

85. Audio describing emotions from a semiotic perspective: *Mucize Doktor***Pelin ŞULHA¹**

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Abstract

This article aims to study the audio description of emotions from a semiotic standpoint. Selected scenes from the first episode of *Mucize Doktor* will be analyzed. This process involves intralingual and intersemiotic translation. Audio Description includes the description of the visual aspects of any audiovisual media for the accession of the blind and partially sighted receivers. To make films and TV series accessible an additional audible narrative is weaved between dialogues to provide information necessary for understanding what has been conveyed through these forms of art. Films or TV series consist of visual signified which refers to moving and still images and written texts and acoustic signified such as dialogues, sounds and music. Audio described versions of these audiovisual products contain only the acoustic content of the original narrative and the voice of the dubbing actor who speaks the images described through intersemiotic operation. In other words, when describing filmic images or what Peirce calls icons, a problematic conversion takes place which turns images into words or icons into symbols and thus the decision making about whether to remain neutral or interpret what is seen becomes blurred. Audio describer/translator's choice of deductive or inductive approach determines for instance the way emotions are conveyed to the audience, i.e. is it possible to make an inference or is the character's feeling already known? (Arma, 2011). *Mucize Doktor* (2019-2021) is a Turkish adaptation of the Korean series *The Good Doctor* and it tells the drama of a young and talented doctor Ali Vefa suffering from autistic savant syndrome. This study, focusing on his behaviors and other people's responses, discusses the audio description of emotions in an attempt to guide the blind viewers through the narrative.

Keywords: Audiovisual Translation, Audio Description, Semiotics, TV Series, *Mucize Doktor*

Duyuların göstergesel perspektifle sesli betimlenmesi: *Mucize Doktor***Öz**

Bu makale dil içi ve göstergelerarası çeviri kapsamında *Mucize Doktor* dizisinin ilk bölümünden seçilen sahnelerde duyguların göstergesel bakış açısıyla sesli betimlemesini incelemeyi amaçlamaktadır. Sesli betimleme herhangi bir görsel-işitsel medyanın görsel yönlerini görme engelliler için betimlemeyi içerir. Filmleri ve TV dizilerine erişim için sesli bir ek anlatı diyalogların arasına yerleştirilir ve bu sayede bu sanat türleriyle aktarılan bilginin anlaşılması sağlanır. Filmler ve TV dizileri görsel gösterilen yani hareketli ve hareketsiz imgeler ve yazılı metinler ile diyaloglar, sesler ve müzik gibi akustik gösterilenden oluşur. Bu görsel-işitsel ürünlerin sesli betimlemeli versiyonları sadece özgün anlatımın akustik içeriğini ve göstergelerarası çeviri işlemiyle betimlenmiş olan imgeleri seslendiren dublaj sanatçısının sesini içerir. Başka bir deyişle, film imgelerini veya Peirce'in ikon olarak bahsettiği göstergeleri betimlerken imgeleri sözcüklere veya ikonları sembollere çeviren

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problematik bir dönüşüm meydana gelir ve bu sebepten tarafsız kalmak veya görülenle ilgili yorum yapmak konusunda karar vermek bulanıklaşır. Betimleyen/çevirmenin tündengelim ya da tümevarımsal yaklaşıma eğilimi örneğin duyguların seyirciye nasıl aktarıldığına ilişkin çıkarımda bulunmak mümkün mü veya karakterin hissettikleri zaten biliniyor mu sorularının yanıtını belirler (Arma, 2011). *Mucize Doktor* (2019-2021) *The Good Doctor* adlı Kore dizisinin Türkçe uyarlamasıdır ve otistik savant sendromlu genç ve yetenekli Doktor Ali Vefa'nın yaşadığı dramı anlatır. Bu incelemede Ali'nin davranışları ve diğer insanların ona verdiği tepkilere odaklanarak dizinin anlatısında görme engelli seyircileri yönlendirmek amacıyla duyguların nasıl sesli betimlenebileceği tartışılmaya çalışılacaktır.

Anahtar kelimeler: Görsel-İşitsel çeviri, Sesli Betimleme, Göstergebilim, TV Dizileri, *Mucize Doktor*

Introduction

This article aims to study the audio description of emotions from a semiotic standpoint in five scenes from the first episode of *Mucize Doktor* which involves both intralingual and intersemiotic translation. The Russian-American linguist Roman Jakobson of the Prague School claims that linguistic signs gain meaning when they are translated into, as Charles Sanders Peirce points out, more developed alternative signs, for example the phrase 'unmarried man' may be used instead of the word 'bachelor' if further explanation is necessary in the situational context. He also alleges that verbal signs may be interpreted in three different ways which are intralingual translation or rewording, interlingual translation or translation proper and intersemiotic translation or transmutation. Intralingual translation involves processing in the same language whereas the conventional interlingual translation moves between languages. Intersemiotic translation surpasses both processes and occurs between different semiotic systems (1959: 232-233). As this study analyzes the process of audio describing the episodes of a Turkish TV series to the visually impaired Turkish audience, this type of translation, where verbal signs are translated into other signs of the same language using nonverbal sign systems, may be labeled in Jakobsonian terms as intralingual and intersemiotic translation. The practice of audio description differs considerably from all other forms of translation. Audio describers verbalize what they see, so they try to make a cohesive interpretation of the visual signs taking into account the other constituents of the audio-visual text such as the language and soundtrack. In addition to this intersemiotic nature, audio description has an intralinguistic aspect which comes from the use of same language during the transfer stage in the translation process, e.g. the descriptive script/translation of the series *Mucize Doktor* prepared to narrate the visual signs is in Turkish just like the original scenario. It should be noted that if the description is added to the dubbed version of a film or episode, then the audio description process may also be classified as interlingual translation. Audio description research and practice is a rapidly moving and enthralling branch of media accessibility studies in the field of contemporary audiovisual translation (Cintas; Orero, 2007:15).

After the adoption of the UN Convention on the Rights of Persons with Disabilities (CRPD) which is considered as "a benchmark document that works to ensure the enjoyment of human rights and fundamental freedoms by persons with disabilities", a remarkable progress has been made through legislations, strategies, policies and programs, to make people with disabilities more fully visible and participating in life and remove the obstacles that keep them from moving forward ("10th anniversary of the adoption of CRPD", 2016). In this respect, the concept of media accessibility refers to having access to all audiovisual resources of information and communication services for whatever the reason

might be, whether for entertainment or intellectual-aesthetic experience regardless of the user's location, knowledge, capabilities and availability of technical facilities (Gambier, 2006: 4; Greco, 2016). Audio description frequently applied in practice, which includes the description of the visual aspects of any audiovisual media for the accession of the blind and partially sighted receivers, plays an essential role in supporting users and helping them in their pursuit for knowledge and learning. People use audiovisual content for different purposes, for instance when they search for some information about a certain topic or just to enjoy their spare time with others or need educational tools in a specific field of study. Thus, if they are unable to benefit from this content as they are supposed to, they will not have total access to main discourses that aid them meet their social and cultural expectations to act their unique part in the society. Constantly developing and upgrading its services, what audio description strives for is reducing this potential risk of exclusion among the visually impaired community. Briefly as Sabine Braun puts it, "In a society which relies increasingly on audiovisual content as a source of information, entertainment and education, visually impaired people are at risk of being excluded from socially and culturally important discourses. Audio description (AD), a growing arts and media access service for blind and partially sighted people, tries to reduce this risk" (2008: 14). Braun in contrast to painted and sculpted artworks remaining static also emphasizes the dynamic nature of films, TV series, theatre plays and dance performances and points out to their inclusion of various modes of expression exceeding what is perceived by the eye. Both the static objects and dynamic events go through a similar audio description process except for some specific differences; in the latter the meaning unfolds in a complex deliberation due to these modes and even though the describer manages to discern this particular audiovisual meaning, it may be a challenging, but at the same time, a productive task to write the descriptive script in the restraining frame of the pace and density of the communication (2008: 14-15). To make films and TV series accessible an additional audible narrative is weaved between dialogues to provide information necessary for understanding what has been conveyed through these forms of art.

The transformation of icons into symbols: subjectivity versus objectivity

Films or TV series consist of visual signified referring to moving and still images and written texts and acoustic signified such as dialogues, sounds and music. Audio described versions of these audiovisual products contain only the acoustic content of the original narrative and the voice of the dubbing actor who speaks the images described through intersemiotic operation of translating the visual into verbal or non-linguistic into linguistic (Arma, 2011: 211-212). An explanation about Charles Sanders Peirce's sign theory or semiotic is necessary at this point. His work on this theory differs from the previous ones because it builds a strong bond between signification and interpretation. Peirce divides signs into three parts as a sign, an object and an interpretant. A sign refers to the signifier, whereas the object refers to the signified and the interpretant to the relation between the sign and the object. This final part is considered as the most original and central content of Peirce's approach. He claims that the sign is to be interpreted so that it signifies something and when the users are trying to attach meaning to a sign which may vary from one culture to another, how they interpret that sign becomes the main concern in the process. For instance; let us take a general example and consider the smoke and the fire. Smoke is the signifier and fire is the signified. When we see smoke coming from the campsite, we immediately relate the smoke to the fire assuming that someone has already started the campfire (Peirce, as cited in Atkin, 2022). Peirce's icon-index-symbol triad of signs is rooted in the different relations between a sign and what it represents.

Sign *A* is a *symbol* for *B* if *A* is associated with *B* by convention. Most English words function as symbols. They represent some objects or states of affairs by convention. For example, we understand the meaning of the word 'book' not because the string of these four characters looks like a book but

because we have come to learn the meaning of the word 'book'...We can also find conventional signs which are not words but which are used as symbols. A dove is a symbol for peace, a white flag for surrendering, etc...In English, indexicals or pronouns are typical examples of index, according to Peirce. A proper name could be treated as an index. The main function of an index is to refer to a specific object or state of affairs, not to describe it. Sometimes this indexical function is accomplished not by pointing something out but by a law of nature we are familiar with...A sign that is an *icon* represents a certain object or a certain state of affairs by its likeness to its object or state of affairs. Nobody would confuse a painting of someone, say Tom, with Tom as a person. However, for those who know what Tom looks like, no convention is needed to see this painting as a painting of Tom. Also, no special context needs to be given to pick out the person...Hence; a painting of Tom is neither a symbol of nor an index for Tom. The resemblance of the painting to Tom is sufficient to know of whom this is a painting (Peirce, as cited in Shin, 2002: 23-24).

When describing filmic images or what Peirce calls icons in his classification of signs, a problematic conversion takes place which turns images into words or icons into symbols and thus the decision making about whether to remain neutral or interpret what is seen becomes blurred. Audio describer/translator's choice of deductive or inductive approach determines for instance the way emotions are conveyed to the audience, i.e. is it possible to make an inference or is the character's feeling already known? (Arma, 2011: 213). Consumers are exposed to different emotional experiences through audiovisual products. An audio describer tries to help the visually impaired share similar emotions with the sighted audience. Marina Ramos draws attention to this function of audio description method in relation to the filmic cues used for emotional purposes:

Some of these cues [sound, dialogues, story, setting, movements, objects, costumes and lighting] are conveyed aurally and are thus accessible to the visually impaired, but other cues rely solely on the sense of sight, and thus need to be described by AD...the emotional impact of traditional films-as full audiovisual stimulus (AV)-will be stronger than the impact evoked by films without images (NoAD). However, we could also argue that films with AD can, to a certain extent, fill the gap between the two types of format by describing the images, and consequently elicit a stronger emotional response compared to films without images (2015: 70).

An audio describer may prefer to tell directly how a character feels or describe it through facial expressions or body language to let the audience make his/her own guess considering the situational context, the overall plot and/or individual life experiences. S/he is supposed to choose between the material expression of the sign and its content. An American describer would narrate the act of deception in a scene by making reference to a person's way of lifting his lips while a Spanish one would instead find it more beneficial to describe the feeling itself claiming that since if everyone watching the scene would infer he is deceiving, then what the describer does is not interpretation but saying what s/he has seen on the screen (Arma, 2011: 212). In *Audio Description Standards* prepared in the frame of American Council of the Blind's Audio Description Project it is underlined that the audio describer should avoid any subjective or qualitative judgments about visual features because the description script should serve as an objective commentary to support the impaired audience during perceptual and cognitive processing of auditory information (2009: 9).

Iwona Mazur studies the guidelines used in European countries like Spain and France and she finds that they recommend objective descriptions to incite the blind listener's own feelings instead of dictating what s/he is supposed to feel during the events or actions taking place in that particular scene. To distinguish between objective and subjective descriptions, we may look at the two specific examples used by Mazur and Chmiel (2011) in a reception study. In the first one, the emotional expression on the woman's face is defined in detail by the objective AD as *She shifts her weight from foot to foot. Her eyes are wide open* whereas the subjective AD includes the describer's interpretation of the same expression which is simply put as *She looks frightened*. In the second example, the man's body language is described

in an objective manner as *His legs wide apart. His hands in his pockets* and the subjective AD for the same man, which reveals the describer's inferences from what s/he sees, is *Self-confident and nonchalant, he blows out the smoke*. It may be noteworthy to keep in mind that in some scenes the gaps between the dialogues may be brief, so it may not be possible to make objective descriptions. In others if the descriptions consist of unnecessary details, the audience may get confused and have a cognitively hard time feeling the intended emotion (2015: 181-184).

Mucize Doktor

Mucize Doktor (2019-2021) is a Turkish adaptation of the South Korean series *The Good Doctor* (2013) and it tells the drama of a young and talented doctor Ali Vefa (Taner Ölmez) suffering from savant syndrome. İbrahim Hakan Dönmez and Filiz Erdemir Göze emphasize that it occupies a very special place in the history of Turkish TV series since it is the first one that attempts to generate a sensitive and sympathetic atmosphere for developing public awareness about autistic individuals. It is this particular feature that has attracted much attention and widespread acceptance from the audience and media (2020: 838). For instance, a website named *Televizyon Gazetesi* (Television Newspaper) (2020) mentions that *Mucize Doktor* serves as a significant step to enlighten public because important messages are given in the plot about how an autistic individual is perceived in our society and what challenges he has to endure or confront to stand on his own feet and hence lead a normal life like each one of us, revealing that he actually is no different from us except that he needs to try hard and gain awareness with our guidance and kindness. *Tohum Otizm Vakfı* (Seed Autism Association) (2020), a health and education association which has been a consultant to the series remarks that *Mucize Doktor* is the initial series whose starring role belongs to an autistic surgeon and it aims to open the almost untouched door of an autistic world that may be reached only through empathy without prejudice. In their study which explores the two popular hospital series, *Mucize Doktor* and *Hekimoğlu*, from the interpersonal communication perspective, Dönmez and Erdemir Göze claim that "In order to reach a wider audience, these TV series are narratively adapted to reflect our country's cultural structure and current health issues. Thus, they include cases such as injection, violence to women and abuse etc. in their narratives, so the crystallized forms of social reality are revealed more obviously by analyzing the issues this television genre considers" (2020: 832). Another eye-catching example of adaptation for building emotional and cultural sympathy among the audience includes the use of the qualifying word *mucize* (miraculous) to refer to the main character's amazing abilities that distinguish him from his colleagues in the same position. Most people today are more aware and concerned about how to live a healthy and happy life, so TV programs supporting this notion by either providing guidance or underlining the potential problems that may exist in the field of medicine and healthcare services and hence starring roles as successful doctors in the series have increased. In the mentioned study, interpersonal relations such as doctor-patient relationship, relationship between colleagues and relationship between the doctor and patient's relatives are questioned through the socio-phobic experiences of the medically-qualified anti-heroes. A content analysis is carried out for the scenes that include communication problems. These scenes are selected from the first four episodes regarding the dialogues and visuals (Dönmez & Erdemir Göze, 2020: 829-830, 833, 839).

It is a known fact that TV drama series have always been very popular among the audience. How the psychological depth of the fictional characters, their manners and mentalities are projected onto the screen and to what extent they resemble and identify with their followers play a crucial role in their reception as appealing and sincere. When considered in this respect, it may be stated that both Ateş Hekimoğlu (Timuçin Esen) and Ali Vefa (Taner Ölmez) as the main characters have met one of the most

essential expectations associated with drama genre in general and hence been approved by the viewers due to their extraordinary traits that fit into many lives from different segments of the society. (Dönmez & Erdemir Göze, 2020: 835-836). Not much is known about the savant syndrome which may be congenital or it may occur as a result of several medical conditions such as autism, other developmental disorders, mental retardation, central nervous system disorders or injuries. What is amazing about savants is despite their below average intelligence, they may excel in music, art, mathematics, spatial and mechanical abilities. Sensory deprivation with accompanying social isolation makes savants extremely vulnerable even to minute changes in their surroundings like Ali an autistic savant who, on the one hand brilliantly handles difficult medical situations within seconds through his unusually strong photographic memory, but on the other lacks the ability to express himself and understand human and social relations (Durukan; Türkbay, 2010:239, 246). Ali's awkward relations form the basis of conflicts in the narrative which brings about the essential question of whether being a good doctor makes up for the relationship problems or not. The narrative encourages understanding and tolerance for the doctor who despite his own health problems is able to heal others (Dönmez & Erdemir Göze, 2020: 843).

Audio descriptive analysis of the selected scenes

In a focus group study carried out by İlkan Yener and Ekmel Geçer (2021) to explore the influence of *Mucize Doktor* on the audience about autism which is still unfamiliar to society at large, it is found that this series has contributed to raise awareness and build closer connections and make considerable positive and hopeful changes in the attitudes, behaviors and thoughts of the audience through repeated informative messages in the scenario. In parallel with this benefit, *Mucize Doktor* is especially selected for an audio description analysis as it makes references to the disabled people and its main character like the visually impaired individual has to put in more efforts and invest more to be accepted as he is and realize his/her goals in life which is often difficult and happens only gradually. Thus, the whole script is full of emotions and naturally in itself calls for an emotionalist approach. Focusing on Ali Vefa's behaviors and others' responses, this study discusses the potential audio description of emotions in an attempt to guide the blind viewers through the narrative. The following scenes cover segments specific to the childhood and adulthood of an autistic individual revealing his inability to cope with his environment, openly express how he feels or communicate with others who, except Dr. Adil Erinç (Reha Özcan), cannot or are unwilling to understand his difference and cooperate with him so that he feels included. As the subject of this study relates to the accessibility of emotions, these moments are found appropriate for consideration due to their intended intense emotional impact which needs to be known by the blind viewers via descriptions. In the beginning of the first episode Ali, who is in his late twenties, as he is passing by the railway station goes back to his childhood and remembers a very painful and traumatic memory where he (Adin Külçe) has been victimized by the excessive brutality of his peers because of his inability to talk and play with them like any other kid. The kids are violent, hitting and kicking him and at the same time they tease him for his silence. Finally they push him so hard that his forehead hits the ground and starts to bleed.



Fig.1. A memory of the kids

Despite all they have done to him, he does nothing; he cannot say even one single word to stop them. He just stands there, holding his rabbit's cage and let them do whatever they want. At first the only expression on his face was a drop of fear. He seems numb and detached. As we understand later on from his dialogue with his older brother Ahmet Vefa (Berk Tuna Toktamışoğlu), what he feels is not mere fear but also grief and despair. He wants to be accepted and be a part of their playing circle. Because of his behavioral differences he is isolated and depreciated and out of despair and for the slightest chance of being included he does not resist to their cruelty. Until his brother comes to save him from the verbal and physical abuse of his peers, he shivers and makes a strange groaning sound. At that moment the blind audience may infer from this groaning that he has been hurt and feeling great pain. However, there is much more that should be known about his visible vulnerability and this can only be passed on through a detailed narration of what exactly the describer sees in his face and body movements rather than an immediate summary of his emotions. Thus, using the limited gap of merely six seconds, a possible description may be *Ellerini yumruk yapıp, kollarını göğsünde kavuşturmuş, yerde öylece yatıyor, alnı yaralı, gözleri sımsıkı kapalı, kaşları çatık* [3:47-3:53] (Clenched fists, arms crossed on his chest, he is lying still. His forehead is bleeding, eyes closed tight and eye brows frowned).

In the first episode, the second traumatic memory Ali remembers is when his father throws his rabbit cage harshly to the wall and knocks the poor animal dead. Ali is playing with his rabbit as usual and his father is irritated by his presence because he cannot understand that Ali is not showing any reaction to him not because he is abnormal or ignorant, but because he is an autistic savant. His white rabbit is so precious for him, he takes it everywhere with him and closely keeps an eye on it. It appears that he is deeply connected to the rabbit because it is his only friend who is quiet and innocent like him.



Fig.2. A memory of the white rabbit

After the crash he takes the rabbit to the dispensary nearby hoping that it gets well. However, Dr. Adil Erinç, a successful brain surgeon, who is Ali's missing father figure and mentor during his career, tries to speak softly to soothe his aching heart when he is saying nothing can be done to bring it back. Normally Ali does not talk much, but when it comes to saving his rabbit he talks to the doctor. Dr. Erinç knows the kid's sensitivity about his animal and understands his autistic social withdrawal and acts compassionately to help him. The gap between the dialogues is enough, so it is not necessary to interpret the facial expressions of the characters in the scene and name the emotions. Instead, the describer may prefer the inductive approach by giving pieces of information and expecting the blind viewer to bring those pieces together to visualize the whole picture of emotions. The description indicates the connection between Ali and Dr. Erinç, especially the doctor's feelings of worry and sorrow about the unpleasant situation and the child may be easily read from his face. Ali like other autistic children looks away to avoid someone's gaze and eye contact. This symptomatic aspect needs to be retained.

This scene may be described as *Ali başını saęa eğmiş. Masada yatan tavşanı sever, Adil'in gözlerinin içine bakmadan konuşur. Adil'in alnı kırışık, gözlerini tavşandan ayırmadan acı acı gülümser* [9:38-9:47] (Ali bends his head to the right, caresses the rabbit lying on the table and talks to Adil without looking him in the eye. Adil's forehead is wrinkled, his eyes fixed on the rabbit he smiles bitterly). In this narration, a subjective interpretation of Adil's smile is necessary by adding a duplicated adverb of manner *acı acı* (bitterly) because if an objective physical description of the smile is given like *Ağız köşelerinden kulaklarına doğru arkaya çekilir* (The corners of his mouth are pulled back toward his ears), it will confuse the blind viewer since s/he may interpret it as an ordinary smile which does not fit into Adil's feeling for Ali conveyed in the description and the information received from the audio channel such as his tender tone of voice and choice of gentle and comforting words in their dialogue.

Another important scene in the first episode is when Ali leaves home and is on his way to İstanbul Berhayat Hospital where he will work as an assistant in the Department of Surgery. As he is waiting for

the shuttle to the airport at the bus stop, he hears the loud sound of the horn echoing in his ears. Probably the driver knows him and for that he honks the horn several times before he gets on.



Fig.3. Loud sounds

Most people may find the honking sound quite disturbing and show dislike, but in this case Ali's reaction is far beyond what can normally be expected. His oversensitivity to this particular stimulus has a negative impact on his behavior which may be unacceptable for those who are not aware that this is another difficulty an autistic patient has to overcome. Because he feels the need to rapidly escape this sensory intrusion, he cannot focus on anything he has to do at that moment. The describer's intention is to reflect Ali's intense facial and bodily reaction to the loud sound, so the scene may be described as *Başını eğip, sağa sola çevirir. Elleriyle kulaklarını kapatır. Öne arkaya doğru sallanır. Gözlerini kısar, yüzünü buruşturur* [9:50-9:56] (He bows his head, turns it left to right. He closes his ears with his hands. He swings back and forth. He squints his eyes and flinches)

Another crucial scene soon follows in the same episode. When Ali arrives at the airport, he first falls into shock to see so many people walking around, talking and laughing together with the announcements and other noises and sounds coming from all directions. All of a sudden he panics and becomes anxious because he fears that he is not capable of coping with this crowded environment. He then decides to quit struggling and remain calm until he restores himself to make the next move.



Fig.4. Samsun Airport

It would be appropriate if the describer closely looks at the physical signs of his negative emotions that take hold of him and include them in his/her descriptive text. A possible description may be *Panoya bakıp gözlerine yere eęer. Etrafındaki sesler çoęaldıkęa ayakta dengeli duramaz. Gözlerini kırpıřtırır. Yumruklarını sıkar, bařını ellerinin arasına alır. Cebinden ıkardıęı cerrah bıaęını tutup, ellerini göęsünde birleřtirir. Gözlerini sımsıkı yumar, olduęu yerde kımıldamadan durur. Yanından geip gidenler bařlarını çevirip ona meraklı gözlerle bakarlar* [13:07-13:29] (He sees the bulletin board and looks away to the ground. As the noises around him get louder, he is unable to stand in balance. He blinks his eyes. He clenches his fists, puts his head between his hands. He takes his surgical knife from his pocket and folds his hands on his chest. He closes his eyes tight and stands still. People passing by look at him with wondering eyes). The phrase *meraklı gözlerle* (with wondering eyes) is used because Ali's behavior is unusual and this feeling is objectively given in the description. Thus, the blind audience without needing any further explanation may easily guess how people look at him.

In addition to their inability to form psychological connections, one of the other disorders observed in autistic patients is their strict avoidance of physical closeness with people. For example, when Ali makes a very practical mechanism to help the child breathe again and saves his life, both parents embrace him with tears of gratitude and happiness, but although he does not show an immediate negative reaction, it is obvious he does not feel comfortable and wants to pull away. He shows a similar reaction to Dr. Nazlı Gülengül (Sinem Ünsal) who tries to calm him down and stop him from entering inside the hospital. Ali is equipped with superb abilities like seeing through the body and detecting what is wrong with the patient's heart in seconds. As she does not let him in, he feels frustrated because he is sure of what has to be done for saving the child.



Fig.5. Berhayat Hospital

Ali is repetitively saying *eko* meaning echocardiography is needed, but Dr.Güलगül insists that the child's heart is fine and to bring Ali to himself she grasps his arm. Ali is disturbed by her touch and wants to escape from it. His body movements clearly convey his uneasiness, so a brief objective description of how he moves his shoulder and head suffices for drawing that specific emotional inference: *Sağ omzunu hızla yukarı çeker, boynuna iyice yaklaştırır. Başını sola çevirir* [31:17-31:21] (He quickly lifts his shoulder up, presses it close to his neck. He turns his head to the left).

Conclusion

Audio description is a source of information for the blind and the visually impaired audience who is capable of using only the hearing channel to access the TV series. One reason why we watch these series is to experience different emotions. Sounds in the film affect how the audience feels and guide them through the plot. However, even though they are reliable, there are many scenes where the lack of visual information generates a void which has to be filled with audio description so that the visually impaired viewers show the same reaction as the sighted ones. The describer can approach emotions in objective and subjective ways. The first one is to tell only what s/he sees and leave room to the blind viewer for making inferences and guesses about the character's feelings. The second one is to interpret what s/he sees based on his/her cultural background and knowledge and tell this directly making the task of the blind audience easier.

Mucize Doktor is selected for semiotic-oriented audio description analysis for various reasons. The main character is an autistic savant who has difficulties in expressing his emotions and building close and healthy connections with people around him. This TV series brings autism to light which is still not well known to public. Thus, how to convey emotions to the blind viewer so that s/he pours empathy and hope into his/her reception becomes one of the puzzling issues for the describer/translator. The most prevalent emotions in Ali's interpersonal encounters are sadness, grief, fear, anxiety, despair, confusion and hesitation. To carry out this analysis, five scenes are selected from the first episode, i.e. flashbacks of brutal kids and his father's physical and psychological violence, his wait at the bus stop, his arrival at

Samsun Airport and Berhayat Hospital since in the beginning communication gaps and maladaptation to new circumstances that influence emotions are more intensely observed. Although the equivalence between visual signs (icons) and linguistic signs (symbols) is problematic in audio description, due to the plot, time and space availability in the selected scenes provided by the TV series genre, objectively narrating the material expression of the emotional sign not what it implies help overcome ambiguities that may arise in the course of the translation process.

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