climbs the tree and goes to her room.' is expressed as:

Akşam vakti, Rüştü kar kaplı ağaca tırmanmaya çalışıyor. Üst katın balkonuna yakın ağacın dallarından ulaştı. Balkona girmeyi başarmış. Kapıyı usulca açıp içeri süzüldü. Mediha demir başlıklı karyolasında uyuyor. Yanına çömeldi. (In the evening, Rüştü is trying to climb the snow-covered tree. He reached the upstairs' balcony by the close branches of the tree. He accomplished to make it to the balcony. He opened the door slowly and swiftly walked inside her

(Mediha's) room. Mediha is sleeping in her metal crafted bed. He crouched beside her.)

Participant V3 has exact depiction in his narration of this scene and this may be due to the fact that, they are able to recall the events which they are most attentive. One participant who is visually impaired sourced her narrations from AD and told:

(15)

Ağaçtan onun koğuşuna ulaşarak görüşmeye çalıştı. Ağaca tırmandı. Ve onların kaldığı yere gitti balkondan. Sonra Mediha'yı uyandırdı. (He tried to meet her by getting to her from the tree to her rooms' balcony. Then, he woke Mediha.)

As for the initiating events of plot stage 4, the sighted participants are more open to indirectly narrate the events and they only prefer to keep the gist of the ideas when they narrate. For example, sighted participant S2 says:

(16)

Bediha taburcu olamadan önce şey geliyor. Rüştü geliyor. Diyor ki 'ben seni seviyorum' (Before Bediha (actually means Mediha) is dismissed from the hospital, he comes. Rüştü comes and says, 'I love you').

This scene actually involves of an evening morale feast where they listen to a singer and pass notes to each other by nurses. Rüştü does not actually walk up unto Mediha to tell her he loves her but with the help of AD which expresses this scene as:

Rüştü parlayan gözlerle cebinden küçük defterini çıkardı bir şeyler karaladı. Katladığı kâğıdı ortada oturmuş hemşire sırasına uzattı. Hemşire arkadaşlarına bir şeyler söyleyip uzatıyordu ki ortadaki hemşire merakla açıp okudu. Kızlara gülüşürken Rüştü rica ediyorum yollayın diye kaş göz işareti yaptı. Katlı kâğıt ellerinde, ağlamaklı durgun oturan Mediha'ya uzatıldı. Mediha şaşkın anlamadan bir kâğıda bir Rüştü'ye baktı. Açıp okudu. 'Seni Seviyorum, Rüştü'. (Rüştü took his notebook from his pocket with excitement and wrote something. He passed the folded note to the nurses in the next row. Just as the nurse was talking to another nurse, she handled the paper and read it. While they were laughing Rüştü made facial gestures begging them to give to Mediha.

They pass it unto Mediha who is uneasy and cryful. Mediha looked at Rüştü in shock and opened the paper. It wrote ‘I love you, Rüştü.’)

and was exactly narrated as such by V3 and this may be the result of either attentiveness to the scene or it may be the fact that V3 focused on this event where she also narrated the setting event of ‘Rüştü climbs the tree and goes to her room.’ She narrated it as:

(17)

Bir eğlence ortamındayken, karşılıklı hemşireler aracılığıyla yazışırken aslında ilk başta mutlu bir yazışmaydı. (when they were in an entertainment, they were actually passing notes by the help of nurses, it was a happy note-passing at first.)

As V3 is able to narrate both of these related events, two deductions can be made. One of them is setting and initiating events can be related and thus, narrated for the story and the other is that both of these scenes were described by AD and AD does affect the narrations of the visually impaired participants.

Another deduction that can be made about related setting and initiating events is provided in the following example. Although most participants failed to narrate the setting events of ‘Rüştü climbs the tree and goes to her room.’ They narrated the initiating event of ‘Rüştü asks Mediha to marry him in the night. She rejects by implying they are ill.’ This may be because not all the participants need excessive setting to express important events. The narrations may have also increased for especially this part rather than other story parts due to this event’s resulting in a climax. The turning point of returning to their suffering may have caused this climactic effect.

When analyzing the attempts of plot stage 4, The participants seem to narrate most of the attempt scenes, and this shows that all participants accept this scene as a climax. The most important attempts that are narrated the most are ‘ While that, Mediha’s illness cannot be cured and she is released from Heybeli ada hospital.’, ‘Muzaffer and Rüştü run away after Mediha.’ and ‘Rüştü goes after Mediha to marry her and

Muzaffer goes to Zonguldak to find Suzan.’ One visually impaired participant (v2) narrates all these events in order as:

(18)

Ama tabi sonra Mediha’nın tüberküloz mikrobi taşımadığı tespit ediliyor. Ve taburcu ediyorlar tabi. Rüştü de kafa kafaya veriyorlar, iki kafadar. Kaçıyorlar oradan. Muzaffer Zonguldak’a geri dönüyor, annesinin babasının yanına, Suzan’ın izini bulmak için. Rüştü de gidiyor. Kıza evlenme teklifi ediyor. Düğün yapıyorlar. Evleniyorlar. (But then they learn that Mediha does not carry the tuberculosis microbe and they send her back home. (Muzaffer and) Rüştü make a plan, the two friends. They run away (from the hospital). Muzaffer goes back to Zonguldak, to his father and mother and to find where Suzan is. Rüştü also goes (to ask Mediha to marry him). They have a wedding.)

Participant V2 narrates this event from inference since the parts he mentions are only dialogs from the film and AD does not exist in any of the parts he mentions. This shows that the visually impaired participants are also able to construct their own narrations out of dialogs.

As mentioned earlier, these scenes are enforcing actions to change the course of the story and returning to the older state which has encouraged the characters to act more upon situations. These situations involved more suspense and attraction.

As for their comprehension, when the outcomes are examined, all the participants who narrated the attempt ‘Rüştü goes after Mediha to marry her and Muzaffer goes to Zonguldak to find Suzan.’ did also narrate the outcome ‘Muzaffer finds out Suzan is in İstanbul and goes back to Rüştü.’ Thus, showing that Trabasso et al. (1994) framework shows persistence in liability. For the visually impaired participants, the help of AD is also apparent. The script for this section is as:

Sunucu: Arabası sarsılarak giderken gözleriyle vedalaştı. ---Denizin mavi suları hızla akıyor. Kız kardeşi vapurun dolu iç kısmındaki annesine koşup sarılınca uyuklayan babası uyandı. Mediha kış kısmında yaprak desenli krem bluzlu bej eteğiyle denize bakıyor. Rüştü Mediha’nın arkasından yaklaşıp durdu. Ceketini çıkarıp omzuna koymasıyla, Mediha hırsıyla döndü. (AD: She implied goodbye with her eyes—The water of sea are gushing. Her father woke

when her sister ran inside the deck full of people to hug her mother. Mediha is staring at the water in the back of the ship with her leaf decorated blouse and her tan midi skirt. Rüştü silently came upon her back. He removed his jacket to put on Mediha's back. She fiercely turned.)

Rüştü: Karım olacaksın, çocuğumuzu doğuracaksın. Kendine dikkat etmen lazım. (You will be my wife; you will bear my children. You should look after yourself.)

Mediha: Senden bir tane daha olsun istiyor muyum acaba? (Do I want one more from you?)

Rüştü: Belki şansımız yaver gider de sana benzer. (If we are lucky, she will look like you.)

SB: Gözlerinin içi gülerek kendini şaşırtan Rüştü'ye bakıyor. Yüzleri denizin köpüklü sularına dönük, Rüştü kolunu uzatıp sarıldı. (She looked at Rüştü who surprised him with happiness. Their faces turned to bubbly water, Rüştü embraced her side.)

(Muzaffer goes to Zonguldak)

Muzaffer: Sağ ol, anne. (Thanks, mom.)

AD: Kесе içinde verdiğini bavula koyuyordu ki annesi birkaç zarf uzattı. Telaşla aldı. Mektuplar Suzan'dan gelmiş. Annesi oğlunun mutluluğuyla gülümseyip giderken heyecanlı duygulu mektuplara bakıyor. (as he was putting the paper bag into his baggage, his mother handed a couple of letters. He excitedly handled them. They had been from Suzan. As his mother leaves the room with joy, he looked at the mail with emotional surprise.)

Suzan (in her letters): Sevgili Şair beyefendi, İstanbul'dayım. Kandilli Lisesi'ndeyim ve her şey çok sıkıcı. Benim yüzümden başına gelenler için kendimi affedemiyorum... (Dear Poet Sir, I am in İstanbul. It is Kandilli High School that is so boring a place. I cannot forgive myself for what I have cause to you...)

From this part of the script, it can be understood that with the help of AD, visually impaired participants can acquire more from what they watch in films. For example, when Suzan's voice is speaking, if the AD were absent, the visually impaired participants would have been confused by what has happened and why Muzaffer had not read the letters before if he had them or how he had got a hold of the letters. AD provides transcending information between these actions.

Although the VI participants did not refer to AD for this information, their narratives of outcomes in plot stage 4 depends on this audio description and they inferred that information from the AD. As Suzan's letters are read by the voice of Suzan, the letters and Muzaffer's reaction is depicted by AD. Participant V4 narrates this scene as:

(19)

Suzan'ın İstanbul'da kız lisesine yerleştirilmiş olduğunu öğrendiğinde Zonguldak'tan ayrılıyor. (When he learns that Suzan is placed in a gender coded high school in İstanbul, Muzaffer departs Zonguldak.)

This example demonstrates how AD becomes an inference and is only utilized as background information to narrate a more important event.

4.4.5. Plot Stage 5 (Achieving Wills and Facing Consequences)

Table 18. Events of Plot Stage 5

Setting	Initiating Event	Attempt	Outcome
Muzaffer comes to Rüştü's in-laws' house which is already a small and poor home.	Muzaffer goes to İstanbul and finds Suzan to arrange a date and find out which poem she liked.	Rüştü is in trouble with money and Mediha's illness.	
		Rüştü and Muzaffer finally get to be published in Varlık Dergisi.	
Şairler Kafesi (Poets' Café in İstanbul)		Muzaffer meets Suzan and Mediha dies during that event.	Rüştü is devastated and they bury Mediha. (AD)
		Muzaffer learns Suzan liked Rüştü's poem.	Muzaffer is devastated and gives up on Suzan. (AD)

In plot stage 5, Muzaffer returns to İstanbul and having nowhere to stay, he goes back to Rüştü's in-laws' house and Rüştü finds him very aggressively due to being poor and Mediha's dwelling illness. Muzaffer also finds a way to meet Suzan in her school and arranges a date to visit her in the Poet's Café. After Muzaffer returns to Mediha's house, he shares good news about being published in Varlık Magazine which they have always wanted. They are so happy, and they celebrate it by drinking together in the balcony. The next day Muzaffer meets Suzan at the café and learns that Suzan has like the poem that Rüştü wrote. While Muzaffer is devastated of the news, when he arrives home of Mediha, people are mourning of someone's death. He learns that Mediha passed away while he was in town. Rüştü is so devastated that he locks himself in his wife's room.

In the setting part of plot stage 5, AD is not provided. This plot stage is represented as the climax of the story and the previous plot stage was the most narrated of all the stages according to figure 3. So, the setting 'Muzaffer comes to Rüştü's In-laws' house which is already a small and poor home' of plot stage 5 were recalled by nearly all participants. Table 19 provides information about the participants narratives of the setting events in plot stage 5.

Table 19. Participants' Narration Performance of Plot Stage 5 (continued)

Participants	S1	S2	S3	S4	V1	V2	V3	V4
Setting								
Muzaffer comes to Rüştü's in-laws' house which is already a small and poor home.	X	✓	✓	✓	IN	IN	X	IN
Poets' Café in İstanbul (Şairler Kafesi)	✓	X	X	X	X	IN	X	IN
Initiating Event								

Table 19. Participants' Narration Performance of Plot Stage 5 (continued)

Muzaffer goes to İstanbul and finds Suzan to arrange a date and find out which poem she liked.	X	✓	✓	✓	IN	IN	IN	X
Attempt								
Rüştü is in trouble with money and Mediha's illness.	✓	✓	✓	✓	IN	IN	X	IN
Rüştü and Muzaffer finally get to be published in Varlık Dergisi.	X	✓	✓	X	X	X	X	IN
Muzaffer meets Suzan and Mediha dies during that event.	✓	X	✓	✓	IN	IN	IN	IN
Muzaffer learns Suzan liked Rüştü's poem.	✓	✓	✓	✓	IN	IN	IN	X
Outcome								
Rüştü is devastated and they bury Mediha. (AD)	✓	✓	✓	✓	IN	AD/IN	IN	X
Muzaffer is devastated and gives up on Suzan. (AD)	X	✓	X	X	X	X	X	IN

For the sighted participants, the narratives after the climax is higher and this may be the reason of such performance in Table 19 but for the visually impaired participants, It also shows that AD provided enough information for these participants to narrate more of the climactic effects. For the second setting event which is ‘Şairler Kafesi (Poets' Café in İstanbul)’, no participant narrated this part which suggest that the participants did not focus to this event and the following event may be the reason for it. Mediha's death may have been accepted as more important to participants than Suzan's choice of poetry. So, this suggests that death is more important to participants in the course of events than Suzan's choice of poetry.

The initiating event involves Muzaffer's pursuit to find out Suzan's choice of poetry. Although many participants mentioned the event indirectly only participant V3 achieves the point of arranging a date to meet Muzaffer's purpose by stating:

(20)

Ertesi gün de randevulaşıyorlar. (and they arrange a date to meet tomorrow.

This means that the participants' personal differences such as morality and interests as well as their level of attention can affect the narratives of the participants.

As for the attempts which lead to climactic outcomes, participants performed not as adequate as the previous plot stage because they focused on the death of Mediha, which actually came later into the story and could not focus on the main story as provided in first plot settings. They missed plot items resolution as 'having a bet to win the heart of Suzan' and 'being published in Varlık Magazine' although nearly all participants narrated these setting events in plot stage 1.

The attempts of plot stage 5 were not assisted by AD because the actions and conversations of participants which were clear. And all visually impaired participants sourced their information on dialogs and audial input to infer their narrations. Table 19 also shows that all their narratives are referred to inferences.

As for the resolution of events, outcomes of plot stage 5 are high in both groups. The prior outcome which is 'Rüşti is devastated and they bury Mediha.' is assisted with AD as:

Rüşti kapıyı açmadan dayanıp hıçkırmaya başlayınca, Muzaffer zor tuttuğu yaşlarını bıraktı. Karlı buz gibi bir havada gömüyorlar Mediha'yı. Rüşti'yü mezardan zor ayırdılar. (When Rüşti started sobbing by the other side of the door without opening, Muzaffer let his tears go which he held so hard. They buried Mediha in a cold, blistering day. They hardly parted Rüşti from Mediha's grave.)

Participant V2 narrated this event as:

(21)

Rüştü kapının bir tarafında Muzaffer bir tarafında ağlaşıyorlar. Gömüyorlar Mediha'yı. Tabi Rüştü yıkılmış. Dağılmış yani. Kendini kaybetmiş bir şekilde mezardan onu zor ayırıyorlar. (Rüştü is at one side of the door and Muzaffer is at the other. (then) they bury Mediha. Of course, Rüştü is heartbroken. They try to get him away from the burial as he loses himself (to tears).

For the latter outcome which is 'Muzaffer is devastated and gives up on Suzan.' is failed to reach its purpose by nearly all of the participants. Muzaffer's sadness mostly relies on loosing Suzan in a bet and he mentions this to Rüştü. This event has not been directly implied by any participants. This may be because the death of a beloved character seems more important in the eyes of the narrators than Muzaffer's disappointment about Suzan's taste of poetry.

4.4.6. Plot Stage 6 (Saying Good-bye Forever)

Table 20. Events of Plot Stage 6 (continued)

Setting	Initiating Event	Attempt	Outcome
		Since they are both in depression, they lock themselves in a room. (AD)	
		Suzan comes but they do not open it for anyone, let alone her. (AD)	
		They write poems on walls for days while drinking	Rüştü dies in the arms of Muzaffer while he was

Table 20. Events of Plot Stage 6 (continued)

		alcohol and excessive smoking. (AD)	finally revealing the truth about Suzan's opinion on poems. (AD)
On top of a hill. (AD)		They bury Rüştü. (AD)	
		Suzan comes to the burial. (AD)	They say goodbye to each other and Muzaffer tells about their secret bet on her.

In plot stage 6, the events fade back after Mediha dies. Both friends are in depression for different reasons. Muzaffer is sad because he believes he has lost Suzan in a poetry bet and of course Rüştü deeply grieves the loss of his wife. They open the door for no one and even for Suzan. Inside the room, they write poems on the wall while eating nothing but excessively smoking and drinking which results in Rüştü's coughing crisis. When the attack of cough comes, Muzaffer holds his friend in his arms and reveals his sadness about Suzan's choice of poetry in their bet. Alas, Rüştü is worsened enough to die right in that moment. They bury Rüştü on top of a hill next to his wife and Suzan also attends it. After the burial, Muzaffer tells Suzan about their bet and implies that they can never be together again.

Table 21. Participants' Narration Performance of Plot Stage 6 (continued)

Event	S1	S2	S3	S4	V1	V2	V3	V4
Setting								
On top of a hill. (AD)	X	X	X	✓	X	X	X	X

Table 21. Participants' Narration Performance of Plot Stage 6 (continued)

No Initiating Events								
Attempt								
Since they are both in depression, they lock themselves in a room. (AD)	✓	✓	✓	✓	X	AD	X	AD
Suzan comes but they do not open it for anyone, let alone her. (AD)	✓	X	X	✓	X	AD	X	X
They write poems on walls for days while drinking alcohol and excessive smoking. (AD)	✓	✓	✓	X	X	AD	X	X
They bury Rüştü. (AD)	✓	✓	✓	✓	AD	AD	AD	AD
Suzan comes to the burial. (AD)	✓	✓	X	✓	X	AD	X	AD
Outcome								
Rüştü dies in the arms of Muzaffer while he was finally revealing the truth about Suzan's opinion on poems. (AD)	X	✓	✓	✓	X	AD	AD	X
They say goodbye to each other and tells about their secret bet on her.	X	X	X	✓	AD	AD	X	AD

Table 20 provides the setting event 'On top of a hill.' for plot stage 6. This setting is not narrated by most or narrated incorrectly by one participant. This may be due to events' importance which overshadows the place that takes place. Indeed, the death of Rüştü is more important than where he is buried. AD also did not provide description

of the place of burial rather than mentioning it was next to Mediha and that Muzaffer added the Word ‘Poet’ onto his tomb stone which will be provided in the next part.

There are no initiating events related to plot stage 6 and this may be because there are no triggering events and after the climax, the events are resolving to a coda, an ending. In the attempts of plot stage 6, the visually impaireds participants are assisted with AD since most of the scenes are accompanied with musical background. The AD for this part is as:

Görüntü basma yorganın altına buruşturulmuş kağıtları göstererek ilerledi. Rüştü kriz halinde kâğıdı bırakmış duvara yazmaya başlamış. Takatsiz, uykusuz... aç biilaç kalmış perişan halleriyle şiirlerini duvarlara yazıyor. Bardaktaki koyu siyah içeceği paylaşarak içiyorlar. Ellerinde sigaralarıyla transta gibiler. İki koldan nizamsız, yer yer boş duvara yazıyorlar. Parmak boyu, kısa kurşun kalemle gelişigüzel yazdığını yaklaşıncı okuyabildik. ‘Kanadım kırıldı, artık uçamıyorum.’ Rüştü ile Muzaffer şiirler mırıldanıyorlar. Şiir mısraları kirli beyaz duvarı doldurmuş, yazılar değişmiş, kaymış, aralara çizgiler çizilmiş, Rüştü telaşla boşlukları doldurmayı sürdürüyor. Lambanın cılız ışığında iki yandan yazıyorlar. Muzaffer elinden bırakmadığı sigarasını içine çekip dumanını üfledi. İkisinin de terli yüzleri daha bir çökmüş, Rüştü hastalıkla kararmış yüzünü acıyla ekşiterek göğsünü sıvazladı. (the visual moved on showing the wrinkled papers under the calico blanket. Rüştü left the paper as in a crisis and started writing on the walls. Without strength and sleep, hungry and pitiful, they are writing their poems on the walls. They are sharing the black drink in the glass. They seem as if they are in trans. They are writing without and order from the opposite sides of the empty spaces on the walls. We could hardly read what they wrote on the wall with their tiny finger length pencil: ‘my wings are broken; I can no longer fly.’ Rüştü and Muzaffer murmured their poems. They are filling the write dirty walls. The writings have been altered; lines in between had been drawn. Rüştü is anxiously filling the empty spaces. They are writing in a dim light. Muzaffer took another inhale and exhaled from the cigarette he never lays down. Both of their tired faces look a little wearier. Rüştü stroke his chest with a sorrow and pain in his face.

Participant V2 provided a narration as:

(22)

Sigara falan içiyorlar böyle bir sürü. Zaten verem ikisi de acayip öksürüyorlar. İkisi de böyle kendini kaybetmiş, oda darman duman. Duvarlar böyle her tarafa

şiiirler yazmaya başlıyorlar ikisi de. Tırlatmış gibi yani. (they smoke a lot. They both have the tuberculosis and they cough a lot. They lost themselves, the room is a mess. They start writing poems on the wall, everywhere. Both of them, they are like madmen.)

For the attempts 'They bury Rüştü.' and 'Suzan comes to the burial.' The AD provided a description as:

Bir süre bakıp, Rüştü Onur yazan tahta başlıklı mezarın yanına çömeldi. Dizlerini kendine çekmiş, küçücük olmuş, ağlamaktan bembeyaz yüzüyle boş boş bakıyor mezar taşına. Yılgın yüzünü kederle indirdiği yere, toprağa baktı. Yerden bir şey aradı sanki. Bulduğunda da çevirdi tekrar başını. Yavaşça uzandı mezar taşına. Mecalsiz eliyle ismin üstüne "Şair" yazdı. Mediha yanında, kocaman öbekler halinde yatıyorlar. Az ötede de yaşlı gözlerle izliyorlar yerde kambur, iki büklüm Muzaffer'i. Toprağın sırtına vurur gibi sıvazlayıp usulca vedalaşarak kalktı. Mezara karşı geride üç beş ağacın olduğu tepede duran acılı ailenin yanına geri döndü. Erkekler vakti diyerek, kadınlara giriş komutu verse de Muzaffer ayrılamıyordu olduğu yerden. Muzaffer sabit gözlerle kıpırtısız mezara takılı kalmış üstünden dökülen yelekli takımı, paçaları toza bulanmış, eğretili duran pantolonu ile ellerini önünde birleştirmiş haliyle rüzgâra karşı duruyor. Suzan'ı getiren beyaz araba gelip toprak yolda durdu. Mehveş'i arabada bırakıp indi. Üstünde siyah elbisesi, Muzaffer'e yaklaştı. Ardından durdu. Neden sonra fark edip döndü. Suzan atılıp sarıldı boynuna. Öksürükle kesildi sarılmaları. Eliyle ağzını kapatıp uzaklaştı Suzan'dan. (After staring a while, he crouched next to the burial which said Rüştü Onur. Looking so small with his knees bent, looking at the tomb stone with a void look on his white face, he stared to the ground. Did he look for something? When he found it, he returned his face to the tomb stone and reached out to it and wrote 'poet' on top of the name. Next to Mediha, Rüştü is laying with her like small hills. The others are watching the weary Muzaffer next to them. He stood up after he patted the earth as if he was patting his friend to say goodbye. He went next to the painful family who are facing the burials. Although signaled for time to leave for men, and for women to visit the burial, Muzaffer could not seem to move. Muzaffer is looking at the burials with a blank look without a movement, his old suit now larger to him, his pants which are covered in mud and wrinkly. He gathered his hands in front of him facing against the wind. The car which brought Suzan stopped at the dirt road. She left Mehveş (her mother) in the car. With her black dress, she approached Muzaffer and stood behind him. He later realized her. Suzan caressed him with pain. The coughing stopped Muzaffer to continue. He removed himself by covering his cough.)

Narrations of outcome events in plot stage 6 demonstrate that the visually impaired participants achieved the point better than the sighted participants. It can be said that this is due to the descriptions of AD in the previous part. For example, participant V2, the same participant who described the attempt ‘They write poems on walls for days while drinking alcohol and excessive smoking.’ also narrated the outcome as:

(23)

Ondan sonra Rüştü o her taraf böyle yazıları şiirleri yazdıktan sonra, böyle bol bol sigara falan içtikten sonra, en sonunda artık nefesini döndüremiyor. Bir kriz geçiriyor. Böyle nefes alamıyor. Muzaffer uğraşıyor falan. Ama faydası olmuyor. Rüştü de orada ölüyor. o odada ölüyor. Odadan kimse çıkaramıyor tabi onları Rüştü ölesiye kadar. (after having wrote poems to all the walls, smoked a lot of cigarettes, he (Rüştü) could not inhale another breath. He is having an attack. He cannot breathe. Muzaffer is trying to help him. It is useless. Rüştü dies there. He dies in that room. No one could get them out of that room, until Rüştü dies, that is.)

These examples show that when narrations depend on AD, excessive information can be provided by visually impaired participants. This can also mean that they get more from what they intake when there is assistance.

In plot stage 6, the participants who did not narrate the attempts did narrate outcomes and this shows that outcomes may be more important for the narrators than narrating an obvious attempt to the outcome. For example, in this plot stage, the attempt ‘They write poems on walls for days while drinking alcohol and excessive smoking.’ Was only narrated by one participant as outcome of this event, Rüştü dies in the arms of Muzaffer while he was finally revealing the truth about Suzan’s opinion on poems., is recalled by all visually impaired participants.

4.4.7. Plot Stage 7 (Reminiscence of Two Young and Lost Poets)

Table 22. Events of Plot Stage 7 (continued)

Setting	Initiating Events	Attempts	Outcome
		Muzaffer goes back to Rüştü's room to complete the poems on his wall.	
		He goes back to his hometown and dies there after some years.	
He is by a cliff smoking to think of Muzaffer and Rüştü's poems.			Story ends with Behçet Necatigil reading a poem in the reminiscence of two poets.

In the last part of the film's story, after the burial of Rüştü, Muzaffer goes back to his room to complete the writing of poems to Rüştü's wall. After that he visits his hometown where he dies after some years. The film ends with the visuals of Muzaffer's burial. Here, the teacher, Behçet Necatigil is seen smoking on top of a hill in Muzaffer's hometown in Zonguldak and the film ends with Behçet Necatigil versing the Butterfly's Dream poem which he had written for these young forgotten poems, in the hopes of reminding them forever.

Table 23. Participants' Narration Performance of Plot Stage 7 (continued)

Participants	S1	S2	S3	S4	V1	V2	V3	V4
Setting								

Table 23. Participants' Narration Performance of Plot Stage 7 (continued)

He is by a cliff smoking to think of Muzaffer and Rüştü's poems.	X	✓	✓	✓	X	X	X	X
No Initiating Events								
Attempt								
Muzaffer goes back to Rüştü's room to complete the poems on his wall.	✓	✓	X	✓	IN	X	X	X
He goes back to his hometown and dies there after some years.	✓	✓	X	✓	X	AD	X	X
Outcome								
Story ends with Behçet Necatigil reading a poem in the reminiscence of two poets.	X	X	✓	✓	X	X	X	AD

Table 23 provides the participants' narrative presence and sources of information of plot stage. The Sighted participants outperformed the visually impaired participants due to the AD's lack of description. AD could not be provided since the teacher's voice was versing the poem. AD could not intervene this scene. This shows the importance of AD's assistance and suggests that if the visually impaired participants are not guided, they cannot understand the visual backgrounds of happenings in the story which also makes them unaware of the setting and the flow of the story.

In this plot stage, because of reaching the end of the story, there are no initiating events. Meaning, initiating events have already completed their mission to bring accumulating events and are not needed to end the enforced attempts and their outcomes.

The sighted participants provide more information and visually impaired participants could not narrate the events. This is for the same reason why settings are not mentioned. In these scenes, the teacher's verse is covering the background and disabling the AD to provide information which is also disabling the visually impaired for gaining more information about what Muzaffer does after Rüştü's death.

Lastly, the outcomes are intact with attempts which once again proves Trabasso et al (1994). Table 23 also provides participants' narratives of outcome events in plot stage 7. Only one participant from the visually impaired group is able to express the outcome 'Story ends with Behçet Necatigil reading a poem in the reminiscence of two poets.' which shows that although not all, some visually impaireds participants can take characters' information as description and use it as coda in their narratives.

CHAPTER 5

CONCLUSION AND DISCUSSION

5.1. Presentation

In this part of the study, the summary of the research and its findings will be provided along with the limitations and implications for further research.

5.2. Summary of the Study

In this study visually impaired participants' film watching was examined by the help of Audio Description and an assessment of the assistance of AD was carried out. AD is a resource of vocal information provided to the visually impaired participants during film watching. It adds descriptive features of characters and setting events while watching films. The study also utilized a control group of sighted participants who watched the film without AD, a regular film.

The presented study aimed to answer research questions:

How does AD contribute the visually impaireds' comprehension of a film?

- a. How do sighted individuals watching the original film and visually impaired individuals watching the AD assisted film comprehend the whole plot of the film?

- b. Does AD help the visually impaireds' comprehension of a film in terms of the relationship of goal-action based events in the minor plots of the film?

and aimed to find answers to these questions by applications of Trabassoan Framework (1994) which examines the narrations of participants. This narrative analysis approach enabled us not only to create rubrics and break the major plot into minor plots for deeper analysis but also, most importantly, allowed us to examine participants' comprehension of the whole and each plot.

5.3. General Findings of the Study

We were able to observe the effects of AD and its assistance in several different forms such as direct AD assistance, indirect/inference helping AD, AD providing wholistic information, AD providing detailed information and deteriorating effects of missing AD.

5.3.1. Direct Assistance of AD

The direct assistance of AD is an obvious finding which suggests that visually impaired participants narrate events as they hear. This means that the participants may use verbatim depictions from the AD when they are narrating their version of the story. Samples (2), (6), (10), (15), (17) and (22) can be provided as samples of direct assistance of AD which shows exactly the same depictions of AD in participants' narrations.

5.3.2. Inference Assistance of AD

The other kind of assistance is carried out by a little effort. Besides helping in direct ways, AD also enables visually impaired participants to narrate items from inferences. This means that these participants take AD and utilize the dialogs of the characters to

synthesize their narrations. For example, the scene of Muzaffer reading Suzan's letters back in Zonguldak, AD provides information about handing in the letters which enables the participant to make sense of Suzan's voice in this scene. When her voice starts reading the letters, it is comprehended and expressed as inference knowledge in the visually impaired participants narrations. This can be seen in sample 19. Other inferencing of AD can be observed in samples (3), (7) and (14).

This finding also relates to the Trabassoan Framework (1994) and its research findings which suggest that when participants narrate, they tend to synthesize information by inferencing.

5.3.3. AD in Settings

The most important of all, as seen in this study, is the AD's assistance in providing the setting. This form of assistance is also a form of inference but the importance of AD when providing information about the setting of events is essential especially in comprehension on the wholistic account. The best example can be provided in (1) where the AD describes scenes of mining and a law. This sets the complete film setting and assists the visually impaired throughout their narrations. It is also visible in the end of the film that missing settings result in providing less background information when it comes to visually impaired participants.

The findings also comply with the suggestions of Andersen, Dunlea and Kekelis (1984) and their study where they provide emphasis on 'additional language'. This is a type of assistive language for the visually impaired learner to gain more experience from an event they experience.

This part of the findings also shed light on answering the research question of 'How do sighted individuals watching the original film and visually impaired individuals watching the AD assisted film comprehend the whole plot of the film?' and suggests that introductory information is useful to gain a gist of a new concept or in the case

of this study, a story of a film. This means that providing settings can affect the comprehension levels of visually impaired individuals when narrating a film's story. This part may contradict the findings of Trabasso et al (1994) and Palmer and Salway (2015) due to the fact that they suggest attempt and outcomes can have more effect in comprehension, but this study's results showed that an introductory setting may have a tremendous effect in the comprehension of a story's plot when it comes to visually impaired participants.

5.3.4. AD in Details

Although providing settings as an introduction to films for visually impaired participants is important, when it comes to minor plot understanding and comprehension of plottal flow, the Trabassoan Framework (1994) has a lot more to offer. The comprehension of minor plots depends deeply on having an input of attempt and outcome and thus narrating it. Participant V2 in presents samples of attempt and outcome when narrating an event that results in Rüştü's death in examples 22 and 23.

This only pair of samples taken out of plot stage 6 shows that attempts and outcomes are not often assisted with AD because these are actions of characters and results of the same actions. These parts are usually expressed in dialogs or can be comprehended by the non-verbal cues such as the intonation of the character that may suggest anger or pace of walking which may suggest a hurry. The assistance of AD is either missing or very short.

Another important finding of the study is that the duration of AD is important. Firstly, a short AD's recognition may depend on the importance of the plottal event. For example, when a short AD is provided, as in between the dialogs, if it is a climactic scene, participants focused on this AD and narrated it. If it was not a climactic scene, they did not narrate it. Sample (7) can be an example of this type of narration.

The length is also important when it comes to AD and the narration of long events depended on the moral/emotional states of scenes. This also involved personal differences of participants. The findings showed that participants had a preference of narrations when it came to narrating excessively described scenes. This means that if the participants felt morally involved in the scene, they narrated that part as excessively as the AD. But, if the participants found the scene less emotionally/morally important, they preferred not to narrate or may not have focused on it. Sample (11) demonstrates an example of this emotional preference in narratives.

This finding suggests an emphasis on Joel Snyder's question: "What's happening that is at utmost importance?" (2014) and reminds us that when creating audio descriptions, leveling the importance of each and every plottal element within and among other minor plottal stages is very important. This also suggests another conclusion that by using Trabassoan Framework (1994), AD can be improved in the sense of classifying importance of plottal events and thus, providing more to visually impaired film watchers when describing details.

This part of the findings can also answer the research question 'Does AD help the visually impaireds' comprehension of a film in terms of the relationship of goal-action based events in the minor plots of the film?'. The answer in short is 'partially' because unless it is improved by classification of important plottal events and providing more information in the attempts and outcomes which are important, AD will be less effective in the minor plot comprehension. It needs to be improved in a way that it could assist visually impaired participants more within the minor plots to expand comprehension.

5.3.5. Effects of Missing AD

Missing AD effects the narrations and thus, comprehension as much as its presence. In the last part of the narrations of the visually impaired participants, there is less narration in comparison to the control group and the reason for this situation is the

lack of AD in these parts. Examining plot 7, where there is no AD for any attempts and outcomes, shows that visually impaired participants could not narrate. This means that without the help of AD, these participants could not infer any information although these scenes involved dramatic musical background and prayer for burial which was for the last of the main characters, Muzaffer. This also shows that, once again, even the assistance of AD in setting would have resulted in narrations and the comprehension of this last plottal stage was not present for the visually impaired participants.

Last but not least, the findings help us answer the main research question ‘How does AD contribute the visually impaireds’ comprehension of a film?’ As it is mentioned in the beginning of this chapter, AD can affect the narrations of visually impaired participants directly, indirectly and on a wholistic way. But, understanding detailed information within plottal stages may have less assistance of AD due to lack of description in the attempts and outcomes.

Overall, this means two things. Firstly, it suggests that by providing settings, AD provides a wholistic understanding of the film. Secondly, AD’s application of focusing on what is important may affect the comprehensions of visually impaired participants negatively.

5.4. Implications for Cinematography

When making a film, the main purpose of a director and a writer of the scenario of a film is to transfer the most implied message to the audience. This is why, when the audience of a visually impaired group is considered the following is essential to reach that purpose. While the making of the film, directors must be aware of how audio description works and fills the blanks in order to assist the visually impaired. This is because these individuals gain half of their information from this type of assistance. It can also be suggested that films are made with their audio descriptions, rather than being adapted to it later on since this is a very hard procedure for the

makers of audio description. It is also the case that no matter how hard they try, they may not always be able to provide the essential parts with AD, due to films' structure. For example, in the focused film of this study, the ending was not comprehended since the AD could not interfere with the last scene. This was impossible because the ending, which was the point of this whole film, was filled with the voice of the teacher reciting poems about lost, young poets.

So, in order to reach as many people as possible with different inputs and to help makers of AD, either the procedures of AD must be informed to the film directors or these procedures must be carried out at the same time.

5.5. Implications for the Creators of Audio Description

Another important implication goes to the creators of AD. This study's one additional finding is the suggestion of Trabassoan Framework (1994) and its utilization during the creation of AD. Since AD serves a purpose of comprehension of visual events, and it is usually applied to performances which include a plot, different narrative analysis methods could be applied to enhance the efficiency of AD. In this study, the application for analysis of participants' narratives later proved that it can be applied to performances to analyse them as well. Trabassoan Framework (1994) which serves as a comprehension-based approach to narrative analysis, when applied to the film plot, showed the important events. Meaning, defining attempts and outcomes and emphasizing them more in AD, adding this procedure to the creation of AD, will provide a much deeper understanding for the visually impaired participants.

5.6. Implications for Education

One of the most important implications of this study is that AD is important for the visually impaired individuals since it enhances their comprehension. This assistance can be applied to performed or printed and still visuals and in class, learning may

involve many of these. Although it may be extra work for the teachers to provide AD for each and every video, this study also showed that providing background information to a performance enhances the comprehension level of a visually impaired. Also, printed and still materials of the course materials may be assisted with AD. An alt text for multimedia materials may provide AD for the visually impaired individuals to read via screen readers of their own technological devices. This may help them get included to discussions or understand the gist of the topic in the lesson. These small changes can help improve the comprehensions of these individuals and may be the best way to assist them in class.

5.7. Implications for Further Research

Other implications are also present as the following of this study. As mentioned earlier, the need to enhance the assessment of comprehension in narratives need to be expanded and similar methods of Trabassoan framework (1994) and its different ways of analysis need to be implemented more.

Secondly, the assessment of different types of films with and without AD should be assessed to provide a more reliable result since watching with or without AD may differentiate results. One type of film does not interest all and this impact may have been inevitable in this study so different genres should be assessed, and AD may be found to work differently in different genres of films.

Thirdly, a much wider sample size would provide more reliable results that can be applied to both groups. More participants could also provide results that encompass the individual differences of participants not only for their choice of genre in films but also for their way of narrating stories. It would also cover the factor of attention and outliers could be omitted for better results. This would also mean more generalizable results, suggestions and implementations for research on the development of audio description. More participants could also provide results that encompass the individual

differences of participants not only for their choice of genre in films but also for their way of narrating stories.

In conclusion, studies that enable more participants or different genres of film with developed Trabassoan Framework (1994) analysis may provide much generalizable results that can be used in development and application of AD. This will also provide better utility for the visually impaired individuals during live or synchronous performances.

5.8. Limitations

The study withholds several limitations. As a start, being the first to analyze the efficiency of audio description and analyzing the comprehension levels of participants with the Trabassoan Framework (1994), the study may underlie some limitations when carrying out the analysis. The film story and the breaking apart of minor plottal stages may be carried out differently by other researchers or if there were more participants since both of these factors effected the rubrics and the creation of plot and plottal stages.

Secondly, the film itself could affect the course of research and may have an impact of the provided results. Different types of films and more than one film with more participants may provide more applicable results.

Another important factor of limitations is the size of sample in terms of participants and their individual differences when comprehending and narrating the film. The small sample size of four visually impaired participants and four sighted participants disable this study from generalizing the results to a wider counterpart of each group.

Lastly, individual differences also may factor on the variance in narratives since each participant is unique and each have their own vocabulary and style of narration. Also, participants' differences effect the way they perceive the importance of a situation.

Some participants may provide all the plot elements while other may distance themselves from the emotional situations. Some others may morally get involved with the events of the plot and prioritize the emotional aspects more than expected plot elements.

As another kind of individual difference, attention is a major individual difference that may result in deviation in the background of this study. Different attention levels and different attentiveness to specific subjects may be the inconvenience of this study since it majorly effects the recalled plot items.

It is also important to note that translations in this study are not directly made and this was in order to implement the gist of the narrations along with their literary features. This helped demonstrate the level of comprehension in the provided sample and indirect translations may have different implications when it comes to analysis.

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APPENDICES

APPENDIX A: APPROVAL OF METU HUMAN SUBJECTS ETHICS COMMITTEE

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
APPLIED ETHICS RESEARCH CENTER



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03 OCAK 2019

Konu: Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Prof.Dr. Çiğdem Sağın ŞİMŞEK

Danışmanlığını yaptığınız Zeynep ZENGİN'in "Görme Engelliler de Film İzler: Betimlemeli Filmlerin Hikaye Olay Örgüsünü Tamamlama Üzerindeki Etkisi" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülerek gerekli onay 2018-EGT-213 protokol numarası ile araştırma yapması onaylanmıştır.

Saygılarımla bilgilerinize sunarım.


Prof. Dr. Tülin GENÇÖZ

Başkan


Prof. Dr. Ayhan SOL
Üye

Prof. Dr. Ayhan Gürbüz DEMİR
Üye


Prof. Dr. Yaşar KONDAKÇI (4.)
Üye


Doç. Dr. Emre SELÇUK
Üye


Doç. Dr. Pınar KAYGAN
Üye


Dr. Öğr. Üyesi Ali Emre TURGUT
Üye

APPENDIX B: TURKISH SUMMARY/TÜRKÇE ÖZET

Bu çalışma görme engelli kişilerin canlı veya kaydedilmiş gösterileri izlerken bir araç olan sesli betimlemenin etkinliğini değerlendirmeyi hedef almaktadır. Bu araç kişilerin bir seslendirme yoluyla olay yeri, karakterleri ve bunun yanında olay ve önemli olan bazı basit hareketleri betimlemesi sayesinde bunlardan daha fazla kazanım elde etmesini sağlamaktadır. Bu araç sayesinde birçok görme engelli birey canlı veya kayıtlı performanslarla birlikte sabit görsellerinde betimlenmesi yoluyla anlama ve öğrenme düzeyini arttırmaktadır. Sesli betimleme bu işi görsel ve hareketli görüntülerdeki önemli bilgileri an be an aktararak yapar. Kimi zaman arka planda olanları, kimi zaman ise karakter ve onların hareketlerini betimleyerek görsel kayıpta yaşanan bu boşluğu doldurmayı hedefler. On yılı aşkın süredir gerçekleştirilen bu betimlemeler bir kılavuz eşliğinde yapılmış ve geri dönütlerden beslenmiştir. Nadiren araştırma konusu olan engellilik, erişilebilirlik ve özellikle de görme engellilik ve görme engelli erişim araçlarının incelenmesi konuları bu çalışmada farklı bir perspektiften bakılarak gözden geçirilmektedir.

Bu yegâne araştırma sadece daha iyi öğrenmeyi ve anlamayı sağlayan sesli betimleme isimli bir aracın ilk değerlendirilmesi olmakla kalmayıp aynı zamanda görme engellilerin fikirleri üzerine bir bakış açısı sağlaması bakımından da önemlidir. Bunun dışında, bu araştırma daha önce yapılmamış olan yetişkin görme engelli katılımcıların anlama düzeyini de araştırarak bir ilki gerçekleştirmektedir. Ülkemizde ve dünyada engellilik ve engelli türlerinin ayrı incelenmesi konusunda da hala eksiklikler bulunmaktadır. Bu sebeple de betimsel ve eğitsel açıdan bu araştırmanın uygulanma tarzı ve sonuçları da önemlidir. Bu araştırma aşağıda belirtilen sorular ışığında ilerlemektedir:

Sesli Betimleme görme engelli bireylerin filmi anlamalarına nasıl katkı sağlar?

- a. Gören bireylerin orijinal filmi, görme engelli bireylerin sesli betimlemeli filmi izlemesi sonucu filmin bütünsel olay örgüsünü anlamaları nasıl gerçekleşmektedir?
- b. Sesli Betimleme görme engelli bireylerin filmin amaç-eylem düzeyindeki tekil olay örgülerini anlamalarına katkı sağlar mı?

Katılımcılar veri analizi için toplam sekiz kişiden oluşmaktadır. Bunlardan dördü gören bireylerdir. Bu katılımcılar kontrol grubu oluşturmak adına seçilmişlerdir. Yani, anlamayı sesli betimlemesiz olarak izlediklerinden gözle algılanan anlamayı baz almak için seçilmişlerdir. Diğer dört kişi ise doğuştan ve neredeyse tamamen görme engelli olup deney grubunu oluşturmaktadır. Doğuştan ve neredeyse tamamen görme engelli bireylerin seçilmesinin sebebi ise görsellerin imgesel anlamlarını bilmemeleri ve dolayısıyla hatırlamamaları, hatırlamanın tamamen duysal yöntemlerle sağlanması ve işitme yoluyla elde edilen bilgilerin değerlendirilmesinin daha güvenilir yapılmasını sağlamaktır. Katılımcılar gönüllülük esaslı olarak çalışmaya katılmış ve istedikleri zaman sonlandırabilecekleri de onlara iletilmişti.

Filmin seçimini görme engelli (araştırma katılımcılarından farklı) bireylerin izledikleri sesli betimlemeli film geri dönütlerinden faydalanılarak yapılmıştır. Önerileri değerlendirdikten sonra *Kelebeğin Rüyası* (Erdoğan, 2013) isimli filmin hem betimleme tarzı hem de konu olarak birçok kişiye hitap etmesi yönünden seçilmesine karar verilmiştir. Bu filmin hikayesinde Muzaffer ve Rüştü adında genç, verimli iki şair bulunmaktadır. Bu şairler Varlık dergisinde şiirlerinin yayınlanmasını isterler ve sürekli limandaki postalarını almaya giderler. Yine öyle bir gün iken Suzan adında zengin bir adam olan Zikri'nin kızını Zonguldak'a gelirken görür ve beğenirler. İddiaya girerek kıza şiirlerini vermeye karar verirler. Bir yandan da Zonguldak'ta 1941 yılında çok zor zamanlar yaşanmaktadır ve hasta olmayan 15-65 yaş arası bütün erkekler de madende çalışmakla mükelleftir. Diğer yandan da Suzan'la sürekli iletişim kurmaya çalışan bu iki şair bir türlü yollarını denk getiremez çünkü Suzan onların öksürüp durmasından çekinir. Bir gün Muzaffer ve Rüştü yine Suzan ile karşılaştığında Rüştü öksürüğüyle yere kapaklanır ve Suzan da kaçır. Rüştü hastaneye yatar ve ertesi

gün Suzan'la karşılaşan Muzaffer ona sert sözler sarf eder. Bunun üzerine Suzan da özür dileyerek hastaneye gider ve üçünün arkadaşlığı başlar. Suzan'ın ilginç bir hayali, Rüştü'nün de oyun yazma hevesi vardır. Suzan madenlere inmek istediğini söyleyince Rüştü de bundan bir senaryo çıkarır. Fakat olumsuzluklar yaşanır ve provaları bitiremeden oyun ekibi dağılır. Rüştü hastaneye yatmak zorunda kalır ve Heybeliada'daki Sanatoryum Hastanesine gitmeden önce Muzaffer'e Suzan'a iletmesi gereken şiiri verir. Muzaffer bir türlü Suzan'ın babasından çekindiği için onunla görüşemez ve Suzan da sürekli madene inmek istediğini söyler. Muzaffer başta korksa da sonra Suzan'ın isteğine karşı koyamaz ve birbirlerini kömüre boyayarak madene inerler. Suzan hiç hayal etmediği şeylerle karşılaşır ve yine babasına yakalanır. Muzaffer de okkalı bir dayakla karşılaşır. Hastalığı artar ve o da başhekimini zorlayarak hastaneye girer. Rüştü ile yine birlikte olur ama Rüştü'nün gönlünde artık Mediha vardır. Zaman Muzaffer için geçmek bilmez ve Mediha da aslında tüberküloz değildir. Onu taburcu ederlerken Rüştü ve Muzaffer kaçır. Rüştü Mediha ile evlenmek için İstanbul'a, Muzaffer ise mektuplarına cevap alamadığı Suzan'ı bulmak için memleketi Zonguldak'a döner. Gittiğinde ise Suzan'ın mektuplarının İstanbul'dan geldiğini öğrenir ve tekrar Rüştü'nün yanına döner. Rüştü zor durumdadır çünkü parasızlık ve Mediha'nın hastalığı onu derbeder etmiştir ama Muzaffer onların acısını alacak bir haber de getirmiştir: Varlık dergisi ikisinin de şiirini yayınlamıştır. Bu süreçte Muzaffer de Suzan'ı bulur ve madene girmeden önce verdiği şiirlerden hangisini beğendiğini sorar. Rüştü'nün şiiri olduğunu öğrenir ve bunalıma girer. Suzan'ın yanından Rüştü'nün evine döndüğünde ise Mediha'nın vefat ettiğini öğrenir ve Rüştü ile odaya kapanırlar. Kimseye kapıyı açmadan günlerce alkol ve sigara içerek duvarlara her yer şiir yazarlar. Kasvetli geçen bu günlerden bir akşam, tam da Muzaffer Suzan'ın onun şiirini beğendiğini söylerken Rüştü'yü nefes alamadığı bir öksürük krizi öldürür ve onu da gömerler. Muzaffer şiirler tamamlanınca memleketine döner. Hikaye burada onların hocası olan ve hikayeyi sanki onun gözünden anlatan Behçet Necatigil'e döner ve onun şiir okumasıyla son bulur. Hoca şiirinde insanlığın geçici, yapılanların, yazılanların kalıcı olduğunu ve hatırlanması için okunmasının yeterli olduğunu anlatmak istemektedir. Bu film ise kaybolmuş şairler Muzaffer Tayyip Uslu ve Rüştü Onur'a adanmıştır. Filmin süresi 2 saattir ve katılımcılar filmi aralıksız izlemişlerdir.

Aynı zamanda bu araştırmanın ön çalışmalarında ve pilot katılımcı sayesinde orijinal filmin görme engelli bir birey tarafından izlenmesi sağlanmış, fakat katılımcı filmi anlamadığını ve devam etmek istemediğini aynı zamanda da aktarabileceği bir anlatısı olmadığını eklemiştir. Bu sebeple filmin görme engelliler arasında bir karşılaştırma ile sesli betimlemeli ve sesli betimlemesiz olarak çalışılması imkansız görünmüştür.

Bu çalışmanın veri toplama süreci iki farklı yöntemle yapılmıştır. Kontrol grubuna uygulanan yöntemde gören katılımcılar orijinal, sesli betimleme içermeyen filmi izlemişlerdir. Deney grubuna uygulanan yöntemde ise sesli betimlemeli aynı film görme engelli katılımcılara izletilmiştir. Bundan sonraki süreç iki grup için de aynıdır. Her iki grubun katılımcılarından da filmin hemen ardından filmin hikayesinin aktarılmış anlatı yoluyla sesli olarak katılımcının istediği süre ve şekilde anlatılması istenmiştir. Önemli bir konu ise film bütün katılımcılara ayrı ayrı izletilmiş ve anlatıları esnasında da yalnız bırakılarak özgünlüğü sağlanmaya çalışılmıştır. Birbirlerinin anlatılarını dinlememişlerdir. Bu anlatılar ses kayıt cihazına katılımcının onayıyla alınmış ve yazıya işlenmek üzere kaydedilmiştir. Yazıya dökülen bu hikaye anlatıları incelenerek bu araştırma gerçekleştirilmiştir.

Veri analizine başlamadan önce kişilerin anlatılarından ve filmin hikayesinden faydalanılarak Trabasso (1994) tekniğine uyarlanmış ve ortaya çıkan hikaye akışı tıpkı kullanılan yaklaşımdaki gibi yer ve zaman, başlangıç olayları, girişim ve sonuç (çıktı) olarak tablolaştırılmıştır. Veri çok fazla parçalandığı için sadeleştirme yöntemi olan Bower ve Rinck'in (1999) kendi araştırmalarına uyarladıkları hedef koyma ve aktive olma çerçevesinde tekrardan düzenlenmiştir. Bu yöntem Trabasso'nun geliştirdiği yer ve zamanın (setting) içinde yer alan başlatıcı olgu, harekete geçme (initiating response), amaçlama (goal), eyleme dökme (action) ve çıktı elde etme (outcome) örüntüsünü indirgeyerek harekete geçme, amaçlama, dökme olgularını birleştirir ve başlatıcı olgu olarak isimlendirir. Artık yer ve zaman olgusu içerisinde gerçekleşen başlatıcı bir olgu ve buna karşı bir amaç doğrultusunda işlenen girişimler (attempts) yani eyleme dökme ve sonuç, çıktı (outcome) vardır. Bu sadeleştirme düşünce sistemini ve dolayısıyla anlamayı bilişsel açıdan görmeyi de kolaylaştırmıştır.

Daha sonrasında ise her bir katılımcının kendi ifadeleri karşılaştırmalı olarak bu hikaye olgularının yerlerine yerleştirilmiş ve değerlendirilmiştir. Değerlendirme esnasında katılımcının belirttiği olayda sesli betimlemeli filmin orada bir yardım aktarıp aktarmadığı ayrıyeten incelenmiştir. Aynı zamanda sesli betimlemenin görme engelli katılımcıya yardım aktardığı durumda bu yardımdan faydalanıp faydalanmadığı da katılımcının ifadelerinden belirlenmiştir. Yardım verilmeyen hikaye olgularında ise bu bilgilerin nasıl elde edildiği ve bu bilgilerin doğruluğu da değerlendirilmiştir.

Değerlendirmede tablolastırılan veriler incelenmiştir. Bu çalışmanın veri analizi anlatılarda anlamayı inceleyen Trabasso'nun Anlatı Analizini (1994) kullanmaktadır. Bu analiz tekniği olay veya eylemin asıl amacını ifade eden girişim ve sonuç (çıktı) bağlamını inceleyerek katılımcının anlamasının sağlamasını yapmaya yardımcı olur. Yani, katılımcıların bir eylemin sebebini ve sonucunu anlatı yoluyla iletmesinin anlamaya delalet ettiği bir analiz tekniğinden faydalanmaktadır. Trabasso bu tekniği çocuk hikaye anlatılarını incelemek ve hikaye anlatılarında kavramayı ölçmek için kullanmıştır. Bu yaklaşım hikayenin nasıl anlatılması gerektiğini değil, nasıl anlaşılmış olduğunu ölçer ve bu nedenle de yaklaşım bu araştırma için uygun görülmüştür.

Bireylerin anlatıları bütünsel ve tümenden gelen bir biçimde incelenmiştir. Bu süreç bütünsel olarak hikayelerin ve olay olgusu sayılarının karşılaştırılmasını kapsamıştır. Bütünsel veri analizi ise farklı olan hikaye bölgelerini kontrol ve deney grubu arasında göstermiştir. Bu neticeyle farklılıklar incelenerek sesli betimlemenin katkısı küçük olay olgusu silsilesinde de incelenerek tümenden gelen bir yöntem de izlenmiştir. Olayların tek tek incelenmesi ise devamında bahsedilen bulgulara işaret etmektedir.

Sonuçlar üç önemli bulguyu göstermiştir. Bunların ilki, görme engelli katılımcılar sesli betimlemeden bütünsel biçimde daha fazla faydalanmışlardır çünkü bu araç onlara arka planı sunan olay yeri ve zamanı hakkında bilgi vermektedir. Elde edilen bu bulgu her ne kadar Trabasso tekniğini bir bakıma inkar etse de burada görme engelli katılımcıların sesli betimleme yoluyla farklı bir sonuç çıkarabileceğini de

değerlendirmek gerekir. Arka planın sesli betimleme yoluyla bu katılımcılara sağlanması olayın geçtiği yer ve zamanın anlaşılmasını kolaylaştırmış ve bu ise hikaye olgusundaki temelleri sağlamlaştırarak karakterlerin eylemlerine odaklanmalarını, kavramalarını ve bunun anlatılarına aktarmalarını sağlamıştır. Aynı zamanda sesli betimleme bütünsel açıdan hikayenin kavranmasını olay yer ve zamanını anlatarak sağlayabilir ve araştırmanın birinci sorusu olan ‘gören bireylerin orijinal filmi, görme engelli bireylerin sesli betimlemeli filmi izlemesi sonucu filmin bütünsel olay örgüsünü anlamaları nasıl gerçekleşmektedir?’ sorusuna da bir cevap sunmaktadır. Gören bireylerin bu kısımda orijinal (sesli betimlemesiz) filmi izleyerek gösterdikleri performans görsel 3’te görüldüğü gibi düşüktür. Bu da sesli betimlemenin görme engelli katılımcılara olan faydasını bir kez daha teyit etmektedir. Ek olarak, sesli betimlemenin faydasının sadece görme engellilere değil, belki de gören bireylerin daha iyi algılamalarına fayda olabileceği ve bunun da araştırılması gerektiği öne sürülebilir.

İkinci olarak, sesli betimleme kısa betimlemeler sunarak aynı zamanda görme engelli katılımcıların detayları anlama bakımından gören bireylerin anlama seviyelerine ulaşma olanağı da sağlamıştır. Yani, sesli betimleme eylemlerde ve diyaloglarda araya girerek görme engelli katılımcıların durumu kavramalarını arttırmış ve onlara faydalı olmuştur. Eğer diğer araştırma sorusu olan ‘sesli betimleme görme engelli bireylerin filmin amaç-eylem düzeyindeki tekil olay örgülerini anlamalarına katkı sağlar mı?’ ifadesini cevaplamak istersek, olumlu bir dönüt verilebilir. Yani, araya giren betimlemeler, karakterlerin eylemleri sırasında devreye girmektedir. Bunun sonucunda ise Trabasso’nun (1994) da bahsettiği amaç-eylem-sonuç örüntüsü olayın anlaşılmasına fayda etmektedir. Karakterlerin diyalog ve eylemlerinin arasında belirtilen bu sesli betimleme desteği ise eylem sırasında veya sonrasında eylemin sebebini veya sonucunu izleyiciye belirterek detaylı anlamayı kuvvetlendirmiştir.

Ne var ki her kısa eylem fayda sağlayamamıştır. Eylemlerin ani hareketler içerisinde veya hızlı konuşmalar arasında olması görme engelli bireyler tarafından algılanamamış ve bu bölümlerdeki anlamayı düşürmüştür. Bunun yanı sıra sesli betimlemenin uzun ve detaylı verildiği yerler de görme engelli bireyler tarafından çoğu zaman aktarılmamıştır. Bunun iki sebebi olabilir. Birincisi, bu uzun sesli

betimlemelerin yorucu ve dikkat dağıtıcı olabilme olasılığıdır. Genelde yavaş müzik esnasında verilen bu sesli betimlemeler çoğu zaman aktarılmamıştır. İkincisi ise kişisel farklılıklar sebebiyle hikayenin bu kısmı her ne kadar uzun uzadıya sesli olarak betimlenmiş olsa dahi aktaran görme engelli katılımcı tarafında ya hikaye olgusu ve olay örüntüsü açısından önemli görülmemiş olabilir ya da kendisi için dillendirmek istemediği bir konuya değindiğinden (mesela çok duygusal olduğundan) ifade etmeme ihtiyacı duymuş olabilir. Elbette ki daha büyük bir deney grubuyla bu araştırmayı yapmak, daha genellenebilen sonuçlar verecektir.

Bu iki sorunun cevabı ise ana soru olan ‘sesli betimleme görme engelli bireylerin filmi anlamalarına nasıl katkı sağlar?’ sorusunu cevaplamaktadır. Sesli betimleme görme engelli bireylerin hem bütünsel hikayeyi hem de hikayenin içindeki ayrıntıları farklı yöntemlerle anlamasını sağlayabilir. Ancak detaysal kısmındaki iletimsel sıkıntıların bir kısmı sesli betimlemeden bağımsız olarak, ayrıyeten çözülmesi gerekir. Diğer bir kısmı ise sesli betimlemeye katkı sağlanarak üstesinden gelinebilecek problemlerdir. Sondan başlamak gerekirse metnin devamında bir çözüm önerisi sunulmaktadır.

Bir çözüm önerisi olan ve aynı zamanda da bulgulardan sonuncusu ama en önemlisi olan çıkarım ise bu araştırma bir filmin sesli betimlemesinin yapımı sürecinde Trabasso’nun Anlatı Analizi tekniklerinden anlamayı arttırmak ve “Hadisenin en mühim olanı hangisidir?” (Snyder, 2014) sorusunu vurgulamak için faydalanılmalıdır. Trabasso tekniği anlamayı destekleyen ve bunu sağlamak için var olmuş bir yardımcı araçtır ve bahsedilen ise çok önemli bir bulgudur çünkü sesli betimlemenin tek ve asıl amacı görme engelli bireylerin izledikleri performansları daha iyi kavramalarına katkı sağlamaktır. Sesli betimlemenin yaradılışı sırasında Trabasso tekniğini uygulamak, hikaye olgusunu kurup önemli olanı açığa çıkarmak ve bunun ile desteklenmesi gereken görselleri betimlemeyi arttırmak, daha yüksek oranda anlama sağlayacağından hem sesli betimlemenin amacını karşılayacak hem de görme engelli bireyler için faydalı olacaktır.

Eklemek gerekir ki sesli betimlemenin yardım sağlamadığı hikaye bölümleri görme engelli katılımcılar tarafından aktarılamamış ve aslında bu bölümler filmin ana fikrini oluşturmaktadır. İncelendiğinde bu kayıplar tamamen sesli betimlemenin filmin bu bölümde etkileşim sağlayamamasından kaynaklanmaktadır. Örneğin, filmin son kısmında karakterlerden biri bütün filmi özetleyen ve filmin yapım amacını ifade eden bir şiiri okumaktadır. Ancak şiir mecaz anlamda bunları ifade ettiği ve eş zamanlı olarak şairlerin şiirlerinin yayınlandığı ama onların vefat ederek arkalarında üzüntülü insanlar bıraktığı görsel olarak işlenmektedir. Bu bölümde şiir nedeniyle de sesli betimleme müdahale edememektedir. Bunun sonucunda görsel içeriği göremeyen ve sesli betimleme aracılığıyla yardım alamayan görme engelli katılımcılar, filmin ana fikrini içeren bu son sahnelerden hiçbir şey anlamamış ve de bunu ifade edememişlerdir.

Burada ayrıyeten belirtmelidir ki dilsel açıdan Trabasso (1994) tekniğinin Labov’a (1967) oranla daha az kullanılması, farklı yaklaşımların denenmemesi araştırma dünyası açısından büyük bir kayıp olabilir. Çünkü psikoloji altyapısına dayanan bu teknik tamamıyla kişinin anlatısındaki fikrinsel oluşumu ve bilişsel kavramlarını görmeye yarar. Dil incelemeleri açısından ise bu yaklaşımı daha fazla kullanarak bilişsel araştırmaların yapılması çağımızın getirdiği zorunluluklardan olmuştur.

Sesli betimlemeden bağımsız olarak dikkate alınması gereken diğer hususlar ise önerilerde bulunmaktadır. Araştırmanın önerilerinden bazıları ise şu yöndedir: Bunlardan birincisi ise sinema dünyasının sesli betimleme esaslarından ve kurallarından haberdar olması ve bunun için bazı girişimlerde bulunulması gerektiğidir. Örneğin, bu filmde olduğu gibi bir yapımcı ana fikrinin görme engelli bireyler tarafından anlaşılamadığını ve bunun da sebebinin sesli betimlemenin o kısma müdahale edemediğini biliyor olsaydı, bugün sonuçlar çok daha farklı olabilirdi. Yani, yapımcıların ve film senaristlerinin bilmesi ve göz önünde bulundurması gereken şey, sadece görenlere göre değil görmeyenlere ve hatta tüm engel türevlerini kapsayarak ve bu engellere destek olan araçları araştırarak ve deneyimleyerek film yapmalarıdır. Aksi takdirde film yapma hedeflerinin büyük bir parçası olan ana fikri iletme ve bu filmde olduğu gibi ‘şairlerin şiirlerinin hatırlanması, hatırlatılması yoluyla

yaşamalarını sağlama' çıkarımlarını sesli betimleme yoluyla yayma ve aydınlatma görevini tamamiyle ifa edememiş olacaklardır.

İkincisi ise sesli betimlemenin yapımının Trabasso tekniği ile yaratılmasının görme engelli bireylere olan bu desteğin faydasının arttıracağı yönünde olmasıdır. Trabasso tekniği, daha öncede belirtildiği üzere, temeli psikoloji bilimine dayanan ve bilişsel odaklı bir anlatı analiz yaklaşımıdır (1994). Bu sebeple anlamamanın ölçümünde kolaylıklar sağlaması ve hikayelere uyarlanabilme olanağı açısından sesli betimleme yapımında uygulanabilir. Bunu yapmak için hikayenin incelenmesi, Trabasso'nun olay olgularının (yer ve zaman, başlatıcı olgu, hareket geçme, amaçlama, eyleme dökme ve elde etme) adımlarının kavranması ve ikisinin birleştirilmesi gerekmektedir. Bunun sonucunda elde edilen veriler hikayenin görme engelliler için önemli kısmı olan, bu araştırmanın da gösterdiği gibi, yer ve zaman olgusu ve eyleme dökme/elde etme bölümlerinin vurgulanmasıdır. Bu tekniğin sadece hikaye anlatılarında değil, hikaye örüntüsünde uyarlanabileceğini Bower ve Rinck (1999) de örneklendirmektedir. Bu yöntemin kullanılması ise hikayenin anlamayı hedef alan bölümlerinde görme engelli bireylere sesli betimleme sayesinde daha verimli bir erişebilirlik sağlayabilecektir. Zaten sesli betimlemenin bir diğer amacı da görmeyen bireylerin erişimini arttırarak görenlerle eşdeğer düzeylere ulaşmasını ve benzer deneyimler elde etmesini sağlamaktır.

Bir diğer önemli, fakat sinema dünyasından farklı olan, öneri ise eğitimde sesli betimlemenin görme engelli öğrenciler için kullanılmasıdır. Öğretmenlerimiz sesli betimlemenin multimedya ve basılı görsellere uygulama tekniği hakkında bilgilendirilmeli ve uygulamanın yöntemlerini günlük hayatlarında görme engelli öğrencileri için nasıl uygulayabileceklerini bilmelidirler. Sesli betimleme adı gereğince sadece 'sesli' değildir. Günümüzde görme engelli bireyler teknolojiyi çeşitli yazılımlar sayesinde aktif olarak kullanmaktadırlar. Bu yazılımlardan biri ise ekran okuyucu çeşitleridir. Bu ekran okuyucular sayesinde yazınsal olan bütün veriler sentetik bir sese dönüştürülerek aygıtları aracılığıyla bireylere istedikleri düzey ve hızda aktarılmaktadır. Bu da erişimlerini kolaylaştırmıştır. Bu henüz görsel olarak onların hayatını kolaylaştırmamış ve eğitim hayatlarında yaşadıkları sıkıntıları

bitirmemiştir (Kesici, Tanış & Zengin, 2017). Bu nedenle oluşturulan görsel materyallerde betimsel öğelerin yer alması ve bunun da Snyder'ın kılavuz niteliğindeki kitabı olan *the Visual Made Verbal: A Comprehensive Manual and Guide to the History and Applications of Audio Description* (Görsel Yazıya Dönüştü: Sesli Betimleme Uygulamalarının ve Tarihinin Ayrıntılı bir Rehberi ve Kılavuzu) adlı çalışmasından faydalanılabilir. Sınıf içinde yapılacak olan bu değişiklikler görme engelli bu öğrencilerin erişimi arttırmakla kalmayıp onların sınıfa dahil olmalarını ve kendilerini güvende hissetmelerini de sağlayabilir.

Bu araştırma görme engelli bireylerin sesli betimleme aracılığıyla anlamasına bir bakış açısı sunmak ve bu konuların önemine ışık tutmak amacıyla gerçekleştirilmiştir. Sesli betimleme erişilebilirlik açısından yeni bir konu olmamasına rağmen, henüz araştırılıp geliştirilememiş bir alan olarak sırasını beklemektedir. Halbuki teknoloji bu kadar hızlı gelişirken ve artık görme engelliler de aygıtlarıyla ücretsiz olarak birçok erişim sağlayabilirken, daha yapılabilecek çok araştırma ve geliştirmenin olması gerektiği de aşîkardır. Bu çalışma da bunu başlatacak, bu durumu hatırlatacak ve ilerlemesine destek olacak bir yapıya sahiptir.

Sonuç olarak, bu araştırmanın sonunda sesli betimlemenin film hikayesini bütünsel ve detaylı olarak anlamada faydalı bir araç olduğunu, fakat bu uygulamanın yaygınlaştırılıp geliştirilmesi hususunda çeşitli adımlar atılması gerektiğini tekrar belirtmek önemlidir.

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TEZİN TÜRÜ / DEGREE: **Yüksek Lisans** / Master ☒ **Doktora** / Ph.D. ☐

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