An Approach to the Empirical Analysis of Sign Language Interpreted Television Drama

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The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

This study investigates sign language interpreted television drama through the development of a multimodal annotation tool, enabling the empirical analysis and assessment of the in-vision sign language interpreter in television drama.

The provision of in-vision sign language interpreters in television drama is part of a growing area of demand for interpreters working in the field of audio-visual translation. By their very presence within the television frame, it is clear that the interpreter becomes part of the semiotic web; it appears, however, that they are failing to demonstrate an awareness of the multimodal nature of the audiovisual text, or a true understanding of the genre in which they are working.

I have integrated perspectives from a number of disciplines which include audiovisual translation, film studies, and multimodality, to develop the annotation scheme, labelling specific features of the drama and rendition, to be used in ELAN, a platform that supports the development of a multimodal analysis tool. I have used the tool to analyse a corpus of interpreted dramas, thus testing the robustness of my approach and providing insights into current interpreting practice.

The analysis shows that the delivery of the interpretations raises a number of issues that appear to contradict the conventions and norms found in television drama, audiovisual translation, and British Sign Language. These issues are discussed, and their impact on construction of the target language is demonstrated, and how this, in turn, alters the viewer's relationship with the drama.

As the first in-depth empirical investigation of sign language interpreted drama, this thesis has a considerable impact in understanding not only current approaches, but also those required. The analysis of the case studies highlights how the underpinning theories have implications both in the teaching of and for the profession of sign language interpreted television drama, and in the wider profession in general.

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1. Introduction

The provision of the in-vision sign language interpreter (SLI) in television drama is a growing area of demand in the United Kingdom as programme makers fulfil their obligations to provide sign language interpreted programmes. The advent of digital television has led to an increase in the number of programmes and channels available to the viewing public. This is coupled with the requirements of the Communications Bill (2003), the Broadcasting Act (1996) (OPSI, 1996 and 2003), and the Code on Television Access Services (Ofcom, 2017) that terrestrial, cable and satellite output must work towards meeting the statutory target of 5% of programming being sign language interpreted, depending on audience share. Channels with a smaller audience share are excluded from the requirement of providing sign language interpreted programmes, rather, they have the options of providing sign language presented programming, or providing an annual contribution to Ofcom's approved alternative signing arrangement with the British Sign Language Broadcasting Trust (cf Ofcom, 2018). The Trust "commissions television programmes made in British Sign Language by Deaf people for Deaf people'' (BSLBT, 2018).

Whilst there is a continuing and growing demand for English-British Sign Language interpreters working in the audiovisual medium - the field of audiovisual translation (AVT) - the work of the in-vision interpreter in television is a markedly under-researched area. Those studies that have been undertaken have focused on the work of the in-vision interpreter within the context of the interpretation of news programmes. Prior to this study there have been no studies specifically looking at the in-vision interpretation of drama. In some ways this is not unexpected as the development of the sign language interpreting profession is a relative 'newcomer' to the discipline of interpreting studies, and in particular to the area of media interpreting, which will be briefly discussed later in this chapter.

1.2 The Problem

Observations of the in-vision interpreter in television drama highlighted features of their work that appeared at odds with the communicative norms of the programme, in particular, high frequencies of the use of direct address to camera, and the use of 'shutting down' during the rendition of the characters' dialogue. Additionally, the construction of the target text appeared spatially inconsistent with that of the drama, alongside an apparent lack of temporal and visual synchrony with the drama.

At first the use of direct address may not seem problematic as many genres of television, such as news and documentaries, use this to inform the viewer. Indeed there are occasions where the genre of drama also uses direct address, deliberately breaking what is known as the 'fourth wall', for dramatic effect, although this is the exception rather than the rule, as we will see in Chapter 2. The notion of the fourth wall is a well-established construct (Davis, 1966; Burch, 1982; Knudsen, 2014) within television drama, and indeed features in dramatic domains such as film, theatre, and so on. It privileges the viewer as a voyeur, or overhearer, not a direct participant or an addressee, giving the viewer an oblique relationship with the drama (Dynel, 2011; Brock, 2015; Messerli, 2017). So while the breaking of the fourth wall can feature in dramatic texts, its prevalence in the sign language interpreters' renditions is unexpected. Is the use of direct address a result of the interpreters' lack of understanding of the television genre's relationship with the viewer, or are the interpreters adopting a role of narrator to deliver their interpretation? If the interpreters are adopting the role as a narrator of the drama, then this could reasonably explain the use of direct address, and the changing of the programme's intended relationship with the viewer from observer to direct addressee.

However, from the observations it appeared that the interpreters are not using the device of narrator guiding the viewer through the drama and explaining the story as it unfolds. Rather, they are using a natural feature of signed languages, 'role shift' (Padden, 1986; Sutton-Spence and Woll, 1999:272; Sandler and Lillo-

Martin, 2006:379; Meir and Sandler, 2008:70; Quer, 2012). Role shift maintains the three-dimensional relationships between the characters and enables the viewer to identify and allocate the character utterances accordingly, as will be discussed in Chapter 2 'BSL'.

It is at this point that particular problems start to arise. The interpreters' use of role shift in their renditions relies on the creation of a topographical map that is based on the spatial layout of the dramas' narrative worlds. If the characters in the drama maintain their relative spatial relationships and maintain the fourth wall, and the interpreters use role shift to portray those characters, then the regular use of direct address to the viewer in the renditions is unusual, and plays against the conventions of television drama; the spatial relationships between the characters in the renditions, and the spatial relationships in the drama, both on-screen and seen by the viewer, do not coincide.

If the interpreter's rendition has characters spatially aligned at odds with the arrangement of characters in the drama, then the ability of the target audience - the Deaf viewer - to understand who said what to whom starts to be compromised.

The other feature that appears at odds with the drama's relationship with the viewer is that of 'shutting down' or hand clasp pausing (Lawrence, 1998; Winston and Monikowski, 2003; Armstrong, 2014) during characters' dialogue turns, which appears to break the natural conversational flow of the drama.

A feature found in sign language interpreting and indicated by an interpreters' stance, with hands clasped in front of the torso and eye gaze averted away from the audience, 'shutting down' indicates that the communicative act has paused or stopped, with the interpreter no longer engaged with the audience, and, in that moment, processing or listening (see Chapter 2 'shutting down'). However, in television drama the communication between the viewer and drama never 'stops' and visually the interpreter's stance appears at odds with the drama's aesthetic.

Lastly, the delivery of the target text appears not to be in synchrony with the drama. This lack of synchrony leads to a break in the semantic relationship between dialogic information and visual information of the source text and the target text, and creates a visual discrepancy between the two on-screen images of the drama and interpreter.

To assess the interpreters' activities, and attempt to understand underlying reasons or approaches to providing an interpretation of television drama, we have to develop an objective method of capturing features not only of the interpreters' activity, but also those of the dramas themselves. Before moving to the research questions, and the design of an empirical method of capturing these features, I will present an overview of the work of the in-vision interpreter and sign language interpreting research to date.

1.3 The in-vision interpreter

BSL was first seen on television in a Deaf children's programme *For Deaf Children* in the 1950s, latter replaced by *Vision On* in the 1970s, with the first new programme *News Review* appearing in the 1960s, although the use of BSL was quickly replaced by subtitles (Ladd, 2007).
In 1979 as Stone (2007) explains in-vision BSL presenters and translators first appear in a programme called *Signs of Life*, later replaced by *See Hear* in 1981, and in-vision BSL interpreting in 1993 in *Sign On*. As mentioned in the Introduction of this study it was only after Broadcasting Act (1996), placing a legal obligation on broadcasters to provide BSL presented or interpreted programming, that in-vision interpreting began to be used for a wider range of television programmes; outside of the previous children's or news and magazine style programming.

In British television the in-vision interpreter is traditionally placed, from the viewer's perspective, in the lower right hand corner of the screen, and framed in a fixed mid-shot. The interpreter is responsible for the delivery of the

interpretation of the programme from English to British Sign Language (BSL); this responsibility for the drama includes 'playing' all characters and being on-screen and usually visible for the entire programme.

The interpreter simultaneously interprets a pre-recorded drama in a studio, with the interpretation recorded 'live' and broadcast at a later date following post-production. The simultaneous interpretation is recorded in one take with no post-interpreting editing. Unlike subtitling or even dubbing and voice-over, there is no opportunity to edit in a section of target text, due to the three-dimensional use of space in BSL. Matching the edited section is problematic, and technically the interpreter's image would appear to jump, although, depending on the programme and broadcast channel there may be points (such as advert breaks or comparatively long sections of the drama without dialogue) when an interpreter is faded out for a section of the programme (an example of which can be seen in case study 3 'Being Human') which could allow edit points. However, the general approach is to simultaneously interpret continuously for the duration of the drama.

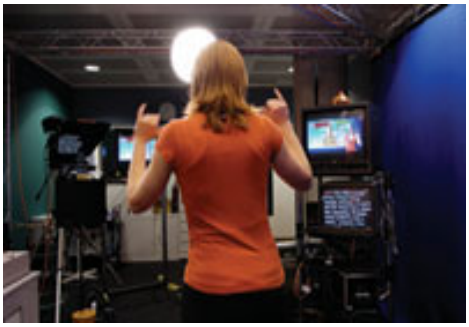
The set-up in each studio recording the in-vision interpreter is similar to that found in the Red Bee studios (image 1). The interpreter has two eye-level monitors that show the source programme or programme plus interpreter, with a teleprompter immediately in front of and below the camera, and an additional screen, showing the prompt script, to the interpreter's right (image 2).

The interpreter is then filmed and chroma-keyed onto the drama's image; the exact position depends on the client's guidelines, for example, Channel 4 uses an overlay whereas the BBC reduces the drama's

1 Image: Eye-level monitors

Pimm (2008)

Image 2: Prompt monitor



Pimm (2008)

screen-size with a partial overlay.

The work of the in-vision interpreter is also subject to guidance from the client organisations and production companies. These guidelines covering a range of areas including the technical specifications of the broadcast, expected qualification levels of the interpreters, quality assurance of the interpreted output, and so on (Red Bee, 2012). The work of the in-vision interpreter is also subject to Ofcom guidelines (2017:24-25) that further provide guidance in terms of the working practices, including:

> A1.40 Language: BSL should be the default language for signed programmes…So far as possible, interpretation and voice-overs of signed programmes should be synchronised with the original speech / sign language.
>
> A1.42 Signers: sign language presenters, reporters and interpreters should be appropriately qualified, both to use sign language of native competency, and to communicate effectively through television
>
> A1.44 Techniques: the signer should use appropriate techniques to indicate whose speech he or she is interpreting, and to draw attention to significant sound effects.
> (Ofcom, 2017:24-25)

As point A1.42 states, "interpreters should be appropriately qualified", however there are no requirements for interpreters working as in-vision interpreters to have qualifications in Screen Translation or Audiovisual Translation Studies.

At present, the routes to becoming a qualified English-BSL interpreter or translator via Higher Education or National Vocational Qualification (NVQ) have no specific modules in AVT or Screen Translation, although there have been developments with specialist modules in, for example, healthcare and conference settings (see iBSL, 2018; Herriot Watt University, 2018; Signature, 2018a and 2018b; SLI, 2018; UCLAN, 2018; University of Wolverhampton, 2018).

The only mention of media interpreting can be found in Signature's qualification specification for the NVQ Level 6 Diploma in Sign Language Translation

(Signature, 2018b). This particular qualification, open to Deaf and Hearing interpreters, appears to have become the main route for Deaf translator-interpreters to become qualified, and to work in a media setting in particular.

The target section states that the qualification is:

> appropriate for people already working in the field of translation. This will be people working mainly in the media or web interface but may also be in a number of other areas where translation from English to BSL is required.
>
> (Signature, 2018b:1)

The only other sections of the NVQ that mention working in a media domain are found in Unit PTRA1 'Maintain skills and systems for managing translation tasks' where there is the need to demonstrate technical skills of word processing and using a teleprompter in a studio, and again in Unit PTRA3 'Translate written texts from one language into another'. Although not restricted to the domain of television, the assessment specification (page 4) states that out of eight student samples needed in this unit, at least:

> two samples being speaker-controlled on television programmes, podcasts, at a conference, in a movie or a dramatic production or similar.

These samples are used as evidence to meet the Unit's assessment criteria which includes, for example, a translation that 'accurately reflects the overall meaning and function of the source text in the chosen language', 'the type and purpose of the text', and 'the role and relationship of the writer with the intended readership'.

Apart from these references to television and studio work, there are no explicit mentions of the disciplines of AVT or Screen Translation or features such as synchrony between the source and target texts, working with a multimodal text, and so on.

The in-vision interpreter, whilst not having access to specific media training, would still be expected to apply to the interpreting situation appropriate strategies such as skopos, audience design, and genre, as well as following guidelines from commissioners such as the BBC, Channel 4, and so on, and the regulator OFCOM.
For instance, taking two of the previously highlighted guidelines from OFCOM, 'A1.40 Language: BSL should be the default language…' here we can apply audience design with our target audience being BSL users, and 'A1.42 Signers … appropriately qualified…and to communicate effectively through television' here can see the need for the interpreter to identify the different genres of television, drama, news, documentary and so on, and how these genres communicate with the intended audiences.

Interpreting strategies and guidelines would be expected to influence the interpreter's broad approach to the task, but also in the construction of the target text.

These guidelines and strategies impact upon the interpreter's approach to the creation of the rendition not only at the micro-level of exchanges between characters but also at the macro-level of how the overall text communicates with its audience (cf Pochhaker, 2007; Vermeer, 2012).
As Pöchhaker explores in his discussion on skopos (2007:126) the interpreter:

> is assumed to make choices in order to render the original speech 'functional' (comprehensible, meaningful, coherent, etc.) for the target- cultural audience in keeping with the purpose ('skopos') of the assignment and the communicative event.

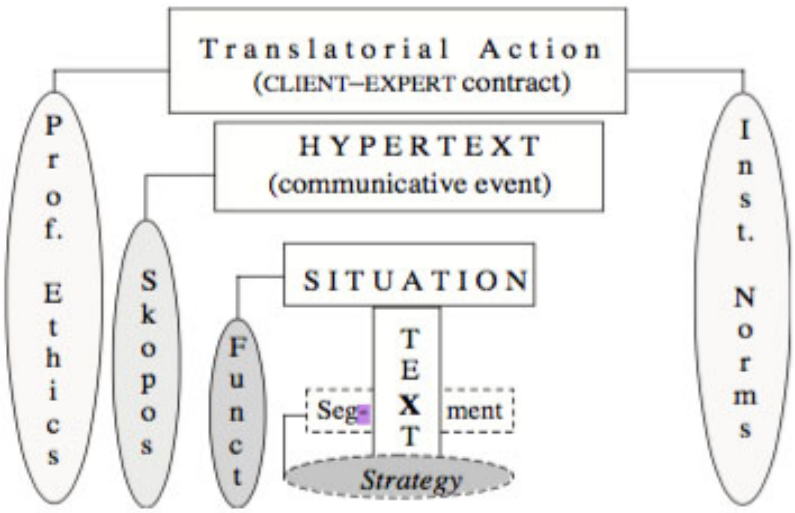
As with other translated/interpreted texts the in-vision interpreter is working with a text that has been created for the source text audience and without the target audience in mind. The interpreters are orientated towards the target language and culture, Deaf BSL users, in the construction and delivery of the their renditions or target text. Here the interpreters' may or not have a defined individual 'addressee' in mind since the target audience is unseen but they

have an intended set of addressees, namely Deaf first-language BSL users (the nature of the target audience is discussed in the next section). To this end they are aiming to provide a comprehensible rendition that, as Vemeer (2012:197) states, 'as many recipients as possible will understand.'

To illustrate, in the interpretation of television drama the interpreters in the construction of the target text appropriate for the Deaf viewer, aim to employ the BSL feature of 'role shift' to deliver character renditions that aim to reflect natural signed conversational turns (this will be discussed in Chapter 2 Theoretical Considerations).

Whilst it is beyond the scope of this study to provide a comprehensive overview of the use of skopos within a media setting, it is important to recognise how it influences the macro-level decision making of the interpreters. As Pöchhaker (2007) details the analysis undertaken by interpreters can be viewed as having different 'levels' (figure 1).

Figure 1: Pöchhaker's multilevel analytical framework



Pöchhaker (2007:127) explains that Figure 1 serves to demonstrate that interpreting strategies at macro- and micro-levels are interconnected and cannot be 'dissociated' from each other.

Here then the Skopos, provides the purpose of the hypertext or communicative

event, in the case of television drama we can agree that the aim is to 'entertain' in comparison, say to television news, which we can say is to 'inform'. Which in turn influences the interpreter's role and translational activities in the situation, and ultimately their micro-level decisions in the construction of the target text. As we shall see in Chapter 2 in the discussion of the interpreter's visibility, role and place in the communicative act guiding their interpreting strategies.

Within this the interpreter must also consider the influence of genre on the communicative event and:

> in its communicative dimension, genre identifies the situation and the context of the communication situation; it also designates the participants, the relationship that arises between them and the purpose of the action.
> (Ezpeleta, et al 2008:no page)

As explored, again in Chapter 2, section 'Translational Activity', the genre of television drama clearly situates the interpreter within the context of the communicative event; the genre and types of dialogue interaction found therein also designates the relationship between the target audience and drama.

Outside of the formal qualification routes, interpreters have access to Continuing Professional Development (CPD) workshops, developed and run by practising interpreters, and based on current working practices. Research into the past and current CPD provision has identified only a very few previous events on working in the media domain, which includes my own conference workshop:

- 'Interpreting within the World of Television, Film & Media', a one-day workshop held by Lexicon Signstream in 2012 and 2013.
- 'Beyond the Fourth Wall: the in-vision BSL interpreter', my own workshop in held at the Association of Sign Language Interpreters' (ASLI) Conference in 2014 (McDonald, 2014).

- ‘Broadcast Quality Interpreting - Interpreting in the Media Domain’ a seminar held by the International Research Interpreting Seminars (IRIS), at the University of Wolverhampton in 2015.

To some extent this lack of specialist training is not surprising, given that the profession of sign language interpreting as a discipline is a relatively recent inclusion in the field of interpreting, with professional sign language interpreters (SLIs) first getting a foothold in the USA in the 1960s, the UK and Europe in the 1970s, and Australia in the 1980s (Johnston and Schembri, 2007; Napier et al*,* 2010; Bontempo, 2015; Kellet, 2016:101).

An overview later in this chapter will show there is also little research into sign language interpreting in media settings, and the research that is available is focused on the interpretation of news programming. It will indicate, however, that interpreters undertake a limited period of translation prior to the ‘live’ interpreted programme, with recognition that the task is not purely spontaneous simultaneous interpreting (Antonsen, 2006; Stone, 2007; Allsop, 2008; Jacobs, 2018); the preparation process involves the interpreters viewing the programme to be interpreted immediately prior to the ‘live’ interpretation of that programme (Antonsen, 2006; De Meulder and Heyerick, 2013) for example.

At Red Bee Media, the interpreters have a longer time for preparation in the case when, on Thursday or Friday, they receive the filming schedule for the following week. This, however, does not necessarily mean they also have immediate access to the programmes. Once the programmes have been received, the interpreters can then start the process of preparation, although they do not have access to rehearsals in the recording studios (Red Bee Media, 2012). As Stone (2018) explains, the interpreters have the chance to watch the programme, usually once, and also work with the script prior to the interpretation, with the Red Bee/BBC set-up being viewed as the gold standard for the in-vision interpretation of programmes.

At this point it would be useful to mention the in-vision interpreters' target audience.

1.4 Target Audience

From the outset, it is important to stress that the British Sign Language-using community is a distinct linguistic and cultural minority, rather than a disabled group. It is a common assumption that since the national spoken language in Britain is English, the two languages (English and BSL) are in some way related. In fact the two languages are grammatically, syntactically, and idiomatically very different; BSL also functions spatially, as do other signed languages. As Vermeerbergen and Leeson (2011) explain, whilst sign languages have certain degree of similarity due to the modality-specific properties, the use of space, manual and non-manual articulators, and so on, "they are not universal – they differ from region to region" (Vermeerbergen and Leeson, 2011:269). So interpreting between the two languages, English and BSL, is not simply a process of switching modalities. Ladd et al (2003:11) state:

> not only are sign languages autochthonous and indigenous, but their development and the development of the communities that use them are influenced by, but different from those of the spoken language communities that surround them.

In this context the term 'Deaf' relates to first-language sign language users (Neves, 2008:172; Rocks, 2011); it does not refer to those who have become deaf, or people who are 'hard of hearing', whose first language remains English and who would access television drama using subtitles for the hard of hearing.

Deaf first-language BSL users are cultural linguistic minority embedded in the wider dominant hearing majority culture (Lane, 1984 and 1992; Alker, 2000; Ladd, 2003; Rocks, 2011), having a distinct cultural identity different from that of English hearing people (Kyle and Woll, 1993:259; Wurm, 2007:117; Stone, 2009:4; Rocks, 2011:72), and being bound by their own cultural practices, traditions, and common experiences (Harmer, 1999; Batterbury et al, 2007;

Graybill et al, 2010; Ladd and Lane, 2013: Higgins and Lieberman, 2016:11; Terry et al, 2017:49). As Rocks (forthcoming) explains, in regard to theatre, the drama does not speak to the Deaf identify. The Deaf viewers are:

> watching a drama about and performed by the majority society in the majority language, interpreted simultaneously by one interpreter.

Whilst as Rocks (2019:in press) details that while we cannot define the Deaf audience precisely as a 'foreign audience' in the same way as we would a spoken-language foreign audience, it can be viewed as 'foreign' due to:

> a lack of shared knowledge and life experiences with hearing members of society, and we can never assume that for example, musical or literary allusion, intertextual references, and so on, will be understood as such by the Deaf audience. (Rocks, 2019:in press)

So English-BSL interpreters have to approach the task as one in which they are required to interpret between two languages and two cultures. At this point we will look at the current research into sign language interpreting and more specifically into sign language interpreting in media settings.

1.5 Research into Sign Language Interpreting

Whilst it is beyond the scope of this study to discuss in detail the development of sign language interpreting as a relatively new discipline, it is worth briefly discussing how the discipline and the profession of sign language interpreting has reached its current position.

Historically, sign language interpreting as a profession is now over fifty years old, starting in the USA and still developing today. As Kellet Bidoli (2016) notes "elsewhere it is much younger and even in its infancy (e.g. Kosovo, cf. Hoti/Emerson 2009; or Fiji, cf. Nelson et al. 2009)" (Kellet Bidoli, 2016:103) (cf. Napier, 2009). In the UK, professionalisation of SLIs - as distinct from welfare or

social workers (Stone, 2008) - developed during the late 1970s and early 1980s (Scott-Gibson, 1991; Brien, Brown, and Collins, 2002), with the majority of sign language interpreters being non-native sign language users (Napier et al, 2010; Stone, 2010; Bontempo et al, 2014; Bontempo, 2015) working between a spoken language and a signed language, across aural-oral and visual-gestural modes.

Despite still being a developing field, there has been significant research input from sign language scholars over the past 20-25 years, and, as Napier (2010) states "[…] research into signed language interpreting has burgeoned as a sub-discipline of translation and interpreting studies" (Napier, 2010:2). Areas of study have covered: aptitude for interpreters (Shaw et al, 2004: Gómez et al, 2007; Bontempo and Napier, 2009; Shaw, 2011; Bontempo et al, 2014), analyses of interpreters' outputs (Cokely, 1992a; Steiner, 1998; Haas, 1999; Ingram, 1985; Isham and Lane, 1993; Winston & Monikowski, 2003; Sheridan, 2009; Tiselius, 2018), pedagogy and practice (Bidoli, 2002; Wadensjö, 2004; Demers, 2005; Napier, 2009 and 2011; Hetherington, 2011; Swift, 2012; Hale and Napier, 2013), understanding interpreters' processes (Goswell, 2011: Stone and Vinson, 2014), sociolinguistics and interpreting (Leeson, 2011 and 2012), SLI education (Leeson, 2008; McDermid, 2009), user expectations (Kurz and Langer, 2004; Napier and Barker, 2004; Napier and Rohan, 2007; Forestal, 2005; Xiaoyan and Roiling, 2009), and interpreting standards (Strong and Rudser, 1985; Cokely, 1992; Ortiz 2011; Perreira and Fronza, 2011), among other areas.

Although we can say that sign language interpreting has been examined and described through a wide range of perspectives (Grbic, 2007), Kellet Bidoli raises a note of caution in that there is a still a need for much to be discovered in the work of the SLI. This is due, in part, to the uneven international provision of training for SLIs, and the research into sign language interpreting, when compared to that of spoken language interpreting studies, could still be considered an emerging topic (Kellet Bidoli, 2010).
Whilst there is still "an enormous and barely-touched agenda for further

research" (Turner, 2007:9), this view of sign language interpreting still as an emerging topic is partially influenced, I feel, by its lack of recognition by 'mainstream' interpreting. In 1995 Pöchhacker conducted an analysis of international interpreting conferences in Europe over two time periods, 1952-1988 and 1989-1994. During the latter time period, of 603 items under 'types of interpreting' that he analysed, only 12 related to SLI (Pöchhacker, 1995:24). Whilst there is the impression that the profile of sign language interpreting has grown and improved, and there is wider recognition of it being 'real interpreting' rather than an intralingual code switching, the research around sign language interpreting still appears to be predominately discussed at conferences on sign language interpreting and Deaf culture. A point made by Kellet Bidoli in 2001 that sign language interpreting "…at international conferences on mainstream interpreting has remained sporadic; at least in Europe" (Kellet Bidoli, 2001:137) is one that still seems valid today.

Despite the research input into sign language interpreting, the rapid professionalisation has led to some concerns. Whilst these concerns are particularly focused on the development of sign language interpreting in the USA, developments in other countries have progressed along similar lines. Witter-Merithew and Johnson in 2004 argued that in the USA the profession of sign language interpreting had achieved elements of professionalisation with the emergence of professional traits, but not in a systemic way, rather it was achieved through a 'state of market disorder'. This idea is echoed by Swabey and Mickelson (2008) in their paper looking back over 40 years of professional development of sign language interpreting in the USA. They felt that the profession has "developed quickly in order to respond to a burgeoning need without a solid foundation in place, and the various parts of the system have not worked in tandem to achieve specific goals" (Swabey and Mickelson, 2008:67). As we noted in the previous section on the work of the in-vision interpreter, although we have accredited courses on sign language interpreting at undergraduate and postgraduate levels, covering the fundamentals of interpreting and some with specialised settings, there is a need for the intentional development of specialisations (Witter-Merithew and Nicodemus,

2010*),* especially when feedback from newly qualified SLIs indicates that they feel under-prepared to work in what they deem specialist settings (Walker & Shaw, 2011).

This, alongside the demand for sign language interpreters outstripping supply, has led to inappropriate practices in the field (Bontempo, 2015:117), for instance, inadequately skilled practitioners gaining regular employment (Bontempo 2015:117). This scenario of the inability of SLI to keep abreast of the rapid development in demand, and the widening range of settings faced by interpreters, has been seen as unlikely to be addressed unless more is expected of the minimum scholarly requirements for interpreters, and improved educational standards for practitioners (Monikowski, 2013). The lack of a solid foundation as a profession, among other factors, leads Bontempo (2013) to warn that the profession risks being relegated to the status of a semi-profession.

More recently there have been calls for a shift in our understanding of sign language interpreting and the training of interpreters. Dean and Pollard (2011) called for the recognition that sign language interpreting has inadequate conceptual frameworks and we should view it as a practice profession rather than a technical profession, followed by Cogen and Cokely (2015) who propose that the profession, in order to meet the current emerging trends in sign language interpreting, needs a paradigm shift in interpreter education.

One of the emerging trends in sign language interpreting settings has been around broadcasting interpreting, including television news, emergency announcements, signed translations for websites and so on, and performance interpreting in the theatre (Bontempo, 2015:121). What follows is a brief overview of the development of sign language interpreting in the media setting and the associated research to date, as this area is where we find the work of the in-vision sign language interpreter.

1.6 Research into Sign Language Interpreting in the Media

Sign language interpreting in media settings has been given little research attention (Kellett Bidoli, 2010:174), and was hardly mentioned until the 1990s (Pöchhacker, 2018:255). This is reflected in Grbic's (2007) bibliometrical analysis of writing and research on sign language interpreting over a 35-year period from 1975 to 2005, in which she found that over this period, only 7% of her corpus related to SLI in media settings (Grbic, 2007:35).

As yet, there are no studies in the sign language interpreting of Film or TV drama, however there are a very few studies into SLI in media settings, the vast majority of which focus on news programmes and their reception by the target audience (Norwood, 1979; Steiner, 1998; Stratiy, 2005; Antonsen, 2006; Stone, 2007; Xiao and Yu, 2009; Xiao and Yu, 2011; Xiao & Li, 2013; Wehrmeyer, 2013; Wehrmeyer, 2015; Xiao et al, 2015; Gil Sabroso and Utray, 2016). These studies consistently report problems in the viewers' comprehension of the output from the hearing SL interpreters.

Research in China found target audience comprehension rates of interpreted news programmes of 24% (Xiao et al, 2015:102), with Xiao & Li (2013:105) finding that 83.6% of the target audience had difficulty in understanding the interpreters' output, and Xiao and Yu (2009:150) found that 53.7% of television viewers are not satisfied with quality of the signing from hearing SL interpreters. To some extent, these results are not unexpected when we consider that the interpreters in these studies have received no or low levels of interpreter training. In the study by Xiao and Yu (2009:142) 40.8% indicated receiving some training, and 20.4% a certificate, and in Xiao & Li's (2013:112) study only 3 of the 18 interpreters having undergone a post-secondary SL interpreting programme. Additionally, all three studies report that the interpreters' were delivering Signed Chinese rather than the target audiences' preferred language of Chinese Sign Language (CSL) (Xiao and Yu, 2009:155; Xiao & Li, 2013:108; Xiao et al, 2015:106); as all three studies note this is in part due to the on-going debate as to the status and recognition of 'natural' or 'heritage' CSL. Understandably, this has given rise to the target audience noting issues with the

construction of the interpreters' renditions, such as the lack of role shift to mark a change of speaker during the interpretation of a reporter's interview with a police officer, and the inaccurate use of spatial verb agreements (Xiao et al, 2015:107 and 109).

The issue of differing sign language use between the interpreter and target audience has also been identified as an underlying issue in the lack comprehension of television news in South Africa by Wehrmeyer (2014; 2015:196). While noting that further research is needed, Wehrmeyer (2015:217) found that a high percentage of respondents to her questionnaire mentioned "interpreters' use of unfamiliar signed language variants, as opposed to the use of signed English/Afrikaans…" as a contributing factor, leading to only 5% of respondents preferring to access television news solely via an interpreter (Wehrmeyer, 2015:209). While recognising that new standards for the registration and training of SL interpreters are coming into place, she does recommend greater awareness of target audience design from interpreters and the:

> 'simple recognition that any interpreted message must be adjusted according to the target audience's linguistic and cultural norms.'
> (Wehrmeyer, 2015:215)

This issue of the construction of the interpreter's message in relation to the preferred choice of the target audience also formed part of Steiner's (1998) research into the comprehension and production of BSL for television news. His research identified that an interpreter's own motivational strategies influenced the construction of target language, rather than the aim or purpose of the news clip (although the research does not explicitly mention the aim or skopos of the clips). He found that two of the three hearing interpreters in the study produced what has been labelled as 'English informed' SL, due to the perceived need of the target audience to acquire new English vocabulary and the belief that the aim of text, at least in part, was educational. The remaining interpreter, labelled as 'BSL dominant' and with the aim of empowering the target audience, "maintains the need to produce a language that will benefit the

community beyond the production of the message itself" (Steiner, 1998:108).

Unsurprisingly, the latter interpreter scored the highest levels of comprehension from the BSL dominant reception group in this study, although the level of comprehension only had an average of 32.2% (Steiner, 1998:121). In fact the live interpretation of the news achieved only a 30.1% comprehension rate irrespective of the target language construction or the language preference of the target reception group, whether 'English Informed' SL or 'BSL dominant' SL (Steiner, 1996:136).

As these previous studies demonstrate, there is clearly a problem of the target audience not understanding the interpreters' renditions, which appears to be linked to the interpreters' choice of target language, the apparent lack of production of a coherent sign language, and to their level of professional and linguistic skills training. However, these studies also identified other factors that led to the target audience's lack of comprehensibility of the interpreters.

Comprehension by the target audience was found to also be compromised by the lack of synchrony between the pictorial content and the interpretation (Steiner, 1998:130), and the need of the target audience to look way from the main image to focus on the interpreter (Norwood, 1979:26; (Wehrmeyer, 2015:212 and 216).

Norwood (1979:25) and Wehrmeyer (2015:214) also note that the range of signing skills and the lack of homogeneity within the target audience influenced the reception levels of the interpreters' rendered texts. To some extent, Steiner's work also recognises this lack of homogeneity in the target audience in his discussion on the "signing community" (Steiner, 1998:101), and that his study uses two Deaf reception groups with differing SL, typed as 'English informed' SL or 'BSL dominant' SL, as previously noted. For the interpreter, then, working to construct a target text to meet the communicative needs for an unseen non-homogeneous target audience, renders the notion of audience design slightly fuzzy.

Predominantly, all of the studies above also found that target audiences preferred Deaf interpreters or presenters, to hearing SLIs. It should be noted that not all of these studies included the assessment of Deaf interpreters and/or presenters. Rather it was reported that the target audience would have preferred to see Deaf people as news interpreters and presenters.

There has been some research into the processes and approaches for Deaf translator-interpreters and presenters working in the media setting, again focused around news programming. This research particularly focuses on the notions of a Deaf 'translation norm' when working from scripts or transcripts into Sign Language (Duncan, 1997; Stone, 2005 and 2007; Allsop and Kyle, 2008; Stone, 2009; De Meulder and Heyerick, 2013; Jacobs, 2018), and also highlights the target audience's preference of Deaf translator-interpreters.

The research into the notions of a Deaf translation norm appear to be in part motivated by the lack of a coherently constructed target text by hearing interpreters. The hearing interpreter-rendered texts are, seemingly, strongly influenced by the structure of the spoken source text, whereas, those texts produced by Deaf interpreters/presenters are deemed to have greater audience design towards the target audience (Stone, 2007:76; Allsop and Kyle, 2008:391; De Meulder and Heyerick, 2013:6). Whilst the discussions in these studies clearly position Deaf interpreters as having an approach that matches the target audience preferences in that the source text is "…re-presented in a way that is pragmatically understood by the audience" (Stone, 2007:77), and in a style that is "…a common aspect of Deaf-to-Deaf signing" (Allsop and Kyle, 2008:394), there is little questioning as to why hearing interpreters are producing source text-influenced target texts.

Interestingly there is mention of how the temporal constraints of the source text reduces the ability of the Deaf interpreters to produce an acceptable target audience text by giving:

> the Deaf T/Is little chance to re-structure or re-order the news and programme information. One of the Deaf T/Is, Kat, reported to me that they felt like a HEARING INTERPRETER
> (Stone, 2007:78)

and as Allsop and Kyle (2008:391) note "the problem is that the timing is very short making it very difficult to translate the meaning…". Although this feature is not explored further in the research, it does raise the point that this might also be an underlying reason to why hearing interpreters produce source text influenced renditions also, although it does not answer the question of why the hearing interpreters do not recognise its potential effect on their work. Additionally, the research does not explore to what extent the hearing interpreters take into account strategies such as audience design, and so on, or to what extent preparation could aid their work.

Research into the service provision by broadcasters of sign language interpreted programming has also predominately supported these findings; that hearing interpreters are hard to understand, and the target audience have a preference for Deaf translator-interpreters (Woll, 1991; Kyle and Allsop, 1997; Kurz and Mikulasek, 2004; Kyle et al, 2005; Sky, 2006; Kyle, 2007; BSLBT, 2015).

Finally, there has been research looking at a linguistic analysis of interpreters' outputs and interpreters' processes, again predominately focusing on news programmes in Italy (Kellett Bidoli, 2008 and 2010; Kellet Bidoli and Sala, 2011), and the interpretation of a televised political debate in Greece (Savvalidou, 2014).

Kellett Bidoli (2010:180) noted that for news genre "semantic transfer is essentially unchanged at a macro level" and although lexical and morphological properties may well be changed to match the target audience, several occurrences of Signed Italian were found in the professional interpreter's rendition, rather than following the structure of Italian Sign Language (LIS).

In their 2011 paper, Kellet Bidoli and Sala classified the interpreted LIS news bulletin as a "genrelet" of the "television news report subgenre" (Kellet Bidoli and Sala, 2011:206). They go on to say that the LIS interpreted news bulletin *genrelet* shares features with simultaneous conference-style interpreting, although the interpreters have to deal with a wider range of topics, and that "in simultaneous mode the latter [sign language interpreters] are always visible to the audience" (Kellet Bidoli and Sala, 2011:207). They also highlight the particular strategies and constraints placed on the LIS news interpreter in the informational brevity and conciseness of the source text, its consistent use of foreign proper and place names and technical terminology, and the need for the interpreter to synchronise the rendition with the start and end of the newsreader's utterances (Kellet Bidoli and Sala, 2011:207). Despite that at the time of their research there were no specialised media training available to Italian/LIS interpreters and the skills for this domain are "acquired on the job" (Kellet Bidoli and Sala, 2011:221), the interpretations were considered adequate, although the authors note that more quantitative assessment, including user assessment, is needed to measure the quality of the interpreters' output (Kellet Bidoli and Sala, 2011:220).

The final paper, Savvalidou 2011, looks at the interpretation of a televised political debate and the use of politeness strategies by an interpreter, its impact on the use of micro-strategies such as omission and on the construction of the target text. The paper recognises that the genre of political debates is an "essential element that shapes the discourse type" (Savvalidou 2011:104). The study goes on to analyse the interpreter's use of strategic omissions and additions, and so on, and concludes that:

> while the interpreted outcome was fluent, grammatically correct and 'pleasant to watch', the linguistic choices were at points in conflict with the specific discourse tools and (im)politeness strategies used by the two adversaries, undermining the message and its impact on their Deaf voters.
> (Savvalidou 2011:105)

Here then the interpreter appears to have prioritised content over the style or form of the source text. In mitigation, however, Savvalidou notes that there is a lack of proper education in Greek Sign Language (GSL) and no formal Greek/GSL interpreter training programmes (Savvalidou, 2011:106-107).

As we can see, the available research on sign language interpreting in the media, predominantly within the genre of news, consistently raises the issue of the comprehensibility of hearing interpreters. Whilst there are other factors that have been identified that may impede comprehension by the target audience (a lack of synchrony between source and target texts, the temporal constraints placed upon the target text, the lack of training for interpreters, split focus of the target audience between the interpreter and the programme, and the lack of homogeneity of the target audience) there appears to be a fundamental issue in the construction of the target text by the interpreters.

It must be noted, however, that while these studies are all consistent in their findings, they are relatively small-scale studies. It is difficult to generalise the findings and conclusions but they can be viewed as illustrative of generally observed problems within sign language interpreting in media settings, and further empirical research is needed.

Increasingly there are calls for more Deaf translator-interpreters to work in media settings. This is in part due to the work processes in some areas of the setting facilitating their role as interpreters, for instance, the use of the autocue enabling access to the source text. In addition to this debate are the political and empowerment dimensions "[…] as this provides access for the Deaf community it is *only* Deaf interpreters that can provide an appropriate, linguistically and culturally sensitive translation" (Stone, 2005:65).

Whilst it is outside the remit of this study to enter into this debate, Stone's (2009) assertion that Deaf translator-interpreters are the *only* interpreters that can provide a target text that is appropriate, culturally sensitive, and Deaf centred (within the confines of a hearing institution) raises interesting points.

As we saw earlier, whilst there is limited research into sign language interpreting in the media, there is a commonality in the results around the lack of comprehension of hearing interpreters. That the criticisms are based around the construction of the target language, lack of coherence, and so on, has to bring into question the training of SL interpreters, especially when working in such a complex domain as media interpreting (see Kurz, 1996, 1997, and 2002; Mack, 2002). After all, we would expect hearing SLIs to have the skills to construct a coherent target language. It is possible that the lack of comprehension is as a result of sign language interpreting being required in a domain for which we do not have a solid foundation to work from.

The available research for sign language interpreting in a media setting covers a period from 1979-2016 and consistently highlights the same issues, including that interpreters are not producing coherent target texts. It appears, then, that this domain of sign language interpreting reflects those concerns raised previously by Bontempo (2015), Monikowski (2013), and Cogen & Cokely (2015), namely potentially inadequately trained interpreters, a need to raise practitioner standards, and the need for paradigm shift to meet emerging trends. Whilst it may seem somewhat incongruent to use the term 'emerging trends' considering that the research covers a 36-year period, the more recent research into target audiences' responses replicates the findings of the earlier studies in that the target texts are not sufficiently comprehensible. This has 'very clear policy implications' for broadcasters, as Pöchhacker (2018) notes in his discussion on Wehrmeyer's (2015) study into the sign language interpreting of news in South Africa. However, as Pöchhacker (2018) rightly underlines, even though the broadcasters are the primary stakeholders in the provision of sign language interpreted programming due to their legal obligations, in the UK (cf Ofcom 2017), they "so far have remained aloof from interpreting scholars' efforts to work with their audiences" (Pöchhacker, 2018:272).

As stated earlier, given that the current research highlights the issues around comprehensibility of SLI news programmes, it is not a surprise that the target

audience expresses a preference for Deaf translator-interpreters and presenters. I would suggest that the interpreter being a native sign language user does not automatically mean that the interpreter is clearer than non-native SL user in this setting. As Brunson (2011) notes in his review of Stone (2009), while recognising that it is a "solid piece of research" (Brunson, 2011:273) he does question this basic premise and asks whether being a native user of the source language compensates for not being a native user of the target language. Additionally, he recognised that there are clearly differences in the target language produced, between native and non-native interpreters, but it is not clear if these "differences make the message clearer" (Brunson, 2011:273). Ultimately, as Brunson highlights, it is the goal of any translator-interpreter to be linguistically and culturally competent.

De Meulder and Heyerick (2013) highlight, in their paper on Deaf and hearing interpreters on Flemish television and news programmes, the future challenge is that there is a need for training for any interpreter working in this domain. This brings us back to the recognition that SL interpreters are working in a greatly under researched domain, and the question we must ask is whether or not the appropriate foundations are in place to carry out the task of media interpreting.

So far the research to date has centred on the sign language interpreting of news programmes, and indicates that there issues yet to be dealt with. As Wehrmeyer (2015) states, "there is an evident need for empirical research on signed language interpreting, as a basis for developing interpreting standards" in media settings (Wehrmeyer, 2015:201).

As a young profession, there have been wider calls for research that leads to a greater understanding of the work of sign language interpreters and that directly feeds into the education and training of interpreters (cf Llewellyn-Jones and Lee, 2014). Napier, firstly in 2005 and again in 2010, suggests that this research needs to encompass, for example, the potential to understand more about linguistic features and strategies used by sign language interpreters, to produce more efficient and effective interpreter education. Napier also

highlighted areas for further research including that of comprehensibility, and particularly the need for the objective assessment of interpreters, since the majority of research up to then had focused on "interpreters' output or on descriptions of consumer preference" (Napier, 2010:82). This call for more research was repeated by Leeson, Wurm and Vermeerbergen in 2014, when they recognised the need for research that can feed directly into teaching of sign language interpreters, provide technical tools, and expand our understanding of our practices, roles, and the contexts in which we work.

As seen earlier in this chapter the motivations for this study arose through apparent issues in the work of the in-vision interpreter in rendering television drama. It is also motivated, however, by the need to generate greater understanding of the work faced by the SLI from theoretical and practical viewpoints. A deeper understanding of the issues observed in the interpretation of dramas presented in this study may also indicate the wider underlying reasons that reception studies into the in-vision interpreting of news programmes found that target audiences do not understand the renditions in this type of programme either. This brings us to the research questions that this study aims to answer.

1.7 Research Questions

To examine these observed issues in the interpretation of drama, and in part to respond to those calls for further research, this study aims to design and implement an analysis method that can produce "high quality evidence-based analysis to motivate development in teaching, learning and practice" (Leeson et al, 2014:3) when looking at the interpretation of television dramas. As we shall see in Chapter 3, the proposed method for analysis and assessment of the in-vision interpreters' renditions takes an integrated multidisciplinary approach drawing on theoretical and methodological approaches from AVT, BSL, film studies, and multimodality, as explored in Chapter 2.

As Choi and Pak (2006: 351) explain:

> multidisciplinarity draws on knowledge from different disciplines, but stays within their boundaries…the objectives of multiple disciplinary approaches are to resolve real world or complex problems, to provide different perspectives on problems, to create comprehensive research questions.

However, I propose to not only use the different perspectives but to cross the boundaries between the different disciplines and to integrate concepts and learning from them. This approach forms the basis for the design and structure of the annotation tool that enables the following questions to be answered:

1. To what extent can we compare the mapping of topographical space to that of the narrative world?

Here I will examine the source text's use of constructed spatial relationships in the narrative world, and the degree of success of the target text in maintaining those relationships as the television drama makers intended, enabling the audience to construct an established and stable three-dimensional world. At the same time it will become apparent, through the analysis, to what extent the target text can allocate character utterances correctly through the interpreters' use of role shift.

2. Is the relationship between the drama and viewer maintained?

This is framed to investigate the relationship between the viewer and the drama. Does the target text appear natural and unfolding, maintaining the viewer's oblique relationship with the programme as an intended observer, or do we find that relationship shifted towards one found in different genres of television?

3. To what extent is the rendition synchronised with the drama?

Finally, this seeks to ascertain the extent to which the target text and source text are synchronised temporally and visually. As a multimodal text, it is the interplay of the modal resources of the drama that co-construct meaning. Borrowing from the discipline of AVT (see Chapter 2), it is hypothesised that

visual and temporal synchrony can facilitate comprehension, particularly in the maintenance of the visual correspondence between the two 'constructed worlds' of the drama and target text.

With this study (the first research undertaken into the sign language interpreting of television drama) in answering the questions above, I aim not only to evidence the validity of the annotation tool, but also to take the opportunity to shed light on the current approaches and activities of SLIs in this field, and to discuss the potential subsequent implications the findings have upon the teaching of interpreters and the domain of sign language interpreted television, as well as possible contributions to other disciplines.

1.8 Thesis structure

The thesis consists of six chapters, including this introduction, which, as we have seen, describes the motivating issues of the study, outlines the proposed approach to the analysis of sign language interpreted television drama, and provides an overview of the research development within sign language interpreting and, in particular, sign language interpreting in the media.

Chapter 2 Introduces the disciplines of multimodality, AVT, film and television studies, and BSL, and how they provide the theoretical underpinnings of the multidisciplinary approach taken in the development of the annotation scheme and analysis of the in-vision interpreter.

Chapter 3 explains the methodological approach taken in the annotation of the features in both the television dramas and interpreters' renditions under investigation. The chapter then continues with the rationale of the corpus selection and size, before ending with an explanation of how the annotated results are processed and presented, demonstrating how this enables the analysis and discussion of the work of the in-vision interpreters.

The results of selected case studies are presented in Chapter 4, first with an in-depth analysis of each individual study, examining the features in the

interpreter's rendition, and showing the effectiveness of the annotation tool, and second, with an examination of the features found across all the presented case studies.

Chapter 5 discusses the features found across all the case studies, before Chapter 6 demonstrates how the findings from the case studies reflect on the current approaches, and the subsequent implications for the work of the in-vision interpreter. The chapter then concludes by summarising the findings, addressing the research questions, potential areas for future research, and re-confirming the contribution of this study to the discipline of sign language interpreting in the media and other disciplines such AVT and Translation Studies

2. Theoretical Considerations

The aim of this chapter is to explore the multiple disciplines that underpin the theoretical framework of the proposed multimodal analysis, and how these disciplines can be drawn upon to enable a detailed study of the work of the in-vision television interpreter in broadcast TV drama.

Looking first at the multimodal text of the television drama, we will see how the identification and awareness of these modes can assist in the examination of the spatial construction of the narrative world, to begin to enable the comparison between the dramas and the interpreters' renditions.

I will then examine the interpreter's task in working with the multimodal text, and look at their positioning in the discipline of AVT, considering the similarities with other AVT modes and the features unique to the in-vision interpreter.

I will lastly explore, from the standpoint of Film Studies, how the spatial construction and visualisation of the narrative world manipulates the viewer's reactions and relationships to the drama and characters, finally demonstrating how the spatial features of BSL enable the interpreter to map the spatial construction of the narrative world in their creation of the target text.

2.1 Multimodality

Film studies have long recognised that film is more than the reception of a dialogic text by the audience; it combines a number of modes to create understanding. Eisenstein, in 1942, stated that for a viewer to understand a film there is "the need for connected and sequential exposition of the theme, the material, the plot, the action, the movement within the film sequence and within the drama a whole" (Einstien, 1942:3). As highlighted by Janney, in 2010, the understanding of a film relies on all the various modes "…film is also more than audio-envisualized script (film script made audible and visible)" (Janney, 2010:245).

This also applies to television drama as Tulloch (2002) discusses in the process of moving from an original screenplay to the finished television series. In applying Elam's notion of 'transcodification', he recognised the importance of the visual modes "…from the diegetic codes of prose narrative to the mimetic codes of dramatic theatre" (Tulloch, 2002:131). Television drama then has modes of 'making perceptible' and 'generating coherence' by ways of guiding the attentive focalisation of the viewer (Tulloch, 2002:206). This can be the foregrounding of mimetic action, which plays against the narrative dialogue, but relies upon the reception of the meaning by the viewer. With the aim of not drawing the viewer's attention to this manipulation, rather the viewer's awareness is "…likely to have passed over this focalizing device with minimal attention" (Tulloch, 2002:207), in the same way that the drama's dialogue seems as everyday conversation when it is, in fact, overdetermined, as will be discussed in the following section on AVT.

The purpose of this study is not to explore how sense and meaning are created by the combination of dialogue and visual images in films and television. This has been extensively researched by, for example, Metz (1974a and 1974b), Bateman (2007, et al 2012), and others; Tulloch (2002), Cardwell (2002), Fiske (2004), Creeber (2005 and 2012) and Monaco (2009) draw on fields such as cultural studies and semiotics to explore how different signifying systems interact within television drama and with the viewer to create meaning. However, it is important for the present study to recognise this multimodality, and specifically the role of the viewer in mean making as the

> television message is made meaningful only at the moment when the semiotic codes interlock with the cultural awareness *supplied by the viewer*, whose own context will play a part in shaping that cultural awareness.
> (Fiske, 2004:98)

The motivation for this study is not to attempt to analyse the weighting or priority of the varying modes at work in the drama to see if we can assess if an interpreter has made a 'good or bad' interpretation. Rather the study is to

explore the relationship between the spatial construction of the narrative world, and the spatial construction of the interpreter's rendered text.
So whilst a full multimodal analysis of the television drama is not required to enable further investigation, it useful to borrow from the field of multimodal analysis in order to enable the analysis of the spatial relationships in the drama, which then allows the comparisons to be made.

2.1.1 Multimodal analysis

Multimodal analyses are being carried out in an increasing number of fields, printed media, visual design, film, academic settings, and so on, focusing on the exploration of the relationship between textual modes and how they combine to create meaning within texts (Stöckl, 2004; Kress and Van Leeuwen, 2006; Bateman et al, 2012; Camiciottoli and Fortanet-Gómez, 2015; Wildfeuer and Bateman, 2016; O'Halloran, Tan and E, 2017).

While the ability analyse these relationships is useful it has been viewed as problematic, it breaks the interaction into separate modes when modes are fundamentally dependent on each other (Bezemer and Jewitt, 2010:189; Ledin and Machin, 2015; Machin 2016). Moreover, the basic concept of 'mode' has been viewed as problematic (Bateman, 2013; Machin, 2013). However, it is this ability of multimodal analysis to identify separate modes is useful for the purposes of this study.

In order to explore and compare the construction of the narrative world with that of the spatial construction of the interpreter's rendered text we have to separately examine the semiotic modes used in the creation of spatial relationships in each scenario. In this way, we will be able to assess the extent to which the interpreter's rendition replicates these spatial relationships since it is inextricably bound to the drama and becomes *quasi* inseparable.

Later in this chapter, we will see how the situatedness of the event frames the role of the interpreter with regard to their positioning in the communication system in context of the SLI event, television drama. Additionally, how the interpreter has to undergo a period of translation based on the performance text, to produce a target text that includes the use of space and simultaneity from the drama in the interpretation of the dialogic text.

The interpreter uses role shift replicating a character's orientation and spatial relationships (role shift and the use of space in BSL will explored in section 2.4 'BSL functions' of this chapter), and simultaneously delivers an interpretation of that character's dialogic text.
So what is delivered in two modes in the television drama, speech (the characters' dialogue) and the moving image (the characters' spatial relationships), the interpreter delivers in one mode, signing.

Here we need to recognise the use of materiality and affordance to the analysis and the idea of 'modal affordance' (Kress, 2010), in terms of what a mode can convey and what are its limits with regard to how meaning is made, in particular semiotic modes. As Kress explains modes have distinct organising principles and ways of mean-making or logics (Kress, 2010:157).
For example, mean making in speech with one word at a time in sequence has 'time' as one of its organising principles or logics. Whereas moving images use the logics of 'time' and 'space' to create meaning.

As a semiotic mode then signing combines space, time, and simultaneity. Its affordance enabling the interpreter to not only to deliver the words of the character but also indicate the relative spatial arrangement of that character and the referent/addressee, simultaneously in the target text.
However, the drama has to use two modes simultaneously to deliver the same information in its text, the speech of the characters, and the moving visual image, showing the relative spatial arrangements of the characters.

So to enable comparison of the spatial constructions in the narrative world and rendition the analysis has to use the modes from the drama, the characters speech and their relative spatial locations based on the moving visual image, and the single mode of the rendition, that encapsulates the spatial relationships and dialogic text, and the synchronous relationship between all three modes.

The interpreter's rendition cannot be viewed in isolation, as their text has to be considered within the framework of the specific situation that it is used in. Here it is placed alongside the drama and it is "[…] the translator's [interpreter's] main responsibility is to provide for situationally appropriate communicative artefacts" (Risku, 2002:526). So that the for the target audience it is the interplay of these different semiotic modes that combine to make meaning. So, the interpretation should support the visual coherence and structure of the drama in guiding the viewer to make logical conclusions regarding the relationship between the characters (Wildfeuer, 2016:129).

As will be demonstrated in section on the drama's visual realisation, television drama constructs a virtual world that relies upon the 'illusion of relationships' between characters, referents, and the viewer. Based on notions such as the 'fourth wall' and the maintenance of the line, the viewer develops a mental three-dimensional world image in which objects, characters, and so on, are located. Integral to this spatial construction is the use of eye line between characters which helps set an imaginary line between them (Caughie, 1980; Thompson, 2009; Millerson, 2001).

This notion of an imaginary line between two participants can also found in multimodal analysis (Kress and Van Leeuwen, 2006; Van Leeuwen, 2015; Machin, 2016). Although focusing on a static image, Kress and Van Leeuwen (2006) proposed the notion of vectors that connect participants, including that of eye-line. Gaze vectors have been used in a wide range of studies looking at these vectors connecting participants in, for instance, film text (O'Halloran, 2006; Baldry and Thibault, 2010:201; Bateman, 2014), picture books (Van

Meerbergen, 2009), multimodal discourse analysis (O'Halloran, 2011), and interaction management (Brône et al, 2017). Whilst this has been subject to criticism when analysing dynamic film texts (Forceville, 1999; Mcintyre, 2008), this notion of connective vectors, in particular eye-gaze, is useful to our analysis.

As we will see in the methodology section, by analysing the gaze vectors of the characters in the drama, which, as we have seen, are designed to construct the spatial relationships of the drama, we can map the topographical and spatial relationships between these characters.

From the spatial relationships in the constructed narrative world of the drama, we will now turn our attention to the task the in-vision interpreter faces, and how the interpreter uses the performance text's three-dimensional space to create and map spatial relationships in the rendition.

2.2 Audiovisual translation – the interpreter's task

Sign language interpreting in media settings was hardly mentioned until the 1990s (Pöchhacker, 2018:255) and although AVT has developed an increasingly diverse range of AVT modes (Desilla, 2014:194) it remains an under-researched area. Research interests into sign language interpreting within AVT (Steiner, 1998; Stone, 2007; Kellett Bidoli, 2009; Szarkowska, 2010; McDonald, 2012; Remael, 2012; Xiao et al, 2015) have tended to be viewed within the discipline of AVT as media accessibility rather than a distinct mode of AVT.

This, in part, relates back to the general lack of recognition that the target audience are a distinct linguistic and cultural minority rather than a 'disabled' group, as highlighted in the previous chapter. The 'accessibility' for Deaf viewers (tending to be grouped with deaf or hard-of-hearing viewers whose accessibility predominately comprises subtitling in their first language) is an intralingual intersemiotic transfer. Because of this view, television producers

and distributers do not appear to truly recognise the work of the in-vision interpreter as a process of interlingual translation and interpretation, nor are they aware of the complexity of the task.

I would argue, however, that the task of the in-vision interpreter in television drama should be considered to sit firmly within the discipline of audiovisual translation. As we saw in Chapter 1 the interpreter is filmed and chroma-keyed 'live' in the studio with the recorded drama, simultaneously interpreting for a spatially and temporally remote audience. This type of transmitted media content can be regarded as "…closer to the notion of audiovisual translation" (Pöchhaker, 2018:258), compared to the media interpreter working live and on-site in the studio as the communicative event takes place.

The in-vision interpreter is faced with an audiovisual source text, now widely accepted as a multimodal and multisemiotic product (Delabastita, 1990; Chaume, 2004a and 2004b; Russo, 2005; Gambier, 2013; Pérez-González, 2014a and 2014b; Tikhonova et al, 2015; Rosa, 2016; Tamayo, 2017). As with the other modes of AVT, subtitling, dubbing, voice-over, surtitling for the stage, and so on, the interpreter has to take into account how these multimodal and multisemiotic resources combine to create meaning rather than, for example, focusing only on the spoken text to create their rendition.

Whilst arguing that sign language interpreting in the media should be seen as a distinct AVT mode with its own specific features (as examined later in this section), parallels can also be drawn with other modes of AVT.

2.2.1 Similarities with other modes of AVT

AVT, as a relative newcomer to the discipline of Translation Studies, has grown rapidly over the last two to three decades, and is now considered to have a fully acknowledged place within the discipline (Remael, 2012; Gambier and Ramos Pinto, 2016). This growth has lead to an increasing range of modes within AVT,

including dubbing, subtitling for deaf and hard-of-hearing, voice-over, audio-description, and surtitling.

As mentioned earlier, whilst all these modes deal with a multimodal and multisemiotic product, there are particular issues confronting the in-vision interpreter in preparing and delivering their interpretation. Firstly, though we will look at some issues that are similar to those also faced by translators producing dubbing and subtitles, and in film or media interpreting (Dal Fovo, 2015:245).

2.2.1.1 Dubbing

The dubbing process replaces the original text with the voices of the voice actors; similarly, the sign language interpreter's rendered dialogue also substitutes the original audible text for a signed one. The Deaf viewer cannot understand the source dialogue, as they are unable to hear it. While some Deaf viewers might be able to lip read some actors to an extent, this cannot account for voices off screen and therefore rely largely on the interpreter for the dialogue.

Secondly, the in-vision interpreter, like the translator in dubbing, has the responsibility for translating the spoken text of the programme, although the delivery of that translation differs. For the translator their work is given to voice actors who use the translated spoken text to replace the voices of the original actors, whereas, the sign language interpreter delivers their translated text simultaneously, 'live' and 'with' the original actors (see 'Visibility' later in this Chapter).

In translating for dubbing the translator of the source text into the target text is a single person, providing a script in the target language for for actors to voice the programme's characters. Similarly, in sign language interpreting, one interpreter provides the rendition, yet also provides the 'voices' of the programmes characters. We also find here similarities with subtitling.

2.2.1.2 Subtitling

Like the translator providing subtitles, the interpreter is only one person providing the 'voices' of multiple characters from a location outside the drama; both are responsible for the synchronisation of the translated text with the source text. How the in-vision interpreter is able to voice and 'play' multiple characters will be briefly explained in the 'Visibility' section and fully explored in the later section on role shift.

There are also similarities in how the translated texts are delivered visually to the target audiences. The subtitles, produced by a translator, are generally superimposed onto a programme at the bottom of the screen. Whilst they become an additional semiotic element within the programme's existing system, at the same time they violate the image, forcing the audience to work harder in order to engage with the piece (Reimer & Davis 2008; Tamayo 2017).
Like the subtitles, the in-vision interpreter similarly violates the image as they too are superimposed onto a programme. Placed in bottom right-hand corner of the screen the interpreter's image covers part of the screen, creating a competing visual image for the viewer (Rocks, 2011), so the viewer has to direct their attention away from the programme in order to receive the interpreter's rendition of the dialogue (Wehrmeyer, 2014).

2.2.1.3 Media interpreting

More similarities to the work of the in-vision interpreter can be found in 'voice-over' in film and TV interpreting, in which one person provides the 'voices' of multiple characters. Here "as a rule, there is no voice-matching for gender, and the same interpreter has to do all the characters'' (Russo, 2015:163).
Additionally, both the in-vision interpreter and the voice-over interpreter work simultaneously with the source text, whereas a subtitler for drama tends not to work live.

As noted in Chapter 1 the mode of simultaneous interpreting dominates the work sign language interpreters, and is the mode that tends to dominate spoken

language television interpreting (Dal Fovo, 2015:245). Whilst Dal Fovo states that for spoken language interpreters the "the choice of interpreting…depends on the type of interaction and tv genre" (Dal Fovo, 2015:245), in the case of the in-vision sign language interpreter in drama, the interpreting mode is consistently simultaneous.
Whilst this mode of interpreting is an appropriate choice for the in-vision interpreter in this setting, it does, I believe, lead to an oversimplification of the task facing the interpreter (as will be explored in later sections of the study).

The use of simultaneous interpreting in the media brings up the issue of the synchronisation between the source and target text in AVT, as briefly mentioned earlier in the section 'Subtitling'. Synchronisation is a feature that also applies across the modes of AVT, and to the in-vision interpreter.

2.2.1.4 General similarities in AVT

In the above mentioned modes, dubbing, subtitling, media interpreting, and so on, and also audio-description, the person or persons providing the target text attempt to match the timing of the source text (Ivarsson & Carrol, 1998; Lukyen et al, 1991:31; Guardini, 1995; Russo, 2005; Chaume, 2004b and 2016:2; Dal Fovo, 2015:247; Russo, 2015:163), as temporal synchrony is essential to the comprehension and understanding of the text by the viewer.

The in-vision interpreter then, along with other audiovisual translators, has to work within these temporal constraints placed, by the source text, on the delivery of the interpreted rendition. Thus, while matching the timing with the original, the interpeter must address the questions of translation strategies such as omission, reduction, translating humour, metaphors, timing of utterances between different languages and so on. Also recognising that their translations have to combine with the complex semiotic web that comprises television drama.

The interpreter is also faced with the conflicts that arise around the idea of

domestication of the audiovisual product: is the interpretation an opportunity to provide a 'window on the hearing world', or is it more important that it is familiar enough to the viewer? How far can the interpreter domesticate the product when they are always visible and a constant reminder that the audience are watching a drama from another culture?

Even though this visibility of the interpreter is in one way a constant reminder that the programme is not in its original form, she is responsible for allowing the audience to suspend their disbelief and enter into the world of the drama. As Chaume (2004:38) stated "the function of a fictional audiovisual text is primarily to entertain the viewer" and went further in quoting Kahane, by saying "the ultimate goal is credibility, complete make believe" (Chaume, 2004:39).

This issue of being visible whilst also enabling the viewer to suspend their disbelief brings the discussion to those features that are specific to the in-vision interpreter.

2.2.2 Specific features of the in-vision interpreter

2.2.2.1 Visibility

The majority of AVT translators are not a visible presence to their target audiences; rather it is their produced translations that are visible or audible - the audiences read the subtitles and surtitles, or listen to the dubbed voices and audio-descriptions. The in-vision interpreter, however, is a constant visible presence to the target audience, although this in itself is not solely the domain of the in-vision interpreter as media interpreters can also have visibility (the interpreter working in the television studio during news programmes or chat shows, for example). There are specific features related to the visibility of the in-vision interpreter that will be address shorty. Firstly, though it will be useful to address the notion of the visibility of the interpreter in relation to their location in relation to the communicative act.

Falbo (2012) proposed distinguishing media interpreters by their location to the

site of the communicative act, so the interpreter can be *in praesentia* or *in absentia,* a notion that Sandrelli (2017) uses when looking at live events that are translated remotely from the location of that event,

> when interpreters are translating…without the primary participants needing the service or even knowing that the event is being interpreted into another language may be described as SIA (simultaneous interpreting in absentia, Fablo 2012)
>
> (Sandrelli, 2017:180)

Following Falbo's distinctions, then, we could type the in-vision interpreter as working *in absentia*, since the interpreter is not physically present during the communicative act. She is not on-set as the characters deliver their dialogue; rather she works post-production with the drama, as explained in Chapter 1. Whilst Sandrelli was looking at live simultaneous interpretation of football press conferences, we could also apply the definition to the work of the in-vision interpreter, since, although the in-vision interpreter is working with a recorded drama, she still treats the task as 'live' simultaneous interpretation; once the recording of drama starts the interpreter works straight through without interruption until the end of the programme, and is located remotely from the drama, so, like the interpreters of press conferences, she has no interaction with the primary participants. The characters, directors, and producers of the programme have no notion that the interpreting event is taking place.

Viezzi (2013:384) described this communicative situation as having two linked events, characterised by 'displaced situationality'. The two events are the primary event, in which the participants use only one language, and the secondary event, where the interpreters remotely provide a simultaneous interpretation of the primary event. Viezzi goes on to describe how the secondary event is completely dependent on the primary event, which is totally independent of the secondary event.

For the in-vision interpreter, then, we have a similar communicative situation with two linked events; the primary event being the drama, in which the

characters use one language (English), and the secondary event, the 'live' simultaneous interpretation of the primary event into BSL. However, in addition to the idea of two locations giving 'displaced situationality', the in-vision interpreter is also displaced temporally, the simultaneous interpretation occurring long after the drama has been made.

Here, then, we might say that the in-vision interpreter is working *in absentia* from a spatially and temporally distant location, 'live' simultaneously interpreting a recorded television drama, whose characters (or actors) have no knowledge that the interpretation is taking place. However, as Pöchhacker (2018) suggests, this notion of *in praesentia* or *in absentia* may be too binary and become 'blurred by particular combinations of interpreting modes and linguistic modalities' (Pöchhacker, 2018:258).

The in-vision interpreter has to be visible on screen even though they are not providing any interpretation *in praesentia*, as, for the target viewer, the interpreter has to be viewed alongside the drama. So, as Pöchhaker argues, the debate over the presence or not of the interpreter can be considered redundant

> if the screen viewed by the audience is considered as a product comprising both visual and audio signals, media interpreters can never be off screen; rather, they would invariably be part of the audiovisual product, and the on-screen/off-screen distinction would be pointless.
>
> (Pöchhacker, 2018:258)

This is where we start to develop the specific features of the in-vision interpreter. The audiovisual product comprises of visual and audio signals, but received by the target audience as a set of visual signals: the drama and in-vision interpreter. So for our target audience the visibility of the in-vision interpreter is integral with the audiovisual product, the television drama. The in-vision interpreter on screen presents a second moving image superimposed onto the drama, located entirely outside of the on-screen fictional world, and competing for the attention of the viewer. The interpreter has to

deliver her interpretation alongside the drama, working with the programme's sign system, not against it, and negotiating the competing tensions between the essential movement of sign language and the stillness of a particular scene, whilst maintaining the atmosphere of the drama. In this way, the source text - the drama itself - also becomes part of the target text as the interpreter delivers her rendition alongside the drama to the viewer.

Here we need to remember the interpreter is working with a genre specific fictional audiovisual product, which asks the viewer to suspend their disbelief and connect with the world of the drama. The in-vision interpreter encourages the suspension of disbelief by delivering the target language in first person, and from the character's point of view. The interpreter 'plays' the characters by replicating their physical orientations and eye gaze directions, and replicating their individual deictic fields from their viewpoint within the narrative world (see the later section on role-shift).

Yet, as previously stated, she is located spatially and temporally separately from the communicative event, and visibly located separately on screen from the drama. However, she conceptually delivers her rendition from 'within' the narrative world of the drama, although physically present in a studio. The use of the sign language features of role shift and narrative discourse enables her to portray all the characters without taking on the role of narrator or explicitly existing as an interpreter. She then conceptually presents herself to the viewer through a series of rendered characters.

The interpreter then is not interpreting for the characters talking to each other, nor is she interpreting between the characters and the viewer; instead, she is interpreting between the *drama* and the viewer. The relationship between the drama and the viewer, however, is indirect. The drama 'knows' the viewer is there, yet does not explicitly recognise their presence. We will return to this point in the coming sections particularly in the discussion around the notion of the fourth wall (see section 'the viewer and the fourth wall' in this Chapter).

Thus, we find the interpreter working in a place where she is a visible presence, yet never 'exists' in her own right, maintaining a relationship in which the drama only obliquely recognises the presence of the viewer. From this, then, how may we categorise the role of the in-vision interpreter?

2.2.2.2 Role

Whilst the aim of this study is not to discuss the on-going debate of the role of the interpreter within a participation framework, or whether she is a co-constructor and co-participant of an interpreted mediated event and so on (see Wadensjö, 1998 and 2008; Metzger, 1995 and1999; Straniero Sergio, 1999; Angelelli, 2004; Valero-Garcés and Martin, 2008; Hale, 2007; Llewellyn-Jones and Lee, 2014; Martínez-Gómez, 2015), it is useful to look at how her physical and conceptual location influences her role.

As we have seen, the interpreter never exists as 'the interperter' in her own right, yet is responsible the interpretation of the drama for the viewer. This non-existence brings up the notion of liminality taken from Turner (1979), and within this liminality translated texts inhabit a third space (Johnston, 2007). Johnston sees the liminal space as the "transition zone between two cultural systems in general and two language universes in particular" (Johnston, 2007:256). Here in this third space between the original work and the resultant translation, the translator is making choices about what can be translated, what is best modified and excluded and so on. I suggest that although Johnston is talking about the translator, we can apply the notion of liminality and the third space to the role of the in-vision interpreter.

As we now know, the interpreter works from a place that is dislocated spatially and temporally from both the drama and the viewer, neither present with the characters nor present with the viewer. Yet from this 'third' place she must, make translation decisions and deliver the interpretation, mediate the interface between the drama and the viewer, and maintain that interface according to the expected norms, all the while not acknowledging her presence as an interpreter;

rather she constantly shifts between the other - the characters - and never herself, so here role is both to be there, and not to be there.

2.2.2.3 Translational activity

Any translation is created as a means of communicating in a specific target situation (Risku, 2002:525); Risku states in her discussion on the development of the notion of situated translation the translator is looking for a coherent communicative role for a translation in the specific situation. As Risku points out it is not only the communicative role of the translation that needs to recognised but also the role and position of the translator in the communicative process. As we have seen for the in-vision interpreter this role and positioning has an extra dimension as they not only constructed the translation but then deliver this 'live' and simultaneously. The interpreters cannot restrict themselves to simply following the source language and cultural structures contained within it, rather "translators become decision makers and intercultural communication experts in their own right" (Risku, 2002:524).

Here the in-vision interpreter has to be aware how this specific situation, its skopos, genre, and so on, influences their translational and interpreting activities. As discussed earlier the interpreter is interpreting in the space between the viewer and the drama, rather than between the characters or the character and viewer. The interpreter must then draw on the situatedness of the event in order to establish the appropriate communicative actions to undertake (Rohlfing et al, 2003). For instance, as we will explore in later in this chapter the interpreter has to recognise relationship of the viewer as an 'overhearer' of the drama, which in turn frames her interpreting actions. Just as subtitling has evolved its own conventions based on pragmatic situatedness for presenting verbal routines in AVT (Guillot, 2016), the in-vision interpreter has to use conventions so that the translation/interpretation of the dialogic text appears to the viewer as a natural everyday conversation. Enabling the viewer to suspend their disbelief and engage with the drama even though the interpreter is visibly present.

Moving then from the recognition that the situatedness of the event frames the interpreter's actions we will look briefly at the creation of the translation itself.

As mentioned earlier, on the surface it appears that the interpretation of a television drama is a simultaneously interpreted dialogic event - the in-vision interpreter simply delivering the characters' conversations as they happen. However, as we will see this view fails to recognise the complexity of the audiovisual text. It also fails to recognise that the interpreter must undertake a period of translation before then delivering the translation simultaneously alongside the drama.

To a viewer, the dialogue of the drama appears to be natural and unfolding, when in fact it is informationally dense, and working on two levels, communicating between the characters in the drama, and at the same time between the drama and the viewer.

This type of dialogue, named as secondary speech genre by Bakhtin (1986), is meant for a third party and operates on many textual levels, deriving some of its characteristics from the primary speech genre of daily conversation, but others from the text or context in which it occurs. Thus, the dialogue can be viewed as overdetermined in that the conversational maxims are carefully designed to have a specific effect on the viewer (Selby & Cowdery, 1995:30; Gambier, 2003:183; Remael, 2004:108; Wurm, 2007:124; Neves, 2007:6; McDonald, 2012:203). Adding to this complexity for the interpreter is that understanding character interactions comes not only from their dialogic exchanges; all of the drama's sign systems support this understanding, and these systems are also designed to communicate something to the viewer, not just to the other characters (Remael, 2004:106).

The interpreter then, faced with the complexity of 'natural' dialogue and its relationship with the drama's visual systems, has to undertake a period of translational activity prior to the simultaneous delivery of the prepared

translation. As we saw in the working practices, in Chapter 1, the interpreter has access to the finished audiovisual text of the drama prior to the task of providing the 'live' simultaneous interpretation. She has to thoroughly prepare not just the spoken text, but also the complete performance text in advance of the interpreted rendition (Rocks, 2011:83), otherwise, as Herbst (1995) states,

> Interpreting a film [television drama] without having seen the pictures available is absurd in itself and explains why a lot of textual meaning that is not explicitly expressed in words never gets translated.
> (Herbst, 1995:268)

Although Herbst was talking about the situation in dubbing, I feel this is applicable to the work of the in-vision interpreter. This period of translational activity can and must be detailed since the interpreter is working with a drama that is now fixed and unchanging, so the activity can be see as "protected" (Russo, 1995:344).

The need for a detailed analysis of the performance text and preparation prior to the delivery of the translation is underpinned by the 'live' nature of the interpretation. Unlike in dubbing and subtitling, where actors and translators can review and edit their work, once the in-vision interpreter has started interpreting there is no option to stop, review or 're-do' small sections of text (see Chapter 1 'in-vision interpreter').

This need for a period of translation is further underpinned by how the interpreter renders the characters' utterance into BSL, and how the viewer can allocate these renditions to the respective characters.

As previously mentioned the interpreter becomes and 'plays' all the characters. From her fixed position at the edge of the screen, she replicates the orientation and eye gaze of a character, then, using the signing space around her, maps the spatial locations of other characters and objects related to that character, as if they exist in her space. If the spatial relationships between these entities in the interpreted rendition do not agree with those in the drama, the result is an inaccurate interpretation, in the same way that, for example, a source utterance

'over there' is not correctly rendered as 'over here' (this is discussed in more detail in the 'BSL' section of this chapter). For the viewer the in-vision interpreter is always a character; she never indicates to the viewer, for example, that character A is now talking, and then delivers that character's utterance in the first person. Rather the viewer is able to recognise which character the interpreter is rendering based on matching the physical orientation and eye gaze of a character to the interpreter. So from the viewer's perspective, if character A is looking left across the screen and speaking, then the interpreter also has to be looking left as they simultaneous interpret that utterance.

As will be explored in further, in the section on BSL when we will look at the use of space and role shift, the interpreter has to base her translation on the drama's three-dimensional spatial construction, as well as the relationship between the visual/spoken texts of the performance text. Thus, not only does the interpreter have to deliver the rendition of the complex spoken text simultaneously, she has to also simultaneously match the three-dimensional orientations of the characters in the drama.

In this way, the lines between translation activity and simultaneous interpreting in the work of the in-vision interpreter become blurred. Although, in the strictest sense, the interpreter does not create a written translation of the spoken text (as BSL has no written form) as we have seen, there is a period of translational activity prior to the 'live' delivery of that prepared text:

> The term 'live' may indeed leave room for considerable conceptual fuzziness and, though interpreting as such is always done in real time, what is broadcast may well be the result of a process of translation. To put it differently, the production of broadcast content may involve interpreters, but in some instances these only serve as contributors to a more complex process of translation.
> (Pöchhaker, 2018:256)

Earlier it was discussed that the communicative event is made up of two events, the primary and secondary events, where the primary event is totally independent of the secondary event, and the secondary event is completely

dependent on the primary event. As we have seen the interpreter's translation is completely based on the performance text and its visual construction. Following this order, then, we shall now turn to examine how the narrative world of the drama is spatially constructed, as it forms the foundations of the interpreter's use of space in her renditions.

2.3 The drama's visual realisation

As we have seen in the previous section the interpreter has to rigorously interrogate the multimodal text and the visual three-dimension construction of the drama. Tulloch (1990:12) states that to study and understand television drama one has to be able to discursively deconstruct the television image, not simply 'understand' it. Just as the interpreter has to examine and analyse what appears to be 'everyday talk', she has to go beyond simply understanding how the television drama works. Simply understanding does not mean that she can demonstrate "discursive reasons for particular items of conduct" found within the drama (Fiske 1985:95 in Tulloch 1990:12).

Television and film uses conventions and codes to manipulate the viewer's reactions and relationships to the programme and characters (Cartmell, 2000:5). The viewer is engaged and stimulated by two interacting systems, that of *mise-en-scène* (the modification of the space in a shot), and montage (the modification of time through the linking of shots together) (Monaco, 2009:172).

Here *mise-en-scène* is concerned with factors such as the physical orientation and placement of characters, the point of view of the camera, and movement within the shot. Montage is concerned with the process of determining the narrative structure of the drama by the specific placement of shots, with the interaction of these shots supporting the conceptual content and overall appearance of the drama (Monaco, 2009:142; Nack and Parks, 1997:59; Downes and Miller, 1998:61):

> This image consists of a world (setting) populated by intelligent agents (characters). These agents participate in actions and happenings (events, plot), which cause global changes in the narrative world.
>
> (Ryan, 2003)

The viewer then is faced with an artificially created world, although confronted with real people (the actors) and real objects (the set and props), and encouraged to suspend their disbelief and accept this world as 'reality' (Nack and Parks, 1997:60); as Thompson and Bowen (2009:97) explain, "filmmakers present a knowable world that conforms to some constant, physical world rules such as up, down, left… and so forth such that when the audience watches…they do not get confused spatially."

2.3.1 The creation of the Narrative World

How the viewer watches this artificially created world is carefully guided. Where and which areas of the screen the viewer focuses on is directed by the structure of what is contained in the visual frame. This structuring guides the viewer's attention so that it is concentrated on a small area of the screen – the "point of attention" (Block, 2001:132).

It is the manipulation and directing of the viewer's points of attention that serves to reinforce the drama's "illusion of reality" (Millerson, 2001:421), and encourages the viewer's suspension of disbelief. This illusion of reality is based on where the actors are in placed relation to each other, the track of their eye gazes, and so on:

> we [the audience] build up a mental image of where things are located within the scene. We form these judgements from various visual clues: comparing common features, movements, and relative directions in which people are looking.
> (Millerson, 2001:421)

Filmmakers further manipulate the viewer's points of attention by, for example, the use of surface divisions to highlight similarities and differences between

Figure 2. Two-shot with no surface Division (Millerson, 2001:62)

Figure 3. Two-shot with a surface division (Millerson, 2001:62)

objects. Block (2001:62) uses the example of a shot of two people without a surface division (Figure 2), compared to that of a shot with a surface division (Figure 3). As we look at Figure 2 our eyes can maintain a steady gaze. Whereas in Figure 3 the use of a surface division, the vertical line in between the male and female figures, means our gaze tends to switch between them. By dividing the screen, perhaps by the placement of a post or the corner of a building, the viewer is encouraged to compare and contrast the two halves of the divided frame.

The use of these divisions, creating halves, thirds, a grid, or squares, directs the eye to specific areas of the frame and adds a visual 'rhythm' as the eye scans between these divisions (Block, 2001:61-64).

The viewer's eye is attracted to the point of attention on screen by a number of devices, such as movement, brightness, eyes and eye gaze, and so on. These devices are used across film and television as Thompson & Brown (2009:1) explain there are "basic rules governing the construction and presentation of visual elements that are created for inclusion in a motion picture". For example, it is recognised that when looking at actor's face, the viewer's attention will always be to the eyes (also see Dmytryk, 1986; Katz, 1991: Bordwell, Thompson and Smith, 2016).

From being attracted to look at these points of attention the viewer starts to construct 'lines of direction' (Bordwell, Thompson and Smith, 2016:101). These lines of direction start to construct relationships as a character pays attention to another character or object within the constructed narrative world. So, for example, looking back at figure 3 our eyes focus on the eyes and gaze direction of the male figure, who is looking to the right. The use of the surface division then switches our attention to the eyes and gaze direction of the female figure, looking left.

From the structure of this image, and the two lines of direction from the figures, one left and one right, we then start to construct a relationship between them. This visual image structure also communicates emotions and moods just as the story structure portrays these aspects. This is why Block (2001:xii) stresses the critical relationship of the visual structure and the story structure in the construction of the drama.

Whilst stressing the importance of this relationship, film and television studies also recognises that it is very easy to compromise the visual structure. The mental image built by the viewer can be undermined through visual anomalies, such as not maintaining the relative screen positions of the characters (Millerson, 2001:421; Thompson, 1998:9). These relative screen positions can be disrupted or destroyed by crossing an imaginary line:

> The imaginary line can exist between two people looking at each other, or person looking at an object, between a person moving to an object or a place, or even between two places. The line can even exist between an object leaning or moving in one direction to another… Without 'the line' even the simplest scene can become confusing to an audience
> (Thompson, 1998:16)

This line is used to determine the position from which the audience is viewing the drama, for clarification, and to eliminate visual complications:

> Thus 'the line', is critical as a guide for the audience. It helps to overcome the problem of credibility; it puts the audience in an idealised position so that they believe what they see. Otherwise 'reality' is not seen to be accurate.
> (Thompson, 1998:18).

As Heath (1976:88) explains, for the visual structure to be maintained, there are two lines that must be not be crossed: the 180-degree line and the 30-degree line.

The 180-degree line matches the created screen and narrative space, with the audience using the points of attention to create a line of attention between two points in the narrative world (Thompson & Bowen, 2009:102). This line, also referred to as the 'axis of action', reinforces visual continuity where we have the left right ordering of characters on-screen (Kraft, 1991:365; Dancyger, 2013:375; Hühn et al, 2014:390; Galvane et al, 2015:757; Ildirar & Schwan, 2015:134; Dix, 2016:55; Lacey, 2016:32; Doughty and Etherington-Wright, 2017:68). This line keeps the camera on one side of the actors so that they maintain their relative screen positions.
The 30-degree line relates to the position of the viewer in front of the screen within the 'triangle of representation.' The camera moves at least 30-degrees relative to the viewer's point of view in successive shots of the subject, otherwise the visual structure appears to 'jump', compromising the constructed spatial relationships.

By following these lines, or rules, the drama is able to maintain its continuity in the construction of the narrative space so that for the viewer, "one will always find the same characters in the same parts of the screen" (Reisz and Millar, 1968:224-5 in Heath, 1976:88).

For television drama it is the maintenance and continuity of the narrative space that gives its 'dramatic look', which is similar to fictional film. This dramatic look is based on narrative realism in which, for example, character eye-lines match,

establishing for the viewer a 'readable hierarchy' within the narrative world of scenes, characters, the line and the connections, all of which are privileged in the visual construction of the drama (Caughie, 1980:26).

2.3.1.1 Eyeline matching

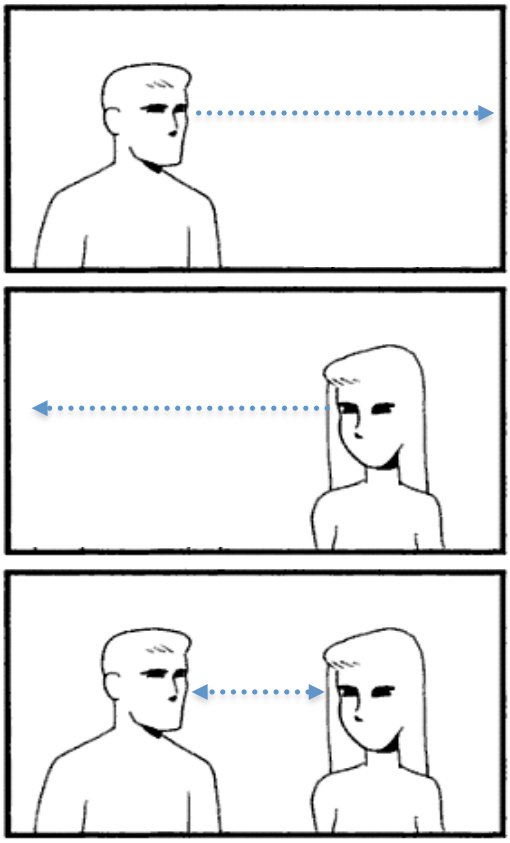
At this point it is worth highlighting the use of eyeline matching, and the use of the 'axis of action' within the construction of the narrative world. The identification and analysis of these will enable the later study of the spatial relationships in within the dramas.

As we have seen in the previous section eyelines are used to create axes of action between characters, and between characters and objects, in the three-dimensional world of the drama. The matching of these eyelines is one of the key techniques used to shape the viewer's understanding of the geography of a scene (Pramaggiore and Wallis, 2005:179). Through the use of a sequence of shots the spatial relationships become established and are reinforced by eyeline matches (Branigan, 1984; Berliner and Cohen, 2011; Thompson & Bowen, 2009; Janney, 2010; Knudsen, 2014; Dix, 2016). Thus, a character looking off screen, followed by a shot of an object or character they have observed, creates a line of action between them. For the viewer this starts to establish the relative spatial relationships between the characters and objects, and where on the screen they will be found. For instance, if we borrow the figures from earlier and create a short sequence of shots we can see how these spatial relationships develop, figure 4.

The first shot has the man located screen left and looking right, so we also have a new line of action but to what, we do not yet know.

The second shot reveals to the viewer he was looking at a woman. The woman, located screen right and looking left, reinforces the line of action with her eyeline. By the second shot the viewer knows the relative heights of characters, their eyelines are level, and they are spatially arranged left and right of each other. The final shot further reinforces the line of action and also tells the viewer the spatial distance between the characters.

Figure 4: Line of axis



From this then the viewer begins to visually map the proximal and distal spatial relationships within a sequence, and the use of eyeline matching cues the viewer "to physical and attentional connections between elements within a scene" (Tobin, 2017:28).

As we can see, then, the viewer's relationship with the visual image - where they look on screen - is carefully directed, enabling the viewer's engagement with the drama and the suspension of disbelief.

This suspension of disbelief has so far been related to how the structure of the visual frame has been constructed from the viewer's point of view. There is, however, another way in which the drama encourages the narrative world to be viewed as an illusion of reality. Earlier, in the section on interpreter 'visibility', it was noted how the drama has an oblique relationship with the viewer, and in the section 'translational activity' how the dialogue communicates with the viewer. This relationship places the viewer as an observer of the drama, not a direct participant. As the next section will explore, this relationship was seen as a critical threshold in the development of moving images, and eventually film.

2.3.2 The viewer and the fourth wall

Whilst there is wide agreement that the communicative act takes place on two levels, the interactions between the fictional characters on screen and 'those involved on the recipient-side […] the audience or readers that are observing the fictional interaction' (Dynel, 2011; Brock, 2015; Messerli, 2017), there is debate over categorising the role of the viewer in this the participation framework of a fictional event. Should they be seen as an overhearer or ratified

participant? Does the viewer sit as an observer or as a listener? Can we quantify the viewer's place in mean-making?

Although it is not the purpose of this study to enter into the debate over the categorisation of the viewer, we do need to recognise their role as 'observer'. Part of the motivation for this study is the apparent use of direct address to the viewers' by interpreters, although a form of address rarely used in drama with its use in "primarily non-fictional television programmes" (Cardwell 2002:168), there appeared to be a constant use by interpreters during the rendering of television dramas, therefore, seemingly, changing the viewer's relationship with the drama (see Chapter 1 'the problem').

Burch (1982), exploring the relationship of the viewer in relation to film, found that there is "the absence/presence of the spectator at the very centre of the diegetic process." He explains that the historical development of the moving camera, and its use of shot-counter-shot, led to the identification of the viewer from the camera's viewpoint. From this development, the viewer observes the action through the camera, and "the experience of the classical film interpolates us solely as *incoporeal individuals*" (italics in original)(Burch, 1982:22).

This standpoint is seen as a critical threshold in the development of film, and leads the presence of a 'fourth wall' through which the viewer observes the film. The extent to which this was viewed as critical meant that some American film companies, around 1910, banned actors from looking directly at the camera. It was recognised that even glancing at the camera "addressed itself explicitly to the spectator as a corporeal individual" (Burch, 1982:22). In order for the spectator to suspend their disbelief they had to 'feel him/herself unobserved' to receive a direct address was, as Burch describes, "tantamount to the hidden voyeur's shock when his/her gaze is unmasked and returned" (Burch, 1982:22). Thus, to maintain the illusion of reality of the narrative world:

> An actor in a play who is supposed to be speaking to another character should never in any circumstances look into the lens. If he does, realism will be lost as he will appear to be speaking to the viewer.
> (Davis, 1966:54)

This is not to say that the form of direct address cannot be used within drama, rather it is a deliberate decision to break convention. As Cardwell points out in her analysis of the drama series 'Moll Flanders':

> This highly unusual use of direct address has several implications. Direct address repeatedly emphasises our status as viewers, and 'appears to reject the possibility of a more distanced, voyeuristic relationship with the text' (Wilson, 1993:35), to 'prevent us […] from achieving that customary magical identification with the vicarious world unfolding on the screen' (Batterstin, 1967: 40-1).
> (Cardwell 2002:169)

Knudsen (2014) also recognises this in his discussion on how eyes and eyelines create perspective in fictional cinema. For the characters to directly address the audience "is an active decision that usually involves a shift in gaze from the diegetic to the non-diegetic" and a rationale engagement with the fourth wall (ibid:8).

So, unless the characters are consciously breaking the fourth wall, the interpreter's choice of 'playing to camera' appears incongruent with the drama and characters. Breaking the established conventions and codes of television drama alters the viewer's relationship and responses to the drama in a way not intended by the original text; with Deaf dramas, those produced in BSL, also following these established conventions and codes (BSL Zone).

The viewer then watching television drama is asked to suspend their disbelief, observe the interactions of the characters on-screen, whilst being guided and manipulated by the visual and audible modes of the drama. By its nature television drama is more than simply the presentation of the diegetic narrative

and, as in the section 2.2.2.3 ‘Translational Activity’ noted, the interpreter is faced with translating and interpreting a multimodal text.

2.4 BSL functions

As previously mentioned, again in ‘Translational Activity’, the in-vision interpreter, rather than becoming a narrator, must ‘play’ all the characters in the drama. We would expect that using the spatial, temporal, and three-dimensional functions of BSL she re-creates the physical location of the characters in her signing space. This way she is able to maintain the spatial relationships between the characters and objects in the drama in the rendered text.

2.4.1 Spatial construction in BSL

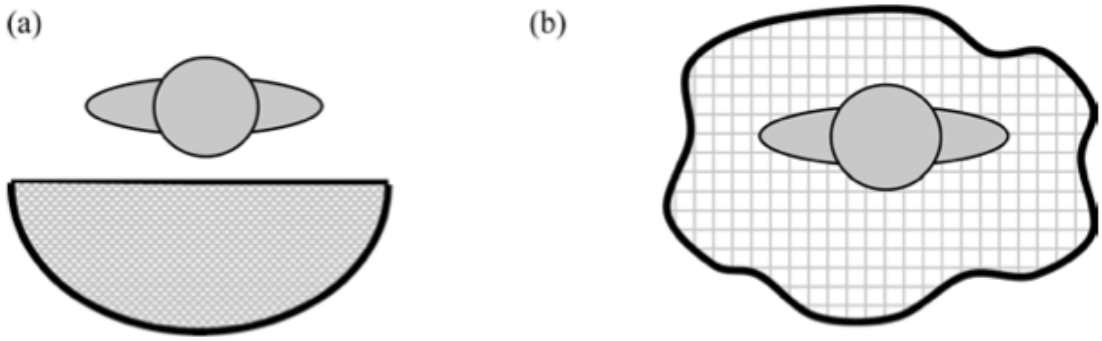
In the production of BSL the signer uses a three-dimensional ‘signing space’ or ‘event space’ in front of the upper part of the body, from where various “morphosyntactic, semantic and pragmatic functions’ can be realised” (Steinbach and Onea, 2015:411).

This space can be used syntactically (Pfau and Steinbach, 2003 and 2006; Lillo-Martin and Meier, 2011; Mathur and Rathmann, 2012; Perniss, 2012), for example, in the use of pronominal referents and verb agreements, by representing relationships arbitrarily within the signing space.
The signing space can also be used topographically (Padden, 1988; Engberg-Pedersen, 1993; Liddell, 2000; Perniss, 2007 and 2012; Barberà, 2014) and in this use the “referent-location associations in sign space are in themselves meaningful. They are chosen not arbitrarily, but rather to express spatial relationships between referents” (Perniss, 2012:414). For example, the marking of height differences between an adult and child, or those between a person stood and another sat down, as explored in the following section on role shift.
In BSL narrative the use of topographical space enables a spatial layout representing that of the real world, constructed in the signing space (Sutton-Spence and Woll, 1999:129; Perniss, 2012: 414).

How these spatial relationships are projected into the signing space depends on the how the space is conceptually viewed, and this, in turn, influences the style of topographic mapping (Perniss 2012:415). In signed languages there are two main conceptual projections based on either observer or character perspectives (Perniss, 2007a; Perniss and Özyürek, 2008; Özyürek and Perniss, 2011; Engberg-Pedersen, 2015).

Figure 5 visually demonstrates how the signer's choice of perspective influences the use of signing (event) space.

Figure 5: Spatial Perspectives



Example of event space projection from (a) *observer perspective*, where the whole of event space is mapped onto the area of space in front of the signer's body, and from (b) *character perspective*, where the signer is within the event space, in the role of a character in the event.

Perniss (2012:419)

For this study it is the use of (b) character perspective, in which the signer conceptually places themselves within the event space, that is of particular interest.

As previously mentioned in Chapter 1 'the problem' and in the section 'Visibility' in this chapter, the interpreter, in delivering her rendition, does so in the first person, not in narration, and 'becomes' or 'plays' each character, replicating the dialogue turns in the drama as it unfolds. In becoming a character, the interpreter's rendition is delivered conceptually from the character's perspective, as seen in figure b above. The interpreter visualises the world through the eyes of that character, seeing the world as she were stood in the event space herself. Here the event space is the narrative world of the drama, with all its topographical and spatial relationships. The interpreter then 'plays' each

character in turn enabled by what is called role shift.

2.4.2 Role Shift

In sign languages the ability to 'play' each character is by the use of what is generally termed role-shift (Padden, 1986; Sutton-Spence and Woll, 1999:272; Sandler and Lillo-Martin, 2006:379; Meir and Sandler, 2008:70; Quer, 2012); or as Perniss (2007:32) and Pyers and Senghas (2007:282) refer to as character perspective; and what Metzger (1995) and Cormier et al (2013) call constructed action.

There has been extensive analysis into the function of role shift in signed languages (see Padden, 1986; Engberg-Pedersen, 1995; Lee et al, 1997; Poulin, 1994; Poulin and Miller, 1995; Lillo-Martin, 1995 and 2012; Zucchi, 2004; Quer, 2005 and 2011; Quer & Frigola, 2006; Herrmann & Steinbach, 2009; Schlenker, 2010; Hübl and Steinbach, 2012; Hübl, 2012; Quer, 2012). Quer (2012:12-13) describes role shift as characterised mainly by two sets of properties: formal and interpretative.

Formal properties include non-manual features:

1. Temporary interruption of eye contact with the actual interlocutor and direction change of eye gaze towards the reported interlocutor
2. Slight shift of the upper body in the direction of the locus associated with the author of the reported utterance
3. Change in head position
4. Facial expression associated to the reported agent

With interpretive properties

- Reference of 1st and 2nd person pronouns and all the grammatical elements agreeing with them are interpreted in respect to the reported context.
- 1st and 2nd person features refer in to those of the derived one.
- At the same time, temporal and locative indexicals appearing in the role shift segment must shift in their reference.

These properties enable the interpreter to deliver the dialogue in the first person, as the character in the world of the drama and from their viewpoint using character perspective. So, the interpreter matches the physical orientation and eye gaze of the character on both the horizontal, and vertical, planes in space, all whilst playing 'in the moment'. When another character speaks, the interpreter 'role shifts' into that character's orientation, their eye gaze, reflecting his or her spatial relationship within the narrative world they inhabit. For example, interpreting the scenario of an adult signing to a child, here the interpreter would adopt the adult's spatial orientation with an eye-gaze down towards the child, then role shifting into the child's orientation with an eye gaze up towards the adult to interpret the child's response. By use of these features, the interpreter recreates the physical and spatial relationships of the narrative world in their interpretation.

At this point it is worth clarifying the use of eye gaze within signed languages, as one area of investigation is to examine potential the breaches of the fourth wall.

2.4.2.1 Eye gaze

Generally, as Sutton-Spence and Woll (1999:94) discusses, eye gaze performs at least five important functions within BSL:

1. By making lexical distinctions.
2. The location and movement of referents in space. For example, 'used to "instantiate" a locus in the signing space and which is realised just before performing a proform' (Braffort and Lejeune, 2006:39; Bahan, 1996).
3. In turn taking '[the] power to allocate the next turn by means of eye gaze' (Chute and Lucas, 2002:99).
4. Marking time, for example, 'looking directly ahead or down can indicate the present time, and looking up can indicate future time' (Sutton – Spence and Woll, 1999:96).
5. The uses of eye gaze in role shift.

The use of eye gaze in role shift is highly relevant to this study, although it must be noted that the other functions still apply to the interpreter's renditions she shifts between character utterances.

As Thumann (2013) describes just prior to and at the start of a role shift, a signer's eye gaze shifts away from the audience and now "is continually directed towards the individual [in the constructed signing space] even during the production of signs" (Dudis, 2007:5). This use of eye gaze towards the conceptualised individual in the signing space, along with face orientation, forms part of the minimum requirements for a role shift to occur (Dudis, 2007; Thumann, 2013; Armstrong, 2014). The eye gaze remains within the signing (event) space, from the character perspective, towards the conceptualised individual. It remains there until the end of the role shift at which point the eye gaze direction changes. The signer may role shift into the previously conceptualised individual, replicating the eye gaze and orientation from that individual's perspective, shift into another character in the interaction, or shift back to the audience. In narrative discourse and its concomitant use of role shift, the signer makes direct address only when he or she is taking on the role of narrator (Sutton-Spence and Woll, 1999:270; Winston, 2000:30).

Thus, the in-vision interpreter is constantly moving through a series of role shifts as the characters of the narrative are being portrayed, and her eye gaze and orientation is towards that of each 'imagined addressee' for that character (Lucas, 2000; Perniss, 2012).

2.4.3 Shutting Down

Finally in this section we will look at 'shutting down', a 'borrowing' from BSL narratives and a point at which the interpreter appears to stop interpreting and stand hands clasped in front of their body, as mentioned earlier in the introductory chapter.

This posture appears in narratives produced by Deaf first-language sign language users as part of a range of boundary markers, indicating the end of a topic or speaking turn, and pausing (Nicodemus, 2009; Fenlon, 2010). The hand clasped posture is identified by Fenlon (Fenlon, 2010:98; Fenlon et al, 2007) as a 'hard pause' with either clasped or dropped hands for particular effect, for example, after presenting the title of a story or at the end of the narrative, and with the least frequency of occurrence.

However, studies by Winston & Monikowski (2003) and Nicodemus (2009) when investigating boundary markers within sign language interpreters' target texts, found that this feature was the most frequently used boundary marker, predominately as an extralinguistic pause with no correspondence in the source text, this 'extra' pausing having an eye gaze that Winston & Monikowski (2003:213) labelled as "thinking". Armstrong (2014) found the use of the feature when she analysed the interpreters' place in the participation framework as they simultaneously interpreted a videotaped lecture. Here she labelled the activity as 'hand clasped pausing' "a specific type of pausing that seems to happen during sections of the discourse where the interpreters are processing" (Armstrong, 2014:151), and marking to the target audience they are not currently engaged with them.

This hand-clasp pausing used by interpreters appears to be more consistent with formal platform interactions, where there are individual single speaker turns rather than discourse turns. Whilst it is beyond the scope of this study to examine the range and use of boundary markers by interpreters, it is an opportunity to examine the use of this 'shutting down' posture in context of television drama.

This chapter has been an overview of the disciplines of, multimodality, AVT, Film Studies, and BSL, that I have brought together to create a framework for the analysis of sign language interpreted television drama.

We have seen how the performance text and the spatial construction of the narrative world influences the interpreter's rendition in terms of role shift, vector directions and location of the addressee, and also the features of sign language that the interpreter has to employ to create an appropriate rendition. In the following chapter I will demonstrate how these theoretical considerations underpin the annotation tool's design and structure and order of analysis, to enable a direct comparison between the drama and interpreters' rendition.

3. Methodology

As discussed in Chapter 1, the few studies undertaken into sign language interpreted television, which comprise reception studies, investigation into the Deaf translation 'norm' and the linguistic analyses of interpreter outputs, identified a number of issues related to the reception and comprehension by the target audience and the interpreters' production of the target language.

These studies were predominately focused on news programmes and, whilst this this study focuses on the interpretation of television drama, there is an underlying similarity with issues relating interpreters' production of the target language. The motivating questions for this study have arisen from observed features in the interpreters' renditions, which seemingly running counter to the expected norms in a number of different disciplines of AVT, films studies, and BSL, as discussed in the last chapter. Firstly, it appears that the spatial relationships between the characters in the drama are not being replicated in the constructed signing space in the interpreters' renditions, even though, as we saw in previous section BSL, the interpreter's use of role shift and topographical space is constrained by the spatial construction of the narrative world. Secondly, during the delivery of the renditions there appears to be the unexpected use of direct address to the viewer, breaking the fourth wall and the genre conventions of television drama and film, thus potentially altering the viewer's relationship with the drama. Finally, there is an apparent lack of temporal synchronisation between the rendition and the drama, which in AVT literature is seen as important to the comprehension and understanding of the text by the viewer.

Whilst these features have been observed in this study in the interpretation of television drama they, may well also underlie the lack of comprehension of news programmes by target audiences. Although news programmes purposefully address the viewer directly, the correct use of spatial construction and temporal synchrony are still fundamental features of this genre of television

also. Potentially then if these features are being used incorrectly by the interpreters, it indicates wider fundamental issues within television interpreting.

The extent to which the inappropriate use of these features can be seen to compromise the target audience ability to comprehend the interpreted drama, would require reception studies as a potential method of investigation. However, as this study is motivated by clear issues identified in the production of the target language and, since this is the first investigation into the interpretation of television drama, and partly motivated to generate greater understanding of this domain from a theoretical and practical viewpoint, I feel it is more appropriate to analyse the activities of the interpreters before reception work.
Moreover, given the resource practicalities of undertaking this research study and, as previously mentioned in Chapter 1 that prior research highlights that reception studies with Deaf audiences are notoriously difficult to manage due to the lack of heterogeneity in the target audience and the lack of 'standardisation' of target language use, an in-depth empirical investigation into SLI of television drama is an appropriate approach. This is not an attempt to dismiss reception studies as a potential line of enquiry; rather the development of the multimodal annotation tool is seen as a step to supporting future research, providing a method of analysing the interpreters' activities in *conjunction* with reception studies to give a greater understanding of the SLIs' work and to what extent it is comprehensible by the target audience.

The investigation then must examine the interpreters' constructed renditions to assess to what extent they follow the expected norms for the interpretation of television drama, as discussed in the previous chapter. Based on an underlying theoretical framework the analysis focuses on the spatial construction of the narrative world of the drama and the interpreters' construction of topographical space and use of role shift, enabling the assessment as to the extent to which the spatial relationships of the drama are maintained in the case studies. The analysis will also examine the maintenance of the viewers' intended relationship with the dramas in the renditions, along with temporal relationships between the

source (performance) texts and target (dramatic) texts.

3.1 Selection of the corpus

The source material gathered will be that that is publicly broadcast on the free to air platforms and labelled as 'BSL' interpreted programmes or signed, the main producers of which are Red Bee Media and SignPost (as noted in Chapter 1 ‘in-vision interpreter’ section). To some extent it would be expected that any interpreted television programme would provide sufficient detail to enable an assessment of the interpreters activity.

However, the corpus is being restricted to television drama as this genre provides the richest data to test the proposed method of analysis and assessment of the interpreters’ activity. Dramas, compared to news and documentary programmes, have the greatest uses of role shift and topographical space by in-vision interpreters. Additionally, by its nature it rarely uses direct address to the viewer enabling a clear identification of possible ‘breaches’ of the fourth wall by the interpreters.

As demonstrated in the last chapter the programme’s narrative world sets the interpreters topographical space and allows a comparison to be made. By analysing the relative spatial relationships rendered by the interpreters, through their use of role shift and topographical space, and analysing the relative spatial relationships of the characters and referents in the narrative world, we can undertake a detailed comparison between the two constructed ‘worlds’. For instance, if character A is situated screen right to character B in the drama do they have the same spatial relationship in the interpretation?

The analysis and comparison of these constructed ‘worlds’ also provides data to examine the viewer’s relationship with the drama, as section on the ‘viewer and fourth wall’ states the viewer of television drama is rarely directly addressed. The capturing of the spatial relationship between characters, and rendered characters, will provide evidence as to whether or not the viewer’s expected

relationship has been maintained. Simply put do we have occasions where a character or rendered character looks directly down the lens of the camera and addresses the viewer?

As previously stated to enable an unambiguous assessment of this feature the corpus selected needs to have an clearly established convention that it does not use direct address, or at least rarely. To this end television news and documentary have been excluded from the corpus selection as its style contains the explicit use of direct address to the viewer.

From this then it would seem that potentially any broadcast interpreted television drama could be suitable for selection and analysis. However, the focus of source material has been restricted to 'series and serials' and 'classic serials and adaptations'.

3.1.1 Genres of Television drama

The definition of 'series and serials' and 'classic' serials and adaptations' has been taken from David Self (1984). He categorises television drama as:

1. The Single Play
   Complete in itself and not having to conform to a given format or involve existing characters.

2. Documentary Dramas
   Aiming at documentary, historical realism using techniques of the documentary with a strong factual base.

3. Series and Serials
   The original division between the series and serial has become blurred. The notion of a series is that there are a series of separate plays about a recurring group of characters and a constant location or institution. Each play would have closure of the narrative with a new story line in the following play. Whereas, the serial would contain a continuing narrative, or story, with each episode ending with a 'cliff hanger.'

4. The Classic Serial and Adaptations
   The serial dramatisation of 'classic' and modern novels.

5. Soap Opera
   A daily serial, originating in America, as vehicle for advertising products notably those of Proctor & Gamble, hence the name 'soaps'. Soap opera 'lack any sense of dramatic unity' (Allen 1985:13) and in a basic sense it is a television drama in serial form. Hobson (2003:1) defines a soap opera as having 'a core set of characters and locations and is transmitted more than three times a week for fifty-two weeks a year.'

   (Self 1984:2-31)

I have restricted the selected dramas to 'series and serials' and 'classic' serials genres. These forms of television drama tend to have a slower pace of shot editing and use shot sequences that "follow and confirm the established convention" (Cardwell, 2002:140) in showing the spatial construction of the narrative world. These sequences also "…establish a setting, and the combination of this shot with a preceding point-of-view shot also introduces a character and implies his or her relationship, or potential relationship, to that setting" (Cardwell, 2002:141). With these genres, the interpreter is faced with a consistent narrative world, unfolding at an even pace, with relatively clear spatial relationships. Additionally, the use of recurring characters and locations potentially allows the interpreters familiarity in the construction, and use, of their topographic spaces and should enable the interpreters more opportunities to accurately render their interpretations.

Even though television soaps also use recurring characters and locations they have been excluded from the corpus selection. The pacing of soaps tends to be quicker than the chosen genres reducing the interpreters' time in which to deliver their renditions and match the spatial orientation of rendered characters. They have also been traditionally viewed as "…dominated by narrative" (Geraghty, 2003:34) rather than visual organisation. This does not exclude the

annotation of soap operas at a later date, once the appropriateness of the assessment process has been tested.
Additionally, documentary dramas have been excluded from the corpus selection, in the same way as news and documentary, as its style contains the influence of documentary structure with direct address

3.1.2 Production Company

At this point it should be noted that observational pre-analysis was undertaken of both producers of interpreted television drama with both companies outputs having unexpected frequencies of 'to camera' utterances' by the interpreters.

The output from Red Bee Media while having noticeable occurrences of direct address still appears to contain sufficient use of role shift and topographical space use by the interpreters'. Providing enough suitable useable data so that comparisons can still be made between the drama's spatial constructions and the spatial constructions in the interpreters' renditions.

However, the observational pre-analysis of the output from Signpost found that the frequency of direct address by the interpreters' is particularly acute, to the point of providing little unusable data in testing the validity of the analysis process.
A pilot study was undertaken, appendix 5, and demonstrated that the interpreters' renditions are predominantly to camera, with partial or no recognisable role shifts. Appearing in the rendition as if there

is one character directly addressing the viewer even though there are multiple character dialogue turns in the drama, none of which are played to camera. In the rendition there is a lack of identifiable role shifts, few changes of address by the rendered 'characters', and a lack of features of BSL narrative discourse. Consequently, there would be insufficient data to enable a comparison to be

made between the spatial relationships in narrative world and those spatial relationships in the interpreters' renditions.

That is not to say that the assessment process would not capture the interpreters' activities but the lack of variance in their work provides limited use in the testing of the sensitivity of annotation scheme. Rather than capture information that produces little nuancing outside of the observational analysis this output has been excluded from the potential source material.

The source material is then to be taken from the output of Red Bee Media, as it appears to give the richest data for analysis. Additionally, the source material readily available since it is broadcast 'live' and available on catch-up via the BBC iplayer.

3.1.3 Types of Interpreters

The corpus selection from Red Bee Media will focus on 'hearing' interpreters as it allows a greater opportunity to analyse the viewer/drama relationship. Whilst not excluding Deaf interpreters this focus reduces the potential for confounding factors in the analysis of this relationship. Chapter 1 explored how current working practice and the positioning and reading of the autocue are potential factors in the occurrence of direct address in the interpretations, particularly from Deaf interpreters. Interestingly though, as previously mentioned, the observations still indicate that the 'hearing' interpreters still have noticeable use of direct address despite the fact that they do not rely on the autocue for access to the spoken text of the drama. Whilst this may provide reduced usability of data for comparison, because of the influence of the positioning of the autocue contaminating the production of role shift, it may still provide further insight into the activities of the interpreters.

The source material is then focused to the richest data output that can provide the greatest potential examination and analysis of the interpreter's activity. In

how she uses role shift, creates and uses topographical space, when rendering the narrative world. Allowing a direct comparison with the narrative world of the drama to be made, and the examination of the maintenance of the viewer's relationship with the programme.

3.1.4 Corpus size

Whilst we can identify suitable corpus material there is the question of the appropriate size of the corpus. The corpus needs to be sufficient in size to adequately assess and test the robustness and sensitivity of the proposed analysis method in analysing the narrative worlds and the interpreters' renditions.

It has to be noted that the aim of the study is to develop an analysis method that will enable the further investigation of the work of the in-vision interpreters. That is not to say that we are precluding identifying general patterns in interpreter approaches rather it is an additional outcome of during the testing of analysis method. Although limiting the extent as to which general conclusions can be applied to the current situation in the interpretation of television drama, it will suggest the areas for future research.

As we have seen the proposed features for analysis; the use of topographical space and role shift; the temporal relationship between target and source texts, and audience/drama relationship, are continually present at any one time within an interpreted television drama. In this respect it could be argued that the analysis of a single one-hour drama would provide adequate data to test these features as we map the spatial relationships in the narrative world, map the spatial relationships of the topographical world in the rendition, and then compare those relationships between the two.
However, a single analysis and any patterns found would only be indicative of one interpreter's approach. Hence, missing an opportunity to potentially highlight any systematic approaches to the interpreting of television drama.

Additionally, in Chapter 1 'The Problem' the observational analysis of interpreted dramas indicated that the unexpected features were constantly apparent, across all interpreters.

What is needed is a corpus that contains sufficient occurrences of the features under analysis as the study aims to create a corpus analysis method, not an actual corpus. As Anthony (2013) points out in reference the study of corpus linguistics, it is not the size of the corpus that creates its value "but on what kind of information we can extract from it" (Anthony, 2013:146). However, the corpus is required to be of sufficient size in order to test the validity of the proposed tool.

The size of a corpus, whether relatively large or small, is subject to debate; the discourse ranges from Sinclair's succinct "There is no virtue in being small…it is simply a limitation" (Sinclair, 2004:189), to Ooi's view that "the optimal size can be reached only when the collection of more texts [the corpus] does not shed any more light on its lexicogrammatical or discourse patterning" (Ooi, 2001:179).

The key is the frequency in which the features under analysis occur. Here, in the interpretation of television drama, these features (specifically the maintenance in the rendition of character location and vector, and the topography of the world of the drama) are a constant presence, as opposed to occurring in variable frequencies. As stated earlier, the corpus selection has been designed to test the analysis method and potentially highlight a systematic approach to the sign language interpretation of television drama. The study is investigating very specific text types and, as Aston states, in this scenario "even a very small specialised corpus may provide more plentiful documentation of many features of that type than can a large general one" (Aston, 1997, no pagination).

The careful selection of texts and the frequency of the features under analysis will enable the evidencing of the particular characteristics of the sign language interpretation of television drama, supporting the development of the proposed analysis method, allowing it to evidence current approaches to this work, and its potential application in the future training of interpreters.

The dramas under analysis are all broadcast in one-hour slots, the actual run-time of the drama influenced by the original broadcast channel. For instance, one-hour dramas on BBC 3 have duration of 57-minutes whilst peak time BBC 1 dramas have a 58-minute duration.

The corpus consists of six-television dramas, interpreted by different interpreters (see filmography). Three sections, ranging from five to six minutes in length, from each programme were selected for analysis, each providing sufficient length to contain a number of scenes for annotation and analysis (see section ‘scene segmentation ‘later in this chapter).

3.2 Analysis

The analysis has to contend with both the narrative world and the interpreters’ rendition not being static fixed entities. The characters move within the constructed space of the narrative world and their relative spatial relationships alter and change as the drama unfolds. For instance, a character may first appear screen right and deliver dialogue to other characters with a spatial arrangement having everyone to their right. Following that they move to screen left with the other characters now on their left re-aligning the relative spatial relationships, whilst remapping their axes of action and illusions of relationship, as discussed in Chapter 2 the ‘drama’s visual realisation’.

As the drama unfolds so should the interpreter’s rendition as her activity is influenced and bound to the performance text of the drama. As the characters deliver dialogue and take turns, the interpreter constantly ‘becomes’ the individual characters from the television drama. As explored in the previous chapter using role shift they ‘shift’ in and out of the characters, mapping and

remapping the individual perspectives (deictic fields) in the topographical signing space, and encoding the three-dimensional relative spatial arrangements of interactants and objects.

So in order to answer the motivating questions for this study the method of analysis has to capture the:

- Spatial construction of the narrative world
- Spatial topographical construction in the interpreter's rendition
- Temporal synchrony between the drama and rendition

Once these have been captured the drama and the rendition and be analysed to see whether:

1. The expected norms of narrative world, such as the left-right screen axis and the use of the fourth wall and so on, are present.
2. The extent the rendition has maintained those norms
3. The temporal relationship between the drama and rendition.

3.2.1 Capturing the Narrative World

As explored in section on the visual realisation of the drama the narrative world creates 'illusions of relationships' between characters and objects by their spatial organisation; an invisible line that connects referents and builds the three-dimensional space of the drama. This is established by a combination of factors such as the use of eye-gaze (directions of address) between the characters, and objects in the television drama, and maintained by the rules of the 30-degree and 180-degree lines. In order that the characters maintain their relative screen positions, left or right from the viewer's point of view. Multimodal analysis also uses his notion of an imaginary line, a vector, between participants and objects based on eye-line and gaze direction, creating a connective link between them (see section 'multimodal analysis' in the previous chapter).

By borrowing the notions of eye gaze and visual focus, from both film studies and multimodal analysis, we can begin to identify these invisible vectors that construction the spatial relationship found in the narrative world. Through the analysis, and transcribing of these vectors we can see to whom a character is addressing, and whether or not that is another character or indeed the viewer. The transcribing of the directionality of these vectors will always be from the point of view of the viewer, as explained further in section 'annotation schema'.

3.2.2 Capturing Topographical Space

In the rendition these 'illusion of relationships' are projected out from each rendered character's deictic field, as the interpreters' role shift in and out of the various characters in the drama. Directionality is identified by the use of eye-gaze, and direction of address, with the currently rendered character 'addressing' the interactants located within the interpreters' characters signing spaces (as examined in in the last chapter in BSL role shift and eye gaze).

Additionally, Cuxac (1999:170) explains that meaning within sign language can be recovered by construction of the signing space, the entities evoked, and their semantic relationships, leading to what he calls the 'illusion of relationships.' The interpreter then, given these 'relationships' of the entities (characters and objects) by the television drama, should match those relative positions of the 'real world' in her signing space (Dalle, 2006:18).

The process then to capture these spatial arrangements begins with the identification of the start and end of each individual role shift. With each role shift then transcribed with the orientation and eye gaze/direction of the interpreters address as she renders the character; these features are the fundamental requirements of a recognised role shift (see 'role shift').
As with the previous section, capturing the narrative world, the transcription of the directionality of orientations and eye gazes will always be from the point of

view of the viewer, as explained further in the later section 'annotating relationship vectors'.

Hence, the capturing of the rendered characters' eye gazes/directions of address will allow a direct comparison to be made with the characters' transcribed vector directions from the narrative world. The ability to make such a comparison will enable an assessment as to what extent the rendered text maintains the spatial relationship from the narrative world.

3.2.3 Capturing Temporal relationships

The in-vision interpreters' task is one of AVT, working with an unfolding multimodal text with which they need to synchronise their renditions, as discussed in the previous chapter.

In developing an assessment method that can be used to analyse and assess whether an interpretation has been successful the 'situatedness' of the event has to be maintained, as in multimodal communication the 'temporal synchrony and relationships are crucial' (Shi, Rose and Quek, 2004). The discipline of AVT also emphasises the importance of maintaining the temporal synchronisation of the relationships between the semiotic modes of the programme, and the rendered text.

Thus the assessment cannot simply be an *in vitro* approach, a static form of analysis in which the film/drama is divided into frames (Baldry and Beltrami, 2004:5), which itself can be seen to be too reductive, by necessity, when analysing complex dynamic multimodal environments (O'Halloran, 2009). Previous research has used multimodal transcription analysis (Baldry and Taylor, 2002; Taylor, 2003 and 2004) focusing on the analysis of film clips and frames, to identify recurring patterns within these clips (Gambier 2006:7). However, this study has to analyse the spatial relationship patterns within the

drama and those found in the rendition, whilst also analysing the temporal and visual synchrony between the two.

In order to maintain the 'situatedness' of the event the assessment process needs to maintain the synchronicity of both temporal and spatial relationships. As Baldry and Beltrami state using an *in vivo* analysis (viewing the annotations in a film sequence rather than a series of still frames):

> avoids the 'dissection' of a film text into frames and concomitant loss of meaning-making resources and processes entailed by the *in vitro* method.
> (Baldry and Beltrami, 2004:5)

Thus using the *in vivo* approach will allow the analysis of the interpreted television drama to be directly linked to a viewable film sequence. Allowing the 'real' time of events in the narrative world to be compared to the 'real' time events in the interpretation. In order to automatically capture these real time events, from both the narrative world and the rendition, the analysis will use a video annotation tool so that the segments analysed are tied to the 'real' time of the television drama.

This study will be using the EUDICO Linguistic Annotator (ELAN) tool as developed and supported by the Max Planck Institute for Psycholinguistics. Designed for annotating digital audio and video and in particular the analysis of language and gesture, and signed languages. It supports a wide range of video formats and codecs and 'can be used by everybody who works with media corpora, i.e., with video and/or audio data, for the purposes of annotation, analysis and documentation' (Hellwig & Hulsbosch, 2018:vii).

These annotations can be any feature, a word or gloss, a comment, translation and so on, found in the media and automatically anchored to the external timeline. By linking the annotations to film clips it allows the relationship between annotations, and annotated tier relationships, to be user defined (Berez, 2007:283) and provides the flexibility of an unlimited number of user-

definable tiers (Johnston and Crasborn, 2006).

Whilst there are other options for the annotation of video, such as ANVIL and MacVisTa, the ELAN platform has increasingly been used the study of sign languages; including the creation of the sign language corpus in the EU project European Cultural Heritage Online (ECHO) (Crasborn et al, 2006:82) and the British Sign Language Corpus project (Schembri et al, 2013), and in the documentation and analysis of signed languages (see Crasborn et al, 2006; Schembri et al, 2014; Fenlon et al, 2015; Cormier et al, 2016; Crasborn et al, 2016; Meurant et al, 2016; Perniss et al, 2018), and according to Andersson and Sandgren (2016:1) has become the 'de facto standard for linguists'. For example, research into variationist sociolinguistics (Meyerhoff et al, 2015; Nagy and Meyerhoff, 2015), documentary linguistics (Blokland et al, 2015), gesture and language (Cruz et al, 2015; Turchyn et al, 2018). The position now is that ELAN is predominately the video annotation tool used in the study and research into signed languages, multimodal texts, spoken language and gesture, and so on.

Additionally, the functionally of ELAN allows for the export of annotated data in a variety of formats, for example interlinear text, html, sml and subtitles text, supporting the sharing of information across researchers and other studies. With its ubiquity further supporting the replication of the analyses and the repurposing of the model.

3.3 Annotation Schema

Whilst we now understand that the interpreter's rendition is based upon the drama, the annotation process has to capture two distinct three-dimensional constructed spaces, namely the narrative world and the interpreter's topographical world.

As seen further on in this section the annotation tier structures for the narrative and topographical spaces are independent of each other and without

interactions.

Whilst the orthogonal arrangement of the tier structures reduces the risk of researcher bias (see annotation sweeps) they will be sharing the same annotation tags during the annotation of their respective spatial relationships. Additionally, as both sets of tiers are linked to the external timeline this will enable temporal comparisons to be made as well as easier analysis and assessment of the two created spaces. Also allowing the investigation of interrelationships which would otherwise not be possible.

3.3.1 Annotating Relationship Vectors

As the directionally of the spatial relationships, in both the narrative world and the rendition, are taken from the viewer's perspective. We saw in Chapter 2 'drama's visual realisation' that from the *viewer's point of view* we expect the characters to maintain relative screen position, on either the left or right of the screen.

In the annotation of the relationship vectors we are again using this viewpoint and the relationship of that viewpoint with a character's, and interpreter's eye gaze, respectively.

The eye of the camera represents the position of the viewer. So the centre point of the vector directional mapping, in a left to right screen axis, would be that of a gaze 'straight to camera'. For example, a character breaking the fourth wall, as in image 3, looks straight at the camera. Hence, looking straight out of the image as if addressing us directly, as we find with documentary and news programmes.

Image 3: Breaking the fourth wall

Britten 2014:110

As the section ‘viewer and the fourth wall’ explored drama rarely uses direct address instead the closest eye gaze usually comes to breaking the fourth wall is down the side of the camera, for instance in image 4 to the right of the camera. Whilst image 5 has in comparison, a clear gaze or look away from the position of the camera and across to the right.

Image 4: Gaze right of camera

Image 5: Gaze to right

Britten 2014:110

The annotation scheme labels vector directions, based on the eye gaze and visual focus, from a character or rendered character uttering dialogue to an addressee/referent object; as seen by the viewer as they watch the television drama on screen.

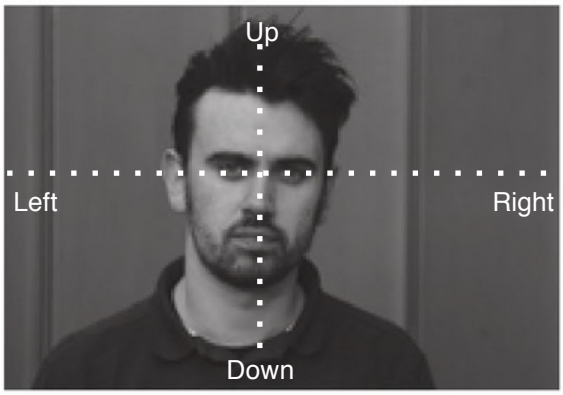
For instance, based on the character’s gaze in image 5 ‘right’ the relationship vector can be ‘visualised’ and a line following the direction of gaze drawn, as in figure 6. This line from the viewer’s perspective described as ‘to the right and down’. The label of ‘down’ being used as the gaze focus is below the natural level gaze of the character.

Figure 6: Relationship vector

Britten 2014:110

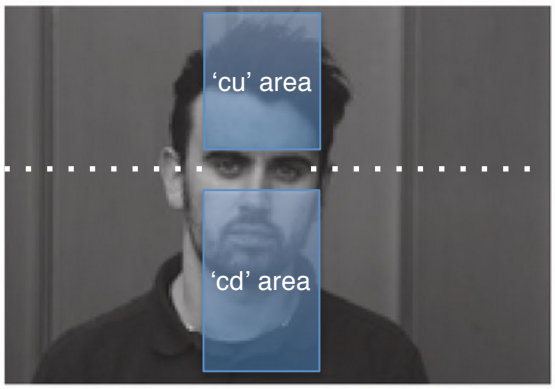
So in terms of vector directions the labelling system works by borrowing the notion construction of the image on a left – right x-axis and with up and down based on the natural eye gaze level, on a y-axis. These axes centre on the character, and from the centre of his deictic location the directional and spatial relationships are labelled, as shown in figure 7, as seen by the viewer.

Figure 7: Vector directions axes



Taking the this image we can map areas of the screen where a vector line potentially passes through. In Figure 8 based on the eye gaze we have a 'to camera (c)' direction, an eye gaze at the natural eye gaze level (represented by the dotted line). Should the character's eye gaze whilst still straight ahead shift to look up the vector line would now pass through the 'camera up (cu) area. Conversely, a shift of gaze downwards would pass through the 'camera down (cr)' area.

Figure 8: Gaze 'to camera' spatial areas



Eye gaze straight ahead but above dotted line - camera up (cu)

To camera (c)

Eye gaze straight ahead but below dotted line - camera down (cd)

The labelling value of these spatial areas is directly related to the gaze direction and level from a character or interpreter. Figure 9 shows how the character's gaze direction along the x-axis is to right as 'camera right' and 'right' respectively. By altering the gaze level, along the y-axis and up or down from the natural gaze level, then the vector direction annotation tag changes.

Figure 9: Gaze ‘camera right’ spatial areas

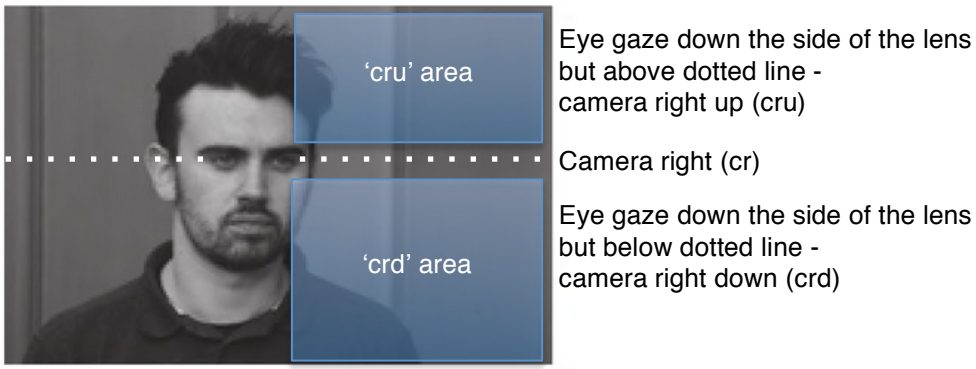
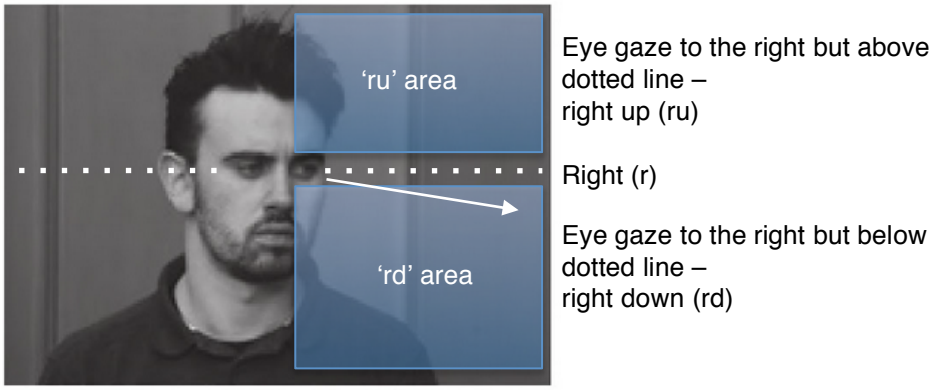


Figure 10: Gaze ‘right’ spatial areas



For instance, in figure 10 the eye gaze of the character is to the right and down (as previously described in figure 6: vector directions axes). With direction of the gaze passing through the ‘rd’ area and is annotated as ‘right down (rd)’. Had the eye gaze level been along the dotted line, so level, the resulting annotation would be ‘camera right (cr)’.

Figures 11 and 12 show the spatial areas related to ‘camera left’ and ‘left’ gaze direction along the x-axis and potential eye level changes.

As with the figure 10, since we as using a reversed image, figure 11 (above) has the character’s gaze breaking below natural eye gaze level. Although in this instance, we now have a gaze direction to the left and the vector annotation would be ‘left down (ld)’.

Original image Britten 2014:110

Figure 11: Gaze ‘camera left’ spatial areas

Eye gaze down the side of the lens but above dotted line - camera left up (clu)

Camera left (cr)

Eye gaze down the side of the lens but below dotted line - camera left down (cld)

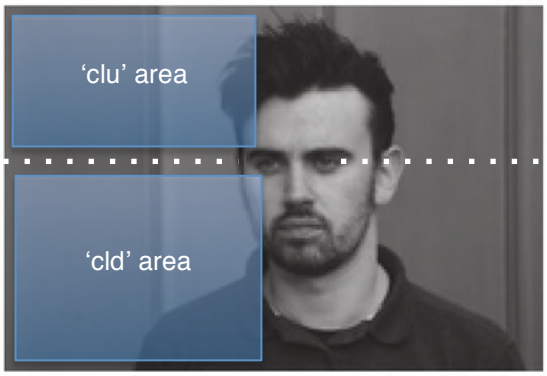
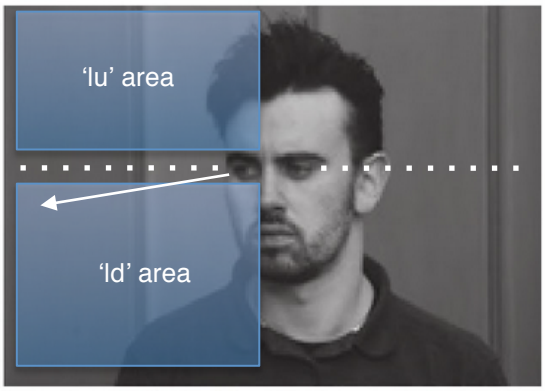


Figure 12: Gaze ‘left’ spatial areas

Eye gaze to the left but above dotted line – left up (lu)

Left (l)

Eye gaze to the left but below dotted line – left down (ld)



Taking an example from the drama ‘Him & Her’ in figure 13, on the following page, we have Julie, on the left of screen, in conversation with Becky, screen right. The axes are superimposed on her deictic location with in the spatial arrangement of the narrative world. These axes allow examination of her eye gaze and plotting of her relationship vector. We can see that her gaze direction is right along the x-axis, towards Becky. Whilst on the y-axis the gaze level is at her natural level and along the horizontal dotted line.

In figure 14 the plotting of the relationship vector can be seen as to the right and level, it does not pass into the spatial areas ‘right up’ or right down’. So the utterance is annotated ‘right’, as XX direction of address to Becky is from screen left to right.

For the examination of the interpreter, the axes are superimposed to establish the relationship vector as she projects out from the rendered characters deictic field, as previously discussed in the section 'BSL', Chapter 2.

Taking the same image from figure 15 the axes are superimposed onto the interpreter. From this we can see the gaze direction is to the left and with a gaze level down, breaking below the natural eye level gaze.

It should be noted that in the actual annotation process the interpreter is analysed in isolation from the drama, without the drama being visible as explained later in chapter.

Figure 13: Superimposed axes

Figure 14: Plotting

Figure 15: Interpreter axes

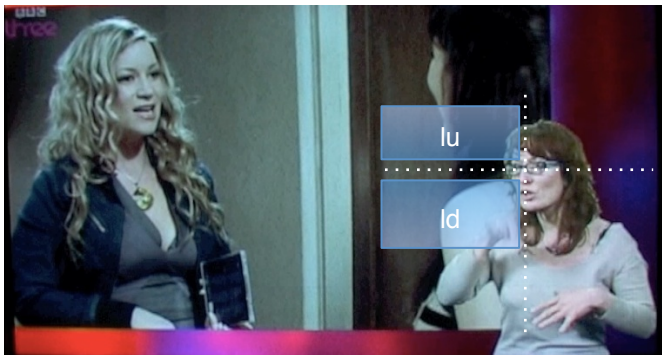
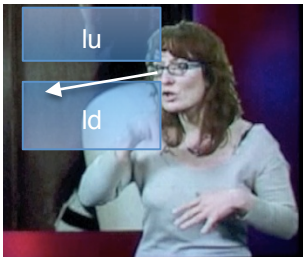


Figure 16: Interpreter plot

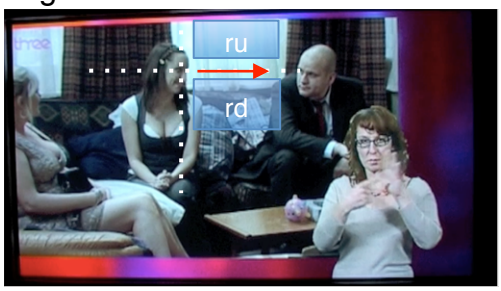


So as shown in figure 16, the relationship vector would be labelled as 'left down' as the vector with a left direction breaks into the left down (ld) spatial area.

The labelling scheme will also capture vector direction changes within a character turn or interpreter role shift. For instance, a character may start addressing another

character to their right, giving a 'right' vector value at the start of their utterance. During the this utterance this character turns their gaze to the left to directly address a third character who is located to their left, the vector value now changing to a 'left' direction.

Figure 17: Laura vector



For example, figure 17 has Laura addressing Paul, sat to her right as we view the drama. The axes give Laura a right gaze direction and level, as Laura's gaze level is along the horizontal dotted line. The vector plotting, shown by the directional red arrow, does not pass into either the spatial areas right up (ru) and right down (rd).

During this dialogue turn Laura changes who she is addressing switching from directly talking to Paul to address Shelly, seen on the left of the screen.

Laura shifting her attention alters her gaze direction, to a camera left, and her gaze level down below her natural level, to addressing Shelly directly.

Figure 18: Laura vector change

So, as we can see in figure 18, the directional red arrow representing the vector starts to break below Laura's level gaze; giving her vector a 'camera left down (cld)' annotation value.

This shift of vector during on character turn is captured on the character's vector tier (see the following section) as two sequential annotations within the duration of the dialogic turn, in this instance a vector 'right (r)' followed by 'camera left down (cld)'. The end point of the 'right' vector and the start of the 'camera left down' is taken at the mid-point of the characters physical shift of eye gaze from right to camera left down, with the ELAN annotation system automatically capturing the start, end, and duration of each annotation.

During the annotation process each character's turn, and each interpreter role shift, the relationship vector direction is analysed independently and tagged.

This annotation tagging capturing the lines of illusion and maps the creation of the spatial relationships of the narrative world, and those created in the interpreters use of topographical space in their signing space.
Direct address occurrences, either character or interpreter, will be captured by the use of the 'c – straight to camera' annotation tag. Allowing the analysis of whether the drama maintains the fourth wall and a comparison of its use between the drama and rendition. The directional tags used in the annotation process are in table 1, on the next page.

Additionally, the physical orientation of the characters and rendered characters will be annotated. Directions are again taken from the on-screen spatial relationships and viewers (camera) point of view (table 2 – next page).

Table 1: **Vector annotation labels**

b	-	Behind (relative to character)
btc	-	Back to camera
c	-	straight to camera
cd	-	to camera and down
cu	-	to camera and up
cl	-	Camera Left (nearly straight to the lens)
cld	-	Camera Left down (nearly straight to the lens)
clu	-	Camera Left up (nearly straight to the lens)
cr	-	Camera Right (nearly straight to the lens)
crd	-	Camera Right down (nearly straight to the lens)
cru	-	Camera Right up (nearly straight to the lens)
d	-	Down below character/interpreter eye level.
l	-	Left
ld	-	Left down
lu	-	Left up
r	-	Right
rd	-	Right down
ru	-	Right up
u	-	Up above character/interpreter eye level

Table 2: **Orientation annotation labels**

l	-	Left
r	-	Right
cl	-	Camera Left (nearly straight to camera)
cr	-	Camera Right (nearly straight to camera)
s	-	Straight to camera

So for example, taking an earlier image figure 19, based on their respective orientations to the viewer/camera position then the character Julie's orientation would be 'right', whilst the interpreter's orientation would be 'camera left'.

Figure 19: Body orientations

The above annotation tags are used for both the annotation of the dramas and the interpreters' renditions in the ELAN annotation tool. These tags are used across the hierarchical nested tiers that are used for the narrative world and interpreter rendition.

3.3.2 Narrative world - Annotation Tiers

Each tier for the capturing and annotating of the narrative world has a relationship to the top tier, the drama tier. This enables every tier and individual annotations to be directly linked to the external timeline of the programme. The tiers used in capturing the narrative world are shown in table 3:

The first tier linked to the drama tier is named 'Dialogue', capturing each character's dialogic turn throughout the annotated section of the drama. These turns are annotated by individual character names, with the start times, durations, and end times of these turns automatically captured by Elan.

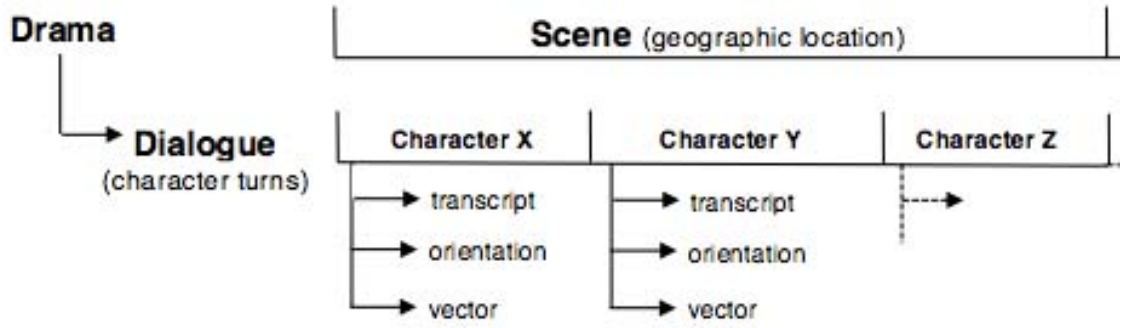
Nested under the 'dialogue tier' each character has its own associated tier 'Character X dialogue'', on this tier the annotation is a transcript of their dialogue. Nested under this tier finally are the character's individual orientations and vector tiers using the direction annotation tags, as described in the previous section.

Table 3**: Narrative World Tiers**

Drama	This labels the segmentation of the selected television into individual scenes (see section 'Scene Segmentation').
Dialogue	Character names showing turn sequences, including overlapping turns, pauses and so on.
Individual Character Dialogue	The transcription of each character's utterances. Enables later allocation of interpreter role shifts during results processing and analysis.
Orientation	The character's physical orientation on-screen.
Vector	The direction of the relationship vector.

The tier hierarchy is better shown in figure 20

Figure 20: Narrative world ELAN tier hierarchy



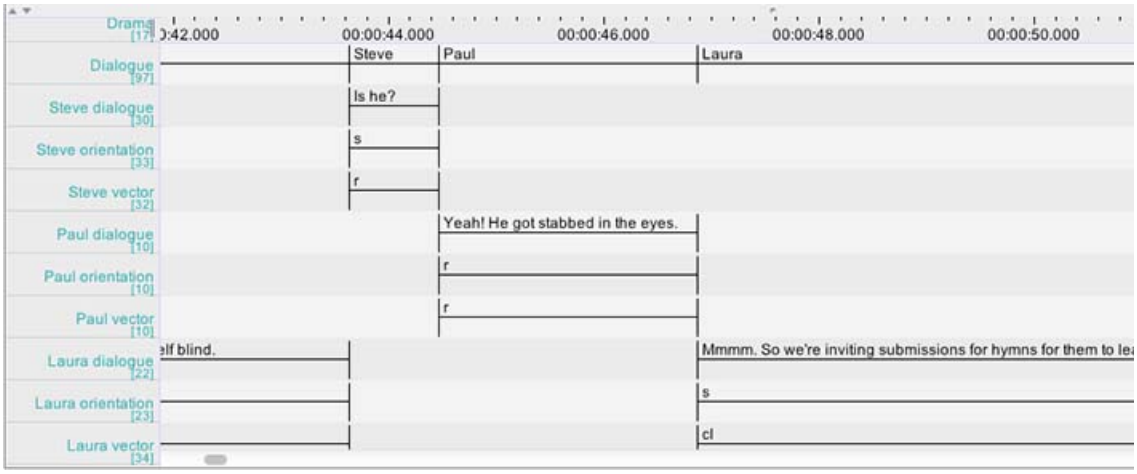
An example taken from the annotation of Him & Her can be seen below in figure 21. Here we can see the top drama tier and time code for the drama with the nested tiers below.

In this instance, we can see the sequential dialogic turns from the characters, Steve-Paul-Laura, on the dialogue tier. Underneath each character dialogue turn we can see the three tiers associated for each character: character dialogue, orientation, and vector.

For instance, for Steve we have one turn containing the utterance 'Is he?' with a physical orientation 'to camera (s)' and a vector direction 'right (r)'. This turn is

followed by Paul uttering ‘Yeah! He got stabbed in the eyes.’ with an orientation to the right (r) and vector ‘right (r)’.

Figure 21: Elan tiers Him & Her



In addition to capturing the characters orientation and vectors the initial opening relative screen location of characters are annotated on their respective orientation tier. These tags can be seen in table 4.

Table 4: **Initial character screen location labels**

sl	-	Screen left
sr	-	Screen right
sc	-	Screen centre
vo	-	Voice-over

These tags are also used to annotate changes of location in the narrative world. For example, a character my first enter a scene on screen right and then physically move through the narrative world to a new location screen left, as we will see in case study one ‘Him & Her’.

The tier hierarchies for the characters and interpreters can be seen in figure 32, page 100, and a legend of the annotation labels can be seen in appendix 1.

3.3.3 Interpreter – Annotation Tiers

In sections 'Role' and 'Translational Activity' in Chapter 2 we saw that the interpreters are responsible for the translation and the 'live' simultaneous interpretation of the dialogic elements of the television drama. The interpreters shifting in a series of character renditions for duration the drama, and constantly mapping and re-mapping the topographical space from the respective characters' deictic spatial locations.

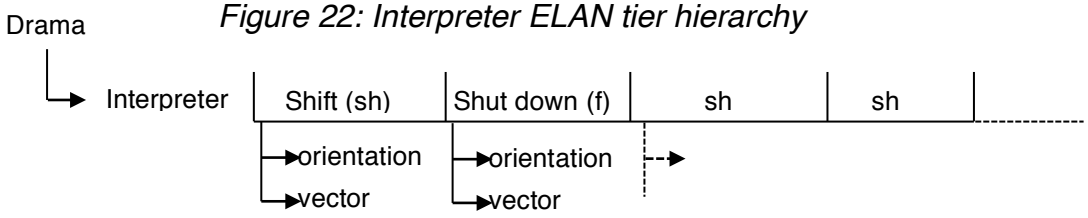
The annotation of the interpreters' activity is organised into three tiers as seen in table 5.

Table 5: **Interpreter Tiers**

Interpreter	Segments the activity into individual role-shifts or 'shutting down.'
Orientation	The interpreter's physical orientation during a role-shift or 'shutting down'.
Vector	Direction of the relationship vector during a role-shift or 'shutting down'.

As with the annotation of the drama, the interpreters' annotation is directly linked to the drama and external timeline of the programme.
The first tier 'interpreter' annotates the interpreter's' activity into two activities 'role shifting (sh)' or 'shutting down (f)'. Nested under the 'interpreter' tier are the orientations and vectors tiers, which are annotated for every role shift, and shutting down event, see figure 22 below.

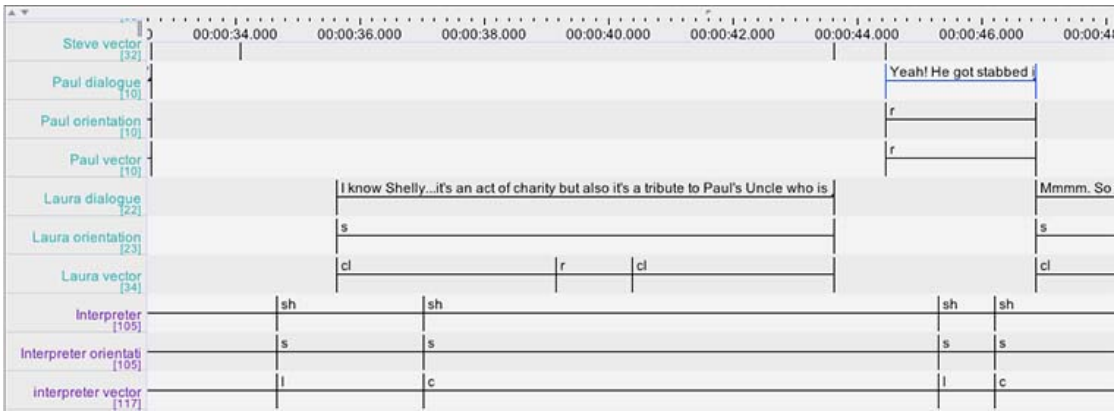
Figure 22: Interpreter ELAN tier hierarchy



As previously mentioned the orientation and vector tiers use the same annotation scheme as the narrative world.
For example, figure 23 shows the interpreter tiers (in purple) and we can see there are is a sequence of role shifts, on the interpreter tier. Each of these shifts with nested orientation and vector tiers and annotation values.

We can see that in the sequence of role shifts, each shift changes vector direction – left (l), to camera (c), left (l), to camera (c).

Figure 23 – Elan interpreter tiers



As discussed in section ‘BSL’ the identification of a role shift is based on the change of eye gaze, orientation, characterisation, and so on, as the interpreter moves through a succession of shifts as they render the dialogue of the drama. This may capture what previously called ‘shifts within shifts’ where a character is telling a story that contains characters. For the interpreter, this results in shifts nested within one character’s utterances. This will be identified during the process of allocating and analysing the role shifts with character utterances (see Chapter 3 ‘Annotation issues).
The interpreters’ and drama tier hierarchies can be seen in figure 32 and a glossary of the annotation labels can be seen in section ‘Annotation codes’ in this chapter.

3.4 Annotation Order and Sweeps

The interpreter is annotated first in order to reduce potential bias and contamination in the identification and labelling of her activity. Without reference to the visual text and dialogic text of the drama the interpreter's activity is broken down into role shift and 'shutting down' annotation tags for the duration of the annotated sections of the drama, as below:

3.4.1 Interpreter sweeps

1. Role shifts and 'shutting down' are initially annotated for the duration of the selected drama sections. ELAN automatically temporally constraints the start/end points so that the durations for the orientation and vector annotations are automatically generated.
2. Individual shift and focus annotations are then broken down into the respective orientation and vector tiers.

Once the annotation of the interpreter's activity has been completed the annotation of drama's visual and dialogic text can be started.

3.4.2 Drama sweeps

1. Scenes annotated (over the duration of the sample points) (Drama tier)
2. Characters dialogue – global level identification (only character name).
3. Individual character's dialogue – each annotated in sequence rather than character A, then character B, and so on.
4. Individual character's respective orientation and vector tiers annotated.

3.5 Annotation issues

As we have seen the annotation process has two independent phases working firstly with the interpreters' texts, and secondly with the dramas' texts. Whilst the design of the annotation scheme, its labelling system, vector direction identification, and so on, proved to be sufficiently robust to capture the features found in each text, issues were encountered in both.

3.5.1 Interpreter annotation sweep

As detailed earlier the annotation of the interpreters' use of role shift and 'shutting down' is carried out in isolation from the source text. Although the situation of their interpretations is known, as the source text is a television drama, their interpretations are decontextualised. The number of characters involved, their spatial relationships, or indeed the scene boundaries are not known.

In this scenario the identification of the features contained in role shifts and 'shutting down' on the whole proved reliable in identifying the interpreters' activities for the majority of the annotation processes across the dramas. However, there were instances where the boundaries of a role shift were unclear either by a momentary use of the features of 'shutting down' with hands clasped, or a momentary change of eye gaze that could simply be glances rather than a definite change. Making the annotation, of whether the interpreter's activity is a separate role shift or the continuation of the same role shift, problematic. These occurrences were considered as anomalous and excluded from analysis.

During the annotation process it became clear that there were sequences of role shifts that used the 'to camera' vector. As mentioned above the interpreters' texts are analysed independently and decontextualised, however, the source text is a drama, characters are in conversation with each other with a spatial relationship in the narrative world.

3.5.2 Consecutive 'to camera (c)' shifts

The presence of 'to camera' shifts by the interpreters was anticipated, as this formed part of the motivation for the study. However, the presence of sequences of consecutive shifts each with vectors 'to camera' was surprising. Whilst, it was suspected that the use of role shift was not following the expected norms, in regard to mapping against the narrative world and character renditions and so on, it was anticipated that there would be directional vector

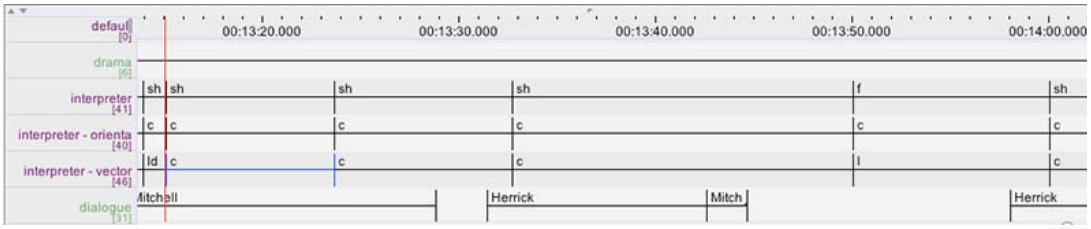
changes between role shifts in dialogue. These shifts would predominantly belong to separate rendered characters, having spatially different locations in the drama, and hence differing directional vectors. So as previously mentioned while there may be a presence of a shift played ‘to camera’ it was anticipated that the following shift would have a differing annotated vector value.

These surprising occurrences of sequences of ‘to camera’ shifts were initially thought to be potential errors in the annotation process. Were these errors in the recognition of the individual role shifts? Has the utterance of one character been accidently separated into several shifts rather than one role shift? Or was it a result of errors in the labelling of the rendered characters’ vectors?

However, upon re-examination of the role shift identification, and vector labelling, it was found that they had been correctly analysed and annotated.

For example, in figure 24 below taken from ‘Being Human’, the final interpreter tier – vector (interpreter tiers are in purple) we can see three consecutive shifts, each with an annotated vector value of ‘c’ (to camera), followed by a shut down, then a new shift which is also ‘to camera’.

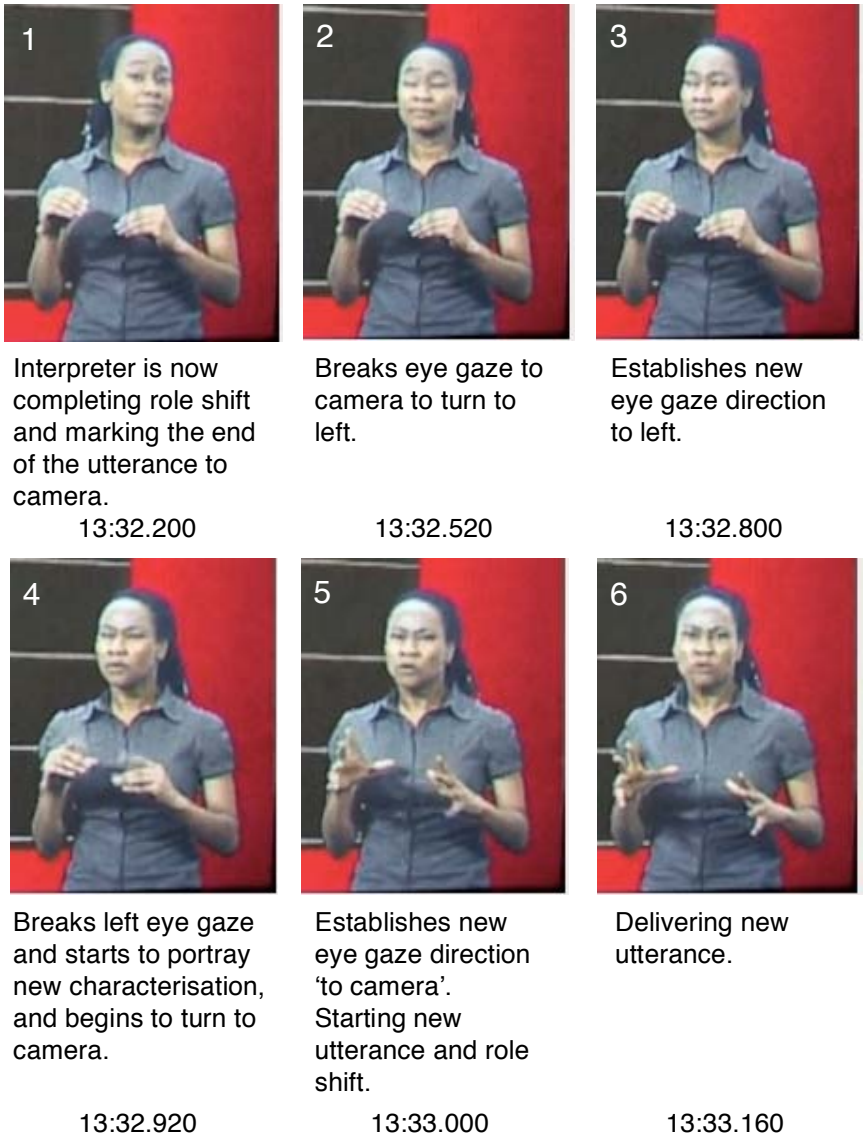
Figure 24: Consecutive ‘to camera’ shifts



Looking in more detail at the changes of role shift, between the second ‘to camera shift’ and third ‘to camera’ shift (directly above the first dialogue tier Herrick annotation in figure 24) there is a defined end of one role shift and the start of another. Figure 25 shows how the interpreter ends one shift, breaks the established relationship vector, and begins another distinct shift.

In image 1 the interpreter is completing the utterance of the current role shift. After 0.6 seconds, image 3, she has completely disengaged from this role shift

Figure 25: Changing role shift



with an eye gaze direction left and a loss of the characterisation associated with that shift. Images 2 – 4 show the interpreter shifting from the first role shift into a 'neutral' disengaged position before re-engaging with a different characterisation, and a different prosody, in the following separate role shift. So by image 5 the new role shift has established a new eye gaze relationship 'to camera', along with a different characterisation. By image 6 the utterance associated with this new shift is being rendered.

The norms from BSL, where the interpreter matches character directions of address, and from film studies, in the rare use of direct address in drama (see

section ‘viewer and the fourth wall’), indicates that we would anticipate a change of vector direction in the renditions of these two role shifts. After all it would be rare for two characters to both address the camera one after another. However, in the blind interpreter annotation sweep these are recognisable distinct separate shifts, particularly when viewed in real time. So despite having the same directional vectors of ‘to camera’ to the observer/viewer the above example looks like a change of character. The change of eye gaze, head position, and characterisation, marking a different ‘person’ is now talking.

During the process of allocating role shifts to character utterances it was revealed that, for this example, the first role shift is the rendering of Mitchell (16) whose character annotated vector direction is ‘left down (ld). With the second role shift being the rendering of Herrick (17) with a vector direction is ‘right (r)’, which is discussed further in case study three ‘Being Human’.

In the corpus the other occurrences of this sequence of consecutive role shifts ‘to camera’ have been reviewed. This review process found that the role shifts had been be correctly identified and annotated.

The next issue to be explored, rather than being an issue of potentially identifying too many, conversely was potentially the lack of the identification of individual role shifts.

3.5.3 Merged shifts

During the process of allocating role shifts to character turns it came apparent that there were a number of annotated individual role shifts that contain dialogue from two or more characters (see case studies). These instances were reviewed to check for potential errors in the identification of the individual role shifts or in the annotation labelling. Additionally, the rendered dialogue was analysed to see if there was any recognisable evidence of motivation for a ‘re-writing’ of the source text. For instance, if the interpreter’s rendition had

deliberately allocated the information from two characters utterances into one character's utterance.

Upon review it was found that there were no errors in the identification of role shifts, or in the annotations. They had been correctly recognised as single role shifts containing multiple character utterances with no markers of a new role shift, and that there was no discernable motivation for a deliberate 'merging' of the source text. The interpreter is rendering the dialogue of the 'next' character's utterance within the current role shift and maintaining the same orientation and vector directions. To the target viewer it appears it is the same rendered character continuing to talk.

3.5.4 Allocation of role shifts to characters - back translation

It was anticipated that a back translation tier would be used so that individual role shifts could easily be allocated to the respective characters' utterances. Enabling the allocation process to occur without reference to the original video files. The back translation from an individual role shift matched with dialogue from the characters' dialogue tiers.

It was recognised that the creation of a back translation potentially could be problematic due to interpreter annotation sweep being carried out independently of the drama. At the point of annotating the interpreters' activity, as previously mentioned, it is being viewed out of context. The number of characters involved, their spatial relationships, scene boundary, and so on, are unknown. For instance, any deictic referencing by a rendered character it may have been unclear at to who or what was being referred to. Though, even with a 'reduced' contextual back translation it was still expected to provide sufficient detail to enable the allocation of shifts to character turns, based on the annotations created.

However, while the identification of individual role shifts was possible, back translations for these role shifts proved problematic due to the high incidence of incoherence in the target text, even allowing for the lack of contextualisation. The use of un-established referents, occurrences of 'shutting down' within

character utterances when there are no pauses, and so on, meant that a back translation presented too many difficulties and became time consuming, see examples in case studies ‘Him & Her’ and ‘Being Human’.

Instead the process of allocating of role shifts to character turns was carried out by viewing the drama and interpreter together in ELAN, once the respective annotation sweeps had been completed. This enabled the cross-referencing of a sequence of role shifts with a sequence of character dialogic turns, in addition to matching word/sign lexical items found in individual role shifts and character turns.

3.5.2 Drama annotation sweep

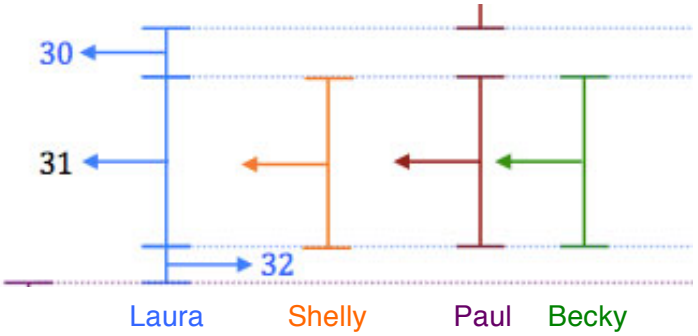
The annotation of characters’ dialogue turns and associated directional vectors in the dramas encountered few issues. The constructed space of the drama following the expected norms in regard to maintaining relative locations and the use of the lines of illusion and so on.

The characters’ dialogue turns being readily apparent as the dialogue, although appearing as natural everyday speech, see Chapter 2, did not contain rapid interruptions, overlapping speech, or simultaneous speech apart from one instance.

Figure 26: Dialogue tiers

In case study 1 Him & Her during the first scene four characters simultaneously singing ‘happy birthday’. Whilst this had not been anticipated it the existing annotation tiers captured this instance. One the drama dialogue tier it is annotated with multiple character names, with corresponding individual character dialogue tiers, figure 26.

Figure 27: Simultaneous speech



In the vector diagrams, used to analyses the temporal and visual synchrony between the dramas and interpreter renditions and explained later in this chapter, the simultaneous speech is shown as in figure 27.

Here the coloured t-bars represent the individual character turns and duration, and the numerical value corresponds the annotation unit on the drama's dialogue tier. So, in figure 27 we are shown dialogue turn number 31, comprising four characters speaking at the same time, with the same duration, and with the same directional vector 'left'.

3.5.2.1 Attention versus vector direction

As we have seen in the previous sections, on capturing the narrative world and relationship vectors, the characters' vector directions are based their eye gaze and spatial organization, all which are designed in the drama to underpin the 'lines of illusion' so that the viewer can build a stable three-dimensional 'real' world. For the majority of the annotation process these vectors are readily identified and labelled within the direction categories proposed.

However, there were three occasions where a characters eye gaze proved to be exceptions. For example, case study 1 'Him & Her' in the character Laura's dialogue turn Laura 51. Here the character sat at a kitchen table in conversation with her sister Becky, stood screen right. As figure 28 shows the annotation process would usually label as 'right up', the line of illusion and the relationship vector drawn between the

Figure 28: Vector

sisters, this figure showing her previous turn Laura 48. As drama switches to Laura 51 in mid-shot on-screen we see her eye gaze referencing a glass of orange juice, figure 29.

Figure 29: Attention

The spatial relationships have been established by this point and the conversation is clearly between the two sisters. However, in this dialogue turn Laura's change of eye gaze, to left and down, is more than a glancing reference to the glass of orange juice, it has a marked role within her conversation with Becky. Rather than being a 'normal' unmarked everyday actions associated with her conversation with Becky, it becomes an explicit reference in the dialogic and mimetic texts. She had previously requested a glass of orange juice and in Laura 51 says 'hmm Oh no it's got bits in it. Oh Pete's sake I'm not drinking that.' The dialogue having an additional function in communicating to the viewer Laura's apparent fussiness and reinforcing her dominance over the group of characters in the drama. Based on the assessment of the situation at this character turn in the drama the explicit nature of the reference in the drama gives this turn a directional vector 'left down', even though the character is in an established general conversation with Becky.

Figure 30: Mrs Ruskin Sitting

The second example occurs in case study 2 'Desperate Romantics' during the opening scene. Here we find Mrs Ruskin standing posing for the painting of her portrait as in figure 30. The painter John Millais is sat down located off-screen left. Her eye gaze is 'left up' reflecting her situation in posing for her portrait although the relationship is between her and Millais. Here their respective positions on the left-right axis are Mrs Ruskin standing on the right and Millais sat on the left. Spatially then their relationship vector is drawn between them, with an eye gaze level 'down' for Mrs Ruskin, and 'up' for Millais.

Again the annotated vector values to be used have to be assessed and the decision taken with regard the situation and context of each character turn.

3.5.2.2 Off-screen character vectors

During the annotation of characters turns the majority of the time the active speaking character is visible on-screen as they start their utterance, easily enabling the annotation of their orientation and vector directions. However, there are instances when a character starts their dialogic turn they are not visible on-screen until part way through the utterance, or remain off-screen.

For example, in image 6 we have Steve and Becky being addressed by the off-screen character Paul with the line, 'Right. So you know Iggy got put away because he lost it with his Missus.'

Image 6 Off-screen utterances

Paul located off-screen right

So how is the character's utterance to be annotated with regard to orientation and vector at the start of the turn?

These values are retrieved by analysis of the visual sequences of the drama to see the spatial location of the character in the narrative world. In the above example, the utterance lasts for 3.7 seconds with Paul coming on-screen, through a change of camera shot, 1.7 seconds after the start of his utterance (see image 7).

Image 7: On-screen utterances

Paul comes on-screen 1.7 seconds into utterance

As Paul continues his utterance his gaze direction turns to the left to address Steve and Becky. Spatially they are located off-screen left, slightly nearer to the camera than the current visible left positioned character Shelly.

So an analysis of the visual image at the start of Paul's utterance, a reaction shot of Steve and Becky to the utterance, is given a vector direction 'left (l)' from the notional location of Paul off-screen, as shown in figure 31.

Additionally, his spatial location can be retrieved by examination of the scene earlier in the drama. As we know from section 'drama's visual realisation' the spatial relationships are established, and then maintained, as the drama unfolds.

Figure 31: Off-screen vector

(Off-screen) Paul's utterance vector left (l).

3.6 Comparisons

As explained earlier in this section the aim of the annotation process is to enable a comparison of the of the characters' orientations and vector directions, found in the spatial arrangement of the narrative world, with the interpreted renditions of those characters, found in the interpreters' use of topographical space. Additionally, the annotation process will capture the instances of direct address to the viewer by the characters or interpreters, enabling an investigation of its use in respect with the position of the viewer and relationship with the drama.

The analysis of the latter is relatively straightforward as a direct comparison between the numbers of occurrences of direct address in the drama with those found in the rendition can be made. The analysis of the former is somewhat more complex as we are comparing not only the orientation and directional vectors of characters, with the interpreted renditions of those characters, but also the spatial location and relationships of those characters/rendered characters within their relative constructed worlds, the narrative world and topographical world.

As we have seen the narrative world places the characters along a left-right axis and usually maintains this relationship throughout the characters' interaction. It is this spatial arrangement that influences the directional vectors that a character will use when addressing another character. As we saw earlier in this section this spatial arrangement dictates the directions of address. So when

Laura firstly addresses Paul, she turns to the right as that is his relative spatial location to her, and then she turns left to address Shelly (located on her left). In turn the interpreters are expected to use these spatial maps to construct their own topographical maps of the rendered characters, so maintaining the spatial relationships of the drama, as discussed in sections 'BSL' and 'role shift'.

In order to enable a comparison between two three-dimensional worlds the there needs to be a recognisable boundary to these worlds, or a unit of space, so that a 'map' can be created.

3.6.1 Rationale for Scene Segmentation

Earlier in this chapter the rationale for the corpus selection, and its size, and how the annotation-labelling scheme will capture directional and spatial relationships was made. However, there needs to be a rationale for the segmentation of the selected annotated corpus sections in to sections so that analysis and comparisons between the two 'worlds' can be made. These sections, or units, of constructed space will also enable the testing of the usefulness of the information captured during the annotation process.

This idea of a 'unit' of constructed space leads us to Aristotle's notion of a scene, a unified unit of space, time, and action. In film studies the notion of a scene has been similarly defined as '…three basic and typically salient parameters of a scene — location, character, and time' (Cutting, 2014:69). Although we have to recognise that in film studies the definition of the term scene can be 'useful, no doubt, but not precise' (Monaco, 2009:130), as the literature variously defines a scene as a, narrative scene, action scene, one-shot scene, and so on. The notion of a 'scene' has also been defined without the need for a unified time and place. For example, Cutting when discussing Metz's (1974b) notion of *parallel syntagma* in regard to the film Erin Brockovich, highlights that there is a 1 minute sequence in the film that can be judged to be a single scene although 'taking place in multiple locations and at multiple times'

(Cutting, 2014:70).

Since Metz's (1974a and 1974b) notions of filmic structure and 'grammar' the discipline of film studies has attempted to define the 'smallest unit of construction' in order to parallel linguistic methods in the study of the film's grammar and syntax (Monaco, 2009:129-130). For instance, a standard approach has been to match the shot with a word or the scene with a sentence. However, this:

> analogy between film and spoken or written language is, however, inadequate (Bettetini,1973), as it breaks down when one attempts to identify filmic equivalents to words and sentences.
> (Nack, 1996:7).

Ultimately a 'film, unlike written or spoken languages, is not composed of units, as such, but is rather a continuum of meaning' (Monaco 2009:130).

For the viewer this continuum of meaning resides in part by being presented with a text that is a 'construction utilizing elements of familiar reality' (Manovich, 2001:163). These familiar elements are bound together within a framework of story-telling concepts, theme, plot, characterisation, and so on "[…] leading to the resolution of a climax" (Rand, 1981:82). This brings up the notion of the aesthetics of a film and its representation of the real world, that of a finite object in time and space. Within this is that the text is still interactive and dynamic, as Manovich proposes for new media in his discussion around aesthics and texts drawing on the work of Barthes and Goodman (cf Manovich, 2001:164).

Part of this meaning also resides in the spatial composition of the narrative world. As Crisp (2002:2) explains 'a moving picture reduces our three-dimensional world to one of two dimensions, a world in which left is always left and right is always right', implicit with this is that he drama's 'syntax must include both the development in time and development in space' (Monaco, 2009:142). Which brings the discussion back to Aristotle's notion of a scene

and, as Cutting describes, 'scenes canonically take place in a single location, with a single set of characters, during a single time frame' (Cutting, 2014:69).

So how does this scene definition enable a comparison between the annotated narrative world and the annotated topographical world of the rendition? Looking back to section 'BSL', the function of role shift in sign language is based on the actual spatial arrangement of the characters and objects in the narrative world. Hence, if

> …a scene entails two people engaged in conversation the scene will be edited together in such a way that the viewer will perceive the action as playing out in real-time and in a coherent space…
> (Smith, 2012:9)

so we can compare that coherent space with the coherent space in the topographical world rendered by the interpreters. By demarcating scenes by changes of geographical location, we can directly compare the spatial arrangements between the narrative and topographical worlds.

As a note of interest, this notion of a 'scene' has previously been suggested by Herbst (1997:305) as a starting point for of analysis by translators as a pragmatic approach to dubbing a programme. As a way of making coherent translation decisions based on the scene and that scene's place within the overall arc of the drama's storyline. However, in this study we are paying particular attention to the spatial relationships within a scene and its rendered version, and not to the relationship of lexical items between spoken source and target texts.

In case study two Desperate Romantics (Chapter 4) the analysed annotated section contains a sequence of four scenes covering three different geographical location, namely: Ruskin's house, Rossetti's Studio, Fred's office, and a return to Ruskin's house. In this case study is visually clear that the drama cuts to different locations; the environment is obviously different in each

place, and contains different characters. Interestingly, in the fourth scene we return to Ruskin's House to find the same two characters although now arranged in a spatially different order forcing the viewer to re-map the characters' orientations in the previously known environment.

Overall then it appears relatively straightforward, when we consider the example above, to borrow the definition of a scene as a geographical location, along with the same characters, and a single timeframe,.

However, in case study 2 'Him & Her' the drama takes place in one location, a flat that belongs to the two main characters Becky and Steve. The drama series predominately takes place indoors across different internal locations, the living room, kitchen, hall, and bathroom. How then can this example be segmented into scenes when we could argue it tales place in one geographical location, the flat, and could appear by definition to be one long location/scene for every episode of the drama?

The answer in this instance has been to draw upon the notion of locations being delimited by doors, or other barriers. The passage through a doorway causes a re-modelling of the environment and different spatial relationships with referents, objects, and so on (Burch, 1973; Cutting, 2014; Thompson and Smith, 2017; also see Radvansky and Copeland, 2006; Radvansky et al, 2011). Hence, for this drama the flat represents the 'world' with the rooms, such as the living room, the kitchen, and so on, representing differing geographical locations contained within it.

In the case study of Him & Her the first scene takes place in the living room, with five characters in conversation, before we cut to the second scene, the kitchen. Here we now find three characters, Laura, Becky, and Shelly from the first scene, arranged in a different coherent spatial relationship and interacting in a new location. In this way the case study's narrative world constructs two separate coherent spaces bounded by walls and doors, from which the interpreter's use of topographical space in rendering these spaces can be based upon.

So in the following chapter we shall see that the three case studies then have been segmented into scenes as defined by the notion of unified geographic location, with the same characters, and timeframe.
From the presentation of the case studies and analysis, based on this scene segmentation, do we find the characters maintaining their screen position and spatial relationships, and does the annotation process accurately capture this information from the narrative world? Does the annotation scheme also independently capture the topographical spatial relationships in the rendition? Additionally, to what extent can we analyse how the interpreters' topographical space renditions map against the spatial worlds of the dramas?

3.7 Annotation Legend

Tier Names

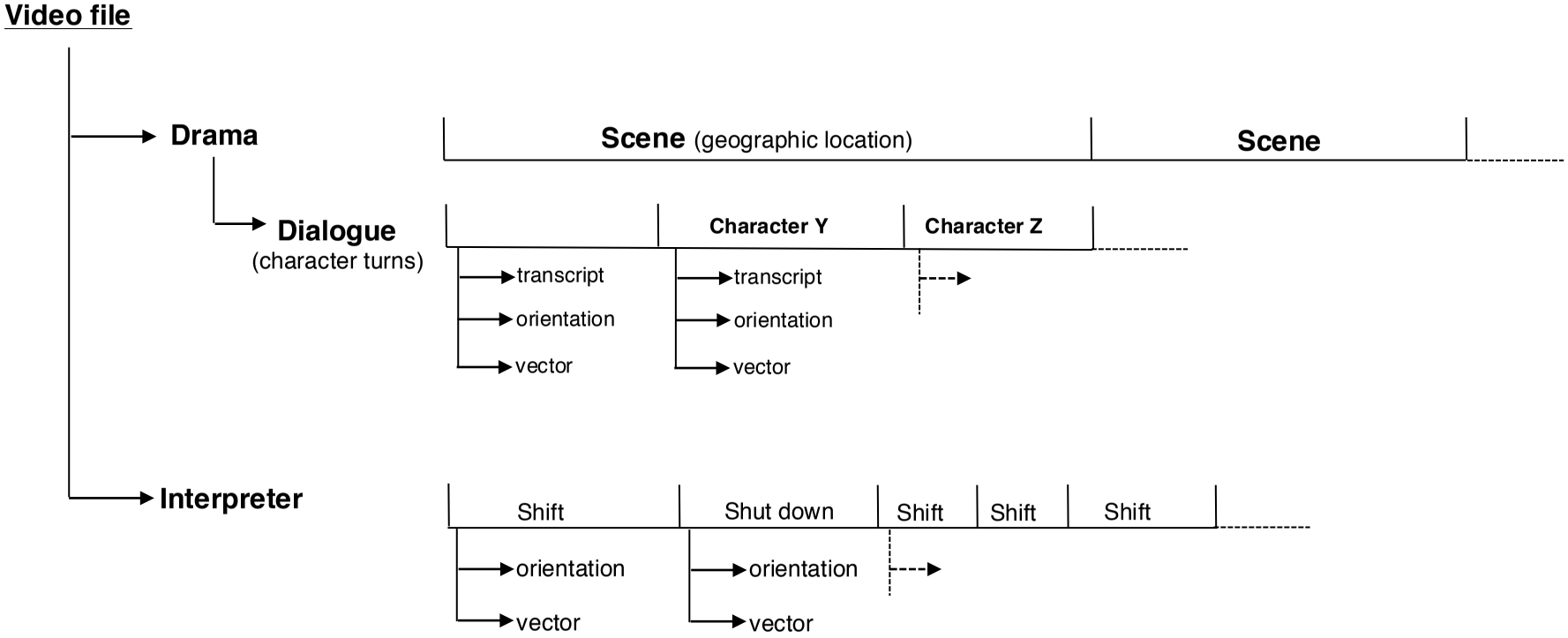
Drama: segments the drama into geographic scenes
Dialogue: labels character turns.

Character dialogue: transcript of individual dialogue
Character – orientation: their physical orientation
Character – vector: their direction of address

Interpreter: labels 'character' shifts (sh) and screen focus (f).
Interpreter – orientation: their physical orientation
Interpreter – vector: their direction of address

The tiers hierarchy can be seen in figure 32, followed by the annotation codes, on the following page.

Figure 32: Annotation Tier Dependencies



3.7.1 Annotation codes

All direction codes are taken from the viewer's perspective and used across all tiers. For instance r = right to left (across screen).

b - Behind (relative to character)
btc - Back to camera
c - straight to camera
cd - to camera and down
cu - to camera and up
cl - Camera Left (nearly straight to the lens)
cld - Camera Left down (nearly straight to the lens)
clu - Camera Left up (nearly straight to the lens)
cr - Camera Right (nearly straight to the lens)
crd - Camera Right down (nearly straight to the lens)
cru - Camera Right up (nearly straight to the lens)
d - Down below character/interpreter eye level.
f - screen focus (interpreter only)
l - Left
ld - Left down
lu - Left up
r - Right
rd - Right down
ru - Right up
sh - 'character' shift (interpreter only)
sl - Screen left; the relative position of the character at the start of new scene.
sr - *Screen right; as above*
sc - Screen centre; as above
u - Up above character/interpreter eye level
vo - voice from character not visible or traditional voice-over

3.8 Annotated Data Processing

As previously mentioned Elan allows the export of the annotated data in various file formats, interlinear text, html, sml and subtitles text. For the purpose of the analysis of the annotated data for the individual characters and interpreters were exported as Tab-delimited Text, with the annotated data for orientations, vector directions, activity, time codes and so on.

For example, figure 33 shows the exported file for an interpreter of the television drama. The last column shows the annotation value of the interpreter's activity during the selected section, role shift (sh) or 'shutting down' (f). The second and third columns the start and end time for that individual activity.

The last two rows in the figure show the start of the next section of exported data, the values linked tier vector. In the example here showing vector values, ‘to camera’ (c) and ‘Shutting down’ (f) and again with time code details. This way the individual interpreter activities can be cross-referenced with its associated vector and orientation values by time.

Figure 33: Elan export

Interpreter	00:04:05.622	00:04:09.105	sh
Interpreter	00:04:09.105	00:04:16.156	sh
Interpreter	00:04:16.156	00:04:18.628	sh
Interpreter	00:04:18.628	00:04:20.073	sh
Interpreter	00:04:20.073	00:04:21.501	sh
Interpreter	00:04:21.501	00:04:33.621	f
Interpreter	00:04:33.621	00:04:36.085	sh
Interpreter	00:04:36.085	00:04:39.049	sh
Interpreter	00:04:39.049	00:04:43.495	sh
Interpreter	00:04:43.495	00:04:50.078	sh
Interpreter	00:04:50.078	00:04:51.147	sh
Interpreter	00:04:51.147	00:04:52.824	sh
Interpreter	00:04:52.824	00:04:58.997	sh
Interpreter	00:04:58.997	00:05:03.934	f
Interpreter	00:05:03.934	00:05:05.675	sh
Interpreter	00:05:05.675	00:05:08.706	sh
Interpreter	00:05:08.706	00:05:12.613	sh
Interpreter	00:05:12.613	00:05:13.662	sh
Interpreter	00:05:13.662	00:05:16.918	sh
Interpreter	00:05:16.918	00:05:27.381	sh
Interpreter	00:05:27.381	00:05:28.796	sh
Interpreter	00:05:28.796	00:05:30.234	f
Interpreter	00:05:30.234	00:05:33.104	sh
Interpreter	00:05:33.104	00:05:35.920	f
Interpreter	00:05:35.920	00:05:39.359	sh
Interpreter	00:05:39.359	00:05:44.831	sh
Interpreter	00:05:44.831	00:05:46.834	sh
Interpreter	00:05:46.834	00:05:49.428	sh
interpreter - vector	00:00:37.133	00:00:39.546	c
interpreter - vector	00:00:39.546	00:00:41.188	f

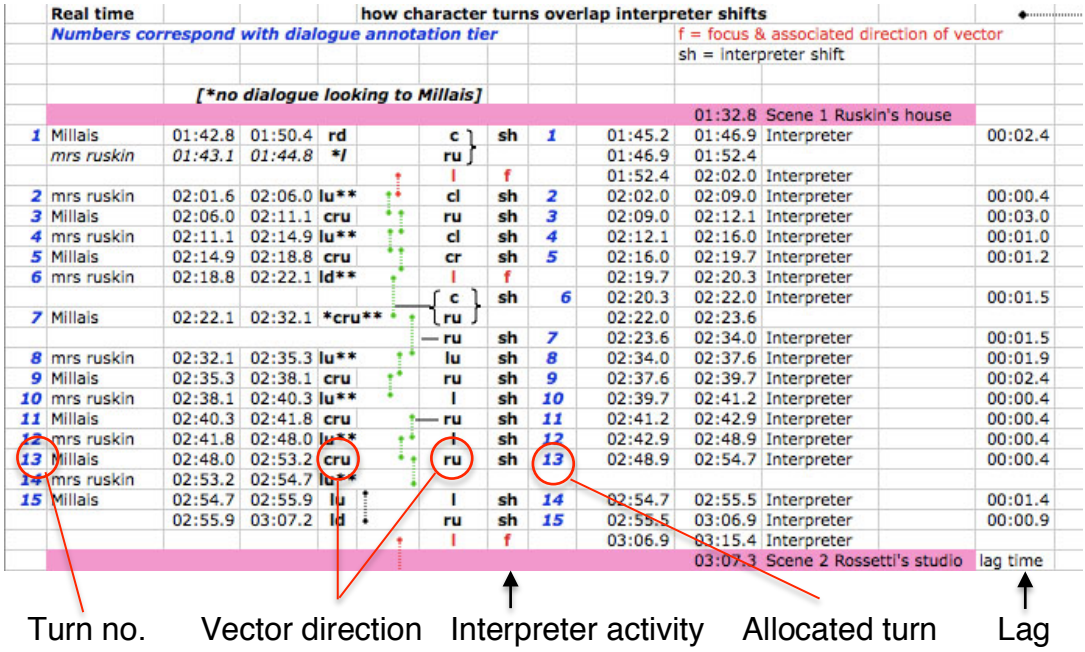
This data is then copied into a spreadsheet with the characters and interpreter’s data placed sequenced by their respective time codes, as figure 34 on the following page.

The characters are placed order of their dialogue turns, along with the vector directions used and time code. The interpreter’s individual role shifts are then cross-referenced, with the original video file in Elan, in order to allocate the shifts to the respective character turn, indicated in the figure above by the numbers in blue. The character turn numbers relate the Elan dialogue tier allowing easy identification in the video file.

The time codes enable the automatic calculation of the lag between the target text and source text using functions of the spreadsheet, as shown in the final column.

The annotation scheme has been designed to explore the constructed space of the narrative world and that rendered in the interpreter’s use of topographical space. The comparison between the two based on the identification of vector directions of the characters and rendered characters, plus the visual and temporal relationship between the two.

Figure 34: Data Spreadsheet



The Elan tool as it automatically captures the start, duration, and end time for every annotation made, immediately enabling the temporal relationship between annotated features in the drama and rendition. However, the processed annotated results in the spreadsheet do not readily allow for easy comparison with regard to comparing vector use between a character and its rendition, or easily demonstrate the visual and temporal relationship between the drama and rendition.

The results analysis can be dived into two sections namely spatial mapping and temporal synchrony, and presented in formats that easily allow the following questions to be answered. To what extent are the characters' spatial locations and their directions of address replicated in the interpreter's rendition and are these renditions happening simultaneously with the characters utterances?

3.8.1 Spatial Mapping

As we saw in Chapter 2 the actors maintain their relative screen/spatial position as a scene unfolds, enabling the viewers to construct the spatial relationships of the narrative world irrespective of the type of camera shots used, reverse shots,

reaction shots and so on. As previously discussed the use of these differing shots and editing techniques allow the programme makers to manipulate the viewers' reactions whilst maintaining the spatial construction of the narrative world.

Although this may seem reductive the screen spatial layout of the characters can be charted along a left right axis, and it is from these relative spatial positions on the axis that the characters deliver their dialogue.

Each character's 'direction of addresses' has been annotated enabling a vector map to be constructed showing the amalgamated use of directional vector scene-by-scene. From this the map will visually show whether or not they follow the left-right axis locations supporting the construction of the narrative world.

For example, figure 35 shows the vector directions used by the character Becky in the first scene in the case study 'Him & Her'. She has three vectors into the

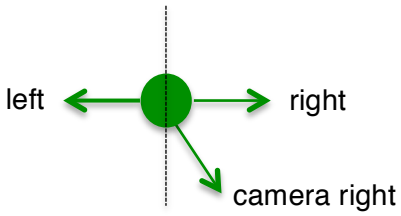
Figure 35: Becky vectors

him&her81211vector.txt

Becky vector	00:00:32.660	00:00:34.077	r
Becky vector	00:01:17.454	00:01:19.748	l
Becky vector	00:01:58.430	00:01:59.830	cr
Becky vector	00:02:33.299	00:02:40.503	l
Becky vector	00:03:29.486	00:03:34.050	l

left (l) axis and single vectors for 'camera right' (cr) and 'right' (r). These five directional vectors are then used to construct the vector map in figure 36.

Figure 36: Becky vector map



Here we can see the three vectors left (l), the right (r), and 'camera right' (cr) visually displayed (see Appendix 1 for the vector map legend).

From the interpreters annotated data the role shifts, and associated directional vectors, that have been allocated to the character's dialogue turns are then compiled. These vectors are then presented as the rendered character's vector

map, as in figure 37. From the available allocated turns it was found that the rendition only used to 'to camera' directional vector (see scene 1 Him & Her).
The vector maps then enable a comparison to be made between the character's map and the interpreter's character rendition.

Figure 37: tBecky vector map

to camera

As discussed in Chapter 2 'role shift' the interpreter's rendition is from the viewpoint of the character and that character's spatial location within the scene. With the interpreter's topographical map based on the spatial layout of the scene.

However, while the vector map allows an easier comparison of the directional vectors used by a character and the rendered character it does not show when or in what order they were used. The vector maps simply show an aggregate of the vector directions used within a scene. Taking for example the two vector maps above. From these we can see the rendition map uses a vector direction not used by the character. So as the interpreter uses a 'to camera' vector in her role shift to which character turn does that relate, and what vector direction was used in the original? By examining this relationship, we are able to assess the visual and temporal synchrony between the rendition and drama.

3.8.2 Temporal synchrony

As discussed in Chapter 2 is it not appropriate to simply label the work as simultaneous interpreting there has to be a period of translation. The interpreter is working with dialogue that mimics everyday talk and functions in a number of ways and can considered over-rendered. In addition, they are not solely confined to the translation and interpretation of the spoken text. As discussed in section AVT the rendition is delivered alongside the existing visual modes of the drama and its visual construction of the narrative world. As with other forms of AVT, where synchronisation with the visual signs is deemed as crucial to the

viewers' ability to create meaning, the examination has to assess to what extent does the interpreter achieve temporal and visual synchronisation with the drama.

As we saw the earlier the raw annotated data is exported and formatted into a spreadsheet, starting the process of comparing the two texts with other. While this allows the temporal relationship to be easily compared, by looking at the time codes of the annotated features and the automatic calculation of lag, it does not show the visual relationship. For instance, we may have temporal synchrony between a character's turn and the allocated interpreter's role shift but which vectors are being used and how can we readily see this relationship?

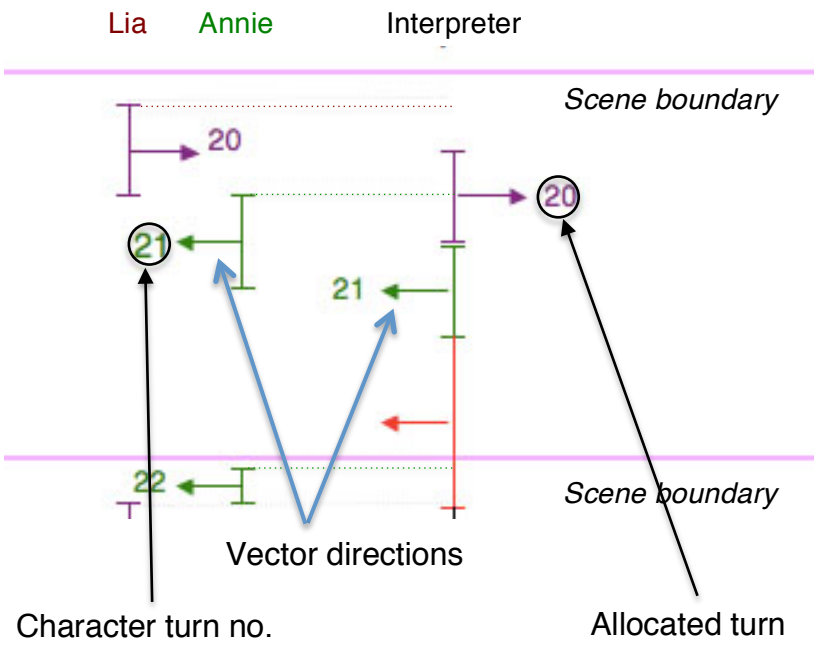
To show these relationship vector diagrams have been created showing the temporal relationship as individual directional vectors are used. For example, Figure 38 shows the spreadsheet data from a scene in case study 3 'Being Human'. There are two characters Lia and Annie in a short conversation having a single turn each. Here the directional vectors of the characters and rendition match but the two texts are not temporally synchronous.

Figure 38: Vector diagram spreadsheet data

20	Lia	14:48.5	14:53.0	r		r	sh	**20**	25	14:51.4	14:55.2	interpreter	00:02.9
21	annie	14:53.0	14:57.8	l		l	sh	**21**	26	14:55.2	15:01.5	interpreter	00:02.3
						l	f		27	15:01.5	15:11.6	interpreter	
											00:15:03	Bedroom	

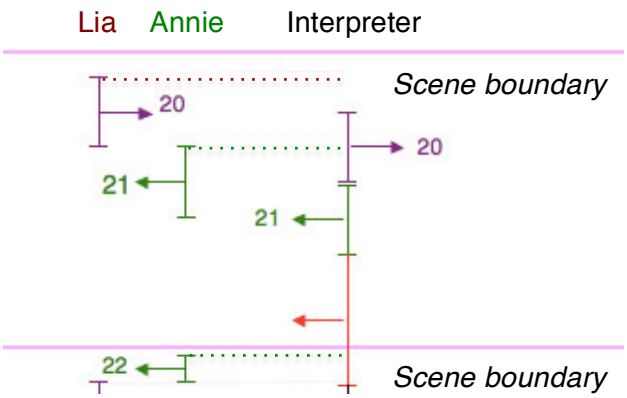
The vector diagram, figure 39, shows the temporal visual relationship between the drama and rendition. Each character and the interpreter are allocated vertical timelines onto which the character turns and role shifts are placed, using t-bars to indicate their start, duration, and end point in relationship to each other. These turns are numbered according to the numerical value taken from the drama dialogue tier. So in figure 40 we can see the character turns Lia 20 and Annie 20. On the interpreter's time line the numerical value relates to the allocation of that role shift to character turns. Here then we can see the first role shift 20 is allocated to Lia 20.

Figure 39: Vector diagram



Each turn and role shift also visually contains the relative annotated vector value, see appendix 1 for the full legend for the visual representation of the directional vectors, ‘camera right’, ‘left down’ and so on. Figure 40 shows the above scene vector diagram without the guide notes.

Figure 40: Vector diagram (2)



The t-bar under Lia represents her turn numbered 20 and the direction of the arrow the directional vector used, in this case ‘right’ (r). Annie’s t-bar positioning shows that she starts her turn 21 immediately after Lia, with a ‘left’ (l) vector, the left arrow.

There is no overlap between the t-bars (which would represent overlapping speech) and no gap between the end of t-bar 20 (Lia) and the top of t-bar-21 (Annie) (which would represent a pause or period of no dialogue in the drama). Looking back at figure 37 the time codes for these two turns is, Lia (14:48.5-14:53.0) and Annie (14:53.0-14:57.8), so a continuous conversational flow between them.

The dotted lines indicates the start of character turns and at what point the cross the interpreter's timeline. Looking at Annie 21 the line crosses the interpreter's time line mid-way through her role shift rendering Lia 20. Again looking back at the spreadsheet data the interpreter starts her rendition of Lia 20 at 14:51.4 ending at 14:55.2. So as Annie starts her turn at 14:53.0 the interpreter is only 1.6-seconds into the rendition of Lia, and visually on-screen the interpreter is vectoring to the left while the character Annie is vectoring right, as shown in figure 41 below.

In summary of figure 40 we can see that the rendition has accurately matched the respective characters vector use, Lia 'right' and Annie 'left'. However, the rendition is temporally lagged to the character turns so the visual synchrony only potentially matches for part of the character utterance. From the start of Annie 21 the interpreter becomes visually at odds with the active on-screen character Annie, as she is still rendering Lia 20 with a vector right.

For each annotated scene a vector diagram is constructed in order to enable for a quick visual representation of the temporal and visual synchrony; the visual shown through vector values used.

Figure 41: Annie 21

Interpreter rendering previous line (Lia 20) right (r).
On-screen character, Annie on screen right, utterance left (l).

In addition to this diagram at the point of each character turn switch a screenshot has been taken, for instance the last figure 41. This enables the exploration of the visual synchrony between the drama and rendition at the point of characters turn switches, and to assess whether visually we can allocate role shift to the active character on-screen.

This chapter then has set out the methodology for the selection of the corpus in order to test the validity of the annotation scheme. The scheme itself based on the theoretical underpinning as discussed Chapter 2 that have guided which features should be independently selected and captured from the drama and interpreters renditions.

The process of undertaking the annotation of the two texts has been set out and ensuring how the annotation of the interpreters' activities and the drama are carried out without interactions. Allowing a comparative assessment and investigation of the interrelationships of the texts.

Finally, setting out the visualisation and processing of the raw annotated data into formats that enable the analysis and presentation of the discussion on the findings of the study.

4. Case Studies

The case studies in this investigation each have two functions, first to test and demonstrate the validity and design of the annotation tool in allowing a detailed analysis of the work of the SLI, and second to shed light on the current particular characteristics in the sign language interpretation of television drama.

The three case studies presented here have been carefully selected from the corpus to evidence how the annotation scheme captures the features under analysis, for example, the spatial construction of the dramas and the interpreters' renditions of the dramas. Through the case studies, I will demonstrate how the annotation process provides sufficient information to allow detailed comparisons between the performance texts of the dramas and the target texts of the interpreters.

These case studies are also illustrative of the interpreters' approaches to the individual dramas presented, those in the wider corpus, and indicative of the current approaches to the interpretation of television drama. The case studies described here, viewed through the lens of the theoretical considerations, aim to illustrate patterns in the interpreters' activities, allowing us to gain insight into the characteristics and features of, and approaches to, the sign language interpretation of television drama.

Each case study, 'Him & Her', 'Desperate Romantics', and 'Being Human', begins with the analysis of the spatial construction of the drama, through the examination of the characters' use of directional vectors, followed by an analysis of the interpreters' use of vectors in their renditions of the characters, before a comparative analysis between the characters and rendered characters is undertaken. Finally, I will look at the visual and temporal synchrony of the renditions with the dramas, and its potential impact on the coherence of the performance text.

4.1 Case Study 1: Him & Her

The first case study is *Him & Her* a British television sit-com broadcast on BBC 3, and described as 'an intimate anti-romantic comedy about real-life love in its lazy, messy, everyday glory' (BBC 3).

Throughout the series the programme predominately takes place in the interior location of a flat in which the central characters, Steve and Becky, live. The annotated section of this case study has a duration of 5 minutes and 21 seconds. This duration covers the entirety of two geographical location scenes, (see the scene definition in the previous chapter), starting first in the living room before switching location to the kitchen.

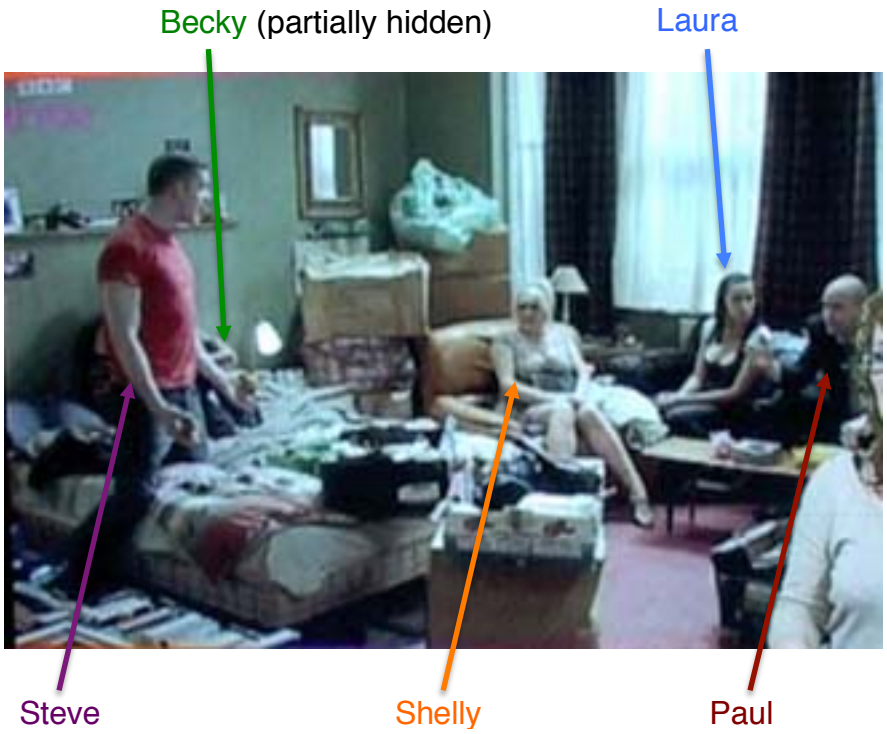
4.1.1 Scene 1 – Living Room

4.1.1.1 Spatial Construction

The relative spatial organisation of the characters in the first scene, the living room, can be seen in figure 42, on the following page. The characters are arranged along the horizontal left-right axis in the following order: Steve, Becky, Shelly, Laura, and Paul. The characters are in these positions at the start of the scene apart from Steve, whose starting position is at the doorway to the hall, off-screen right in figure 43 (also on the following page).

In Figure 43, 'Steve 1' shows Steve's starting position, appearing in the doorway as the scene starts. In conversation with Laura, his first line of dialogue 'Let let me do just a quick wee' is delivered at the door, then, in reply to Laura's refusal, he utters 'ridiculous' as he enters the living room to cross screen, right to left, to take up the furthest left position on the left-right axis, as seen previously in Figure 42. From this point onwards the characters maintain this spatial arrangement until near the end of the scene when first Laura and Shelly, and then Becky leave the living room and enter the kitchen for the following scene.

Figure 42: Him & Her - Living Room Character Spatial Arrangement



Although not shown by the camera shot edits, the three characters pass through the hall area to arrive in the kitchen, as we will explore shortly.

The annotation scheme captures this opening spatial shift of position as demonstrated in figure 43. In 'Steve 1', Steve's initial vector is mapped at left down (ld) as he addresses Laura, seated, who is spatially to the left and lower in relation to Steve's position in the doorway. The camera then cuts to 'Laura 2' showing Laura's spatial location and establishing a 'line of illusion' or an 'axis of action' between the two characters, as discussed in chapter underpinnings.

Figure 43: Steve location change

Laura's physical orientation and eye-gaze indicates to the viewer that she is the addressee of Steve's first utterance, with her utterance 'No, Steve' having a vector annotated 'camera right up' (cru), reversing Steve's vector direction on the left-right axis and eye-gaze level. The camera shot then cuts to Steve as he begins to cross right to left through the scene, uttering Steve 3 'Ridiculous', maintaining his address and vector as 'left down' to Laura.

Steve's change of location is captured in the scene's synchronisation figures (see appendix 2.1) and in the excerpts figure 44 and figure 45. His utterances, Steve 1 and Steve 2, in purple, are mapped with a vector left down (ld) whilst Laura's utterance, Laura 2 in blue, has a vector camera right up (cru), as seen in figure 42.

Figure 44: Synchronisation

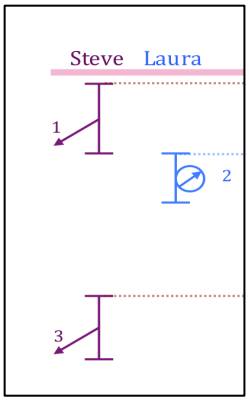
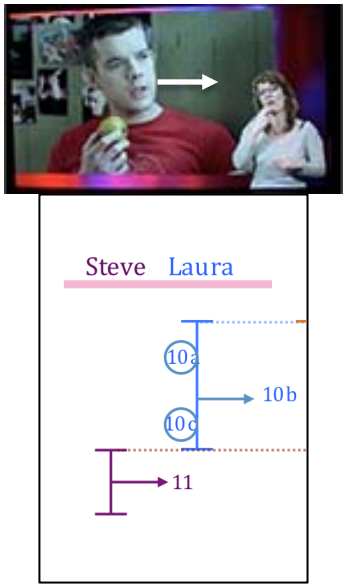


Figure 45: Steve 11 vector right



The synchronisation figure shows there is no overlapping speech between Steve 1 and Laura 2; her dialogue turn immediately follows the end of Steve's first utterance. The gap, between the end of Laura 2 and start of Steve 3, in Steve's reply to Laura 2, represents a 5.3 seconds pause in their dialogic exchange. In the drama the pause is due to Steve deciding how to react to Laura denying him the option of going to the toilet in his own flat. This dramatic pause shows the viewer the power relationship between Laura and Steve (she is the sister of Steve's girlfriend Becky), and gives an insight into the character of Laura, who dominates the rest of the scene. Steve eventually decides he is 'not allowed' go to the toilet, utters Steve 3 'ridiculous' and changes location to far left on the left-right axis.

This change of Steve's spatial location to the left of Becky is demonstrated by a change of his vector direction; the vector shifts from a left to a right direction in his next utterance Steve 11, as shown in figure 45.

We can now see that Steve 11 has a new vector direction right (r) on the synchronisation figure, with the associated screen grab showing the image on which the annotation is based. At this point Steve is now sitting on the bed and to the left of Becky, addressing Laura who is to the right and at the same eye-gaze level (as indicated by the vector arrow).

The figure also shows that the Laura 10 utterance changes vector direction twice as the she delivers her dialogue. The utterance below is initially addressed to Steve and Becky (represented by the blue text and with a camera left vector), before switching to address Paul (maroon text and with a right vector), and then returning to address Steve, Becky and Shelly (green text and with a camera left vector):

> Laura 10: 'I now hand you over to Paul for the main event of the day. Becks, Steve put your apples down this is very important. I told you the tale about this and she was very excited',

thus mapping her directions of address along the left-right axis, based on the annotation of the character's changes in eye-gaze direction.

As explained in the previous chapter, vector directions used by each character can be amalgamated into a single vector map, scene-by-scene. These maps show the total number of vector directions used throughout the scene, enabling a pictorial view of the main direction of address, by each character, in terms of both a left-right direction axis orientation and eye-gaze levels.

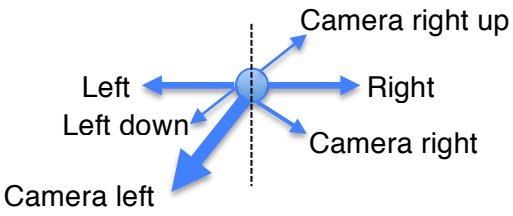
4.1.1.1.1 Vector maps - characters

As we will see, the vector maps, when placed in the correct character order on the left-right axis, demonstrate the spatial vector relationships, the lines of action, and the relative spatial locations between the characters.

Let us first look at the main character of this scene, Laura. Her vector map, shown in figure 46, shows that she uses a total of 32 vectors over 16 dialogue turns.

Of these vectors, the majority (78.1%, 25 out of 32) are delivered into the left on the left-right axis, predominantly using a 'camera left' vector, on 19 occasions. This left axis dominance reflects the spatial arrangement of the characters, as she predominately addresses Steve, Becky, and Shelly, on-screen left of her in this scene.

Figure 46: Laura Vector Map



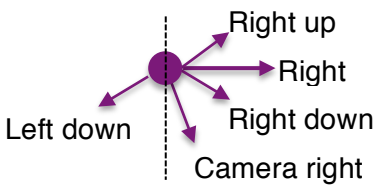
Number of vectors: 32	
Camera right	1
Camera right up	1
Right	5
Left	5
Left down	1
Camera left	19

The remaining seven vectors - 21.9% - are played into the right axis using 'camera right', 'camera right up', and 'right' directions. The 'camera right up' vector is from the previously discussed change of location by Steve, at the start of the scene. The five 'right' vectors are from Laura addressing Paul, sitting on her right. The final right vector 'camera right' occurs as Laura (Laura 23) stops Steve attempting to move from the bed to go to the toilet (figure 47). As Steve begins to move off the bed and towards the door off-screen right, the camera angle changes. This means that Laura's Laura 23 utterance 'No, Steve, sit the fuck down' a 'camera right' vector, as she orders him to stay on the bed.

Figure 47: Laura 23

In comparison, in the vector map for Steve, figure 48 on the next page, we can see that the majority of his nine vectors, contained in nine utterances, are played into the right axis. This is consistent for his relative left screen position, and other characters located to the right.

Figure 48: Steve Vector Map



Number of vectors: 9	
Right up	1
Right down	1
Camera right	2
Right	3
Left down	2

Steve's vector map, then, has a 77.8% right axis dominance, seven out of his total of nine vectors played right. As previously seen in figures 42 and 43, the two 'left down' vectors correspond with the utterances 'Steve 1' and 'Steve 3' at the start of the scene, where Steve's starting position was screen right. Taking his two locations in the scene separately, screen right at the door and then screen left on the bed, his vector direction values would both be 100%, with no mixing of vector directions. This reflects his furthest location positioning, initially right, then left, in relation to the other characters along the left-right axis.

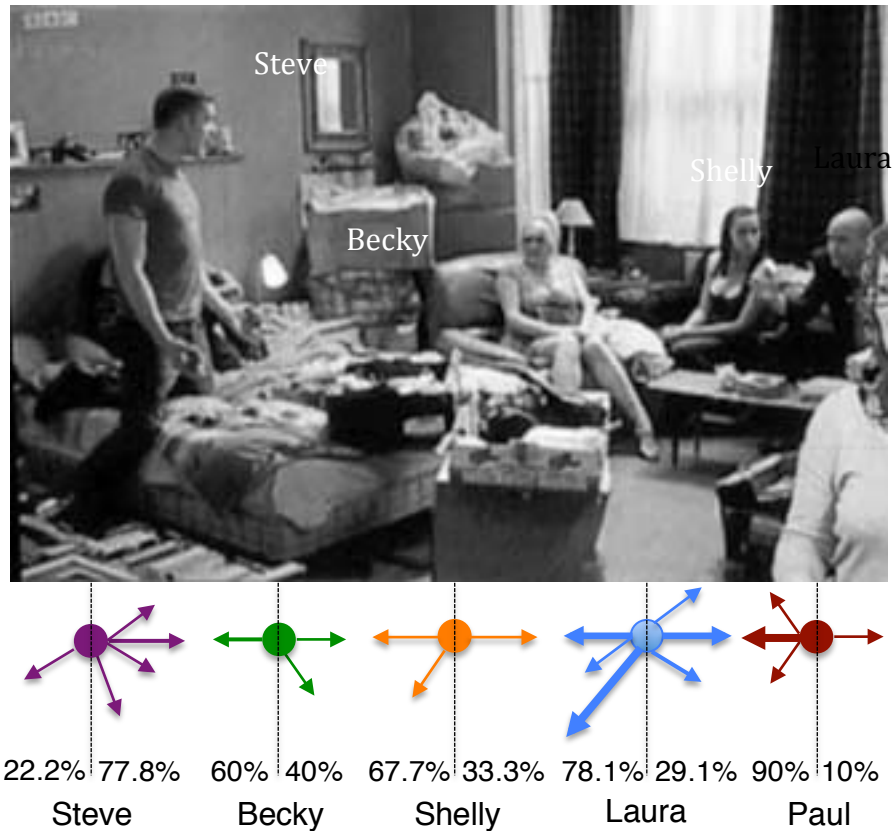
Looking at the total character vector maps for the scene, figure 49, the individual vector maps are consistent with a conversation between the five characters. Additionally, the distribution of the vectors follows the notion of the screen left-right axis as discussed in Chapter 2, given their relative screen positions.

Looking at the scene as a whole, the main character, Laura, has three characters situated on her right (in order from screen left: Steve, Becky and Shelly) and one character on her left (from screen right: Paul). The conversation is predominantly between Laura and Steve, although there are turns from each character as the conversation progresses in the scene.

Located on the opposite side of the screen to Steve's final position is Paul. From his screen right position it would be reasonable to expect a 100% left axis dominance, with all the other characters situated screen left and on his right. However, he has a 90% dominance due to one 'right' vector explicitly referencing an object screen right of his location, which accounts for the 10% right axis distribution. In total, Paul uses 10 vectors during his 9 utterances, with

nine having left axis directions (seven ‘left’, with two other vectors ‘left up’ and ‘left down’).

Figure 49: Character Vector Interactions



The remaining character vector maps, for Becky and Shelly, demonstrate they are in conversation with characters located on either side of them on the left-right axis, although as the vector maps show both characters have a left axis dominance of 60% and 67.7%, respectively.

Becky has a total of 5 vectors, matching her number of utterances in the scene, with three left vectors, addressing Steve, and two vectors (‘camera right’ and right’) both addressing Paul. Shelly has a total of six vectors, also matching her number of utterances, evenly split into ‘right’, ‘left’, and ‘camera left’ directions as she switches between addressing Steve and Laura.

These lines of illusion, or axes of action, and their respective directional components, together with the maintenance of relative screen positioning of the characters, allow the viewer to construct a stable spatial map of the narrative

world, irrespective of the use of differing camera shots. As previously mentioned in Chapter 2 we find the characters in the same relative positions to each other, and on the same side of the screen, unless there is an explicit change of location.
In the same chapter, we also discussed the viewer's oblique relationship with the drama and positioning as an observer or over-hearer, as opposed to a direct addressee or participant. As we can see from figure 49 in this scene, that relationship is maintained with none of the characters 'playing to camera' or addressing the viewer, therefore maintaining the notion of the fourth wall.

I will now examine the interpreter's renditions of the characters and the constructions of the individual rendered character vector maps, in order that the respective vector directions in the drama and the rendition can be compared.

4.1.1.1.2 Vector maps - interpreter

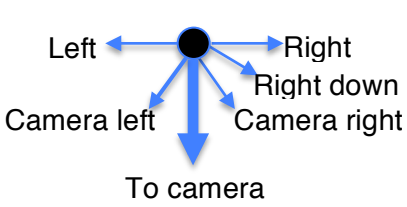
As discussed in the methodology the interpreter rendered vector maps may not contain the same number of vectors as the drama vector maps due to omissions, redundancy and so on, as a result of the translation and interpretation processes. As explained in Chapter 2 the functions of role shift places the interpreter conceptually at the location of the character within the world of the drama, and projects the spatial relationships from that loci.
We would, then, expect to see a similar distribution dominance of the rendered characters' vectors, as they are delivered from the characters' viewpoints.

Taking the rendition for the character Laura, figure 50, we can see that whilst there are vectors mapping on a left-right axis, strikingly, the majority vector direction is 'to camera', in effect directly addressing the viewer.

The rendition contains 20 directional vectors with over half - 11 - played 'to camera'. The remaining vectors are almost evenly split between left or right axis distributions; the right axis has five vector directions, 'right down' and 'camera right' having two vectors each, with 'right' accounting for the last right axis

vector, and the left axis consisting of three ‘camera left’ vectors along with a single ‘left’ vector.

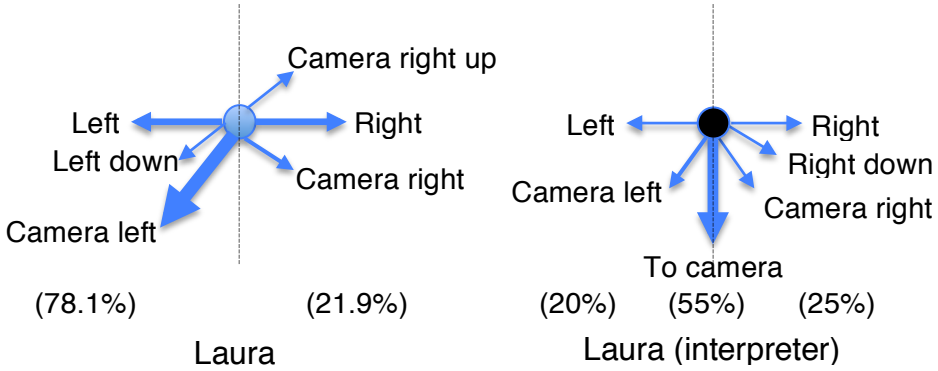
Figure 50: tLaura Vector Map



Number of vectors 20:

Right	1
Right down	2
Camera right	2
Camera left	3
Left	1
To camera	11

Figure 51: Laura Comparison vector maps



If we place the character and rendition vector maps next to each other, figure 51, we can more easily compare variances in the vector distributions between the two.

We can clearly see the dominant vector direction in the rendered character’s map is now ‘to camera’, and accounts for 55% of the all the vectors used in the rendition of the character’s utterances; this is a vector direction that does not exist in the original.

The original 78.1% left axis dominance of the character, predominately addressed to Steve and Becky, is lost in the rendition. Rather ‘Laura’ is now addressing a referent placed directly in front of her whose eye-level matches hers - in other words, addressing the viewer, as the interpreter’s rendition has a level eye-gaze straight to camera.

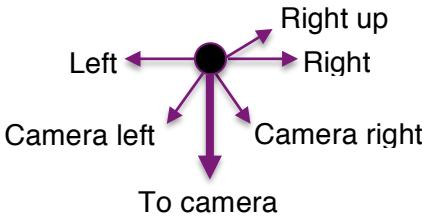
For example, in figure 52, as on-screen Laura turns to start the second directional vector (10b) of that turn, addressing Paul to the right, the interpreter renders the start of Laura's turn directly to camera. In the original the first vector used by Laura is 'camera left' (as we saw in figure 45), followed by 'right' then returning to 'camera left'. In the rendition the whole of this role shift is played to camera (see appendix 2.1 character turns).

Figure 52: Laura 10b

Laura changes vector (10b) right (r).
Interpreter continues to render dialogue 10 to camera (c).

In the rendition of the character Steve, we see a similar presence of the 'to camera' vector, despite this vector not being used in the original. The distribution in the interpreter's rendition of Steve can be see in figure 53, and shows that 6 out of 11 vectors are played 'to camera', with the remaining vector distribution split along the left-right axis.

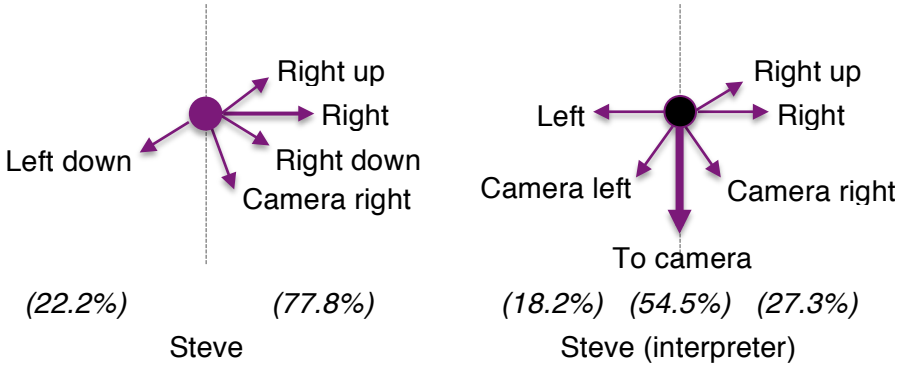
Figure 53: tSteve Vector Map



Number of vectors 11:	
Right	1
Right up	1
Camera right	1
Camera left	1
Left	1
To camera	6

As with the comparison between Laura and the rendition, with a change of dominant vector direction, the comparison for Steve, Figure 54 next page, also changes the dominant direction. In the rendition the leading vector direction is to 'to camera. 54.5% of the vectors used by the interpreter in the rendering of Steve during this scene are to camera, in comparison with the original, which has a right vector dominance of 77.8%.

Figure 54: Steve Comparison vector maps

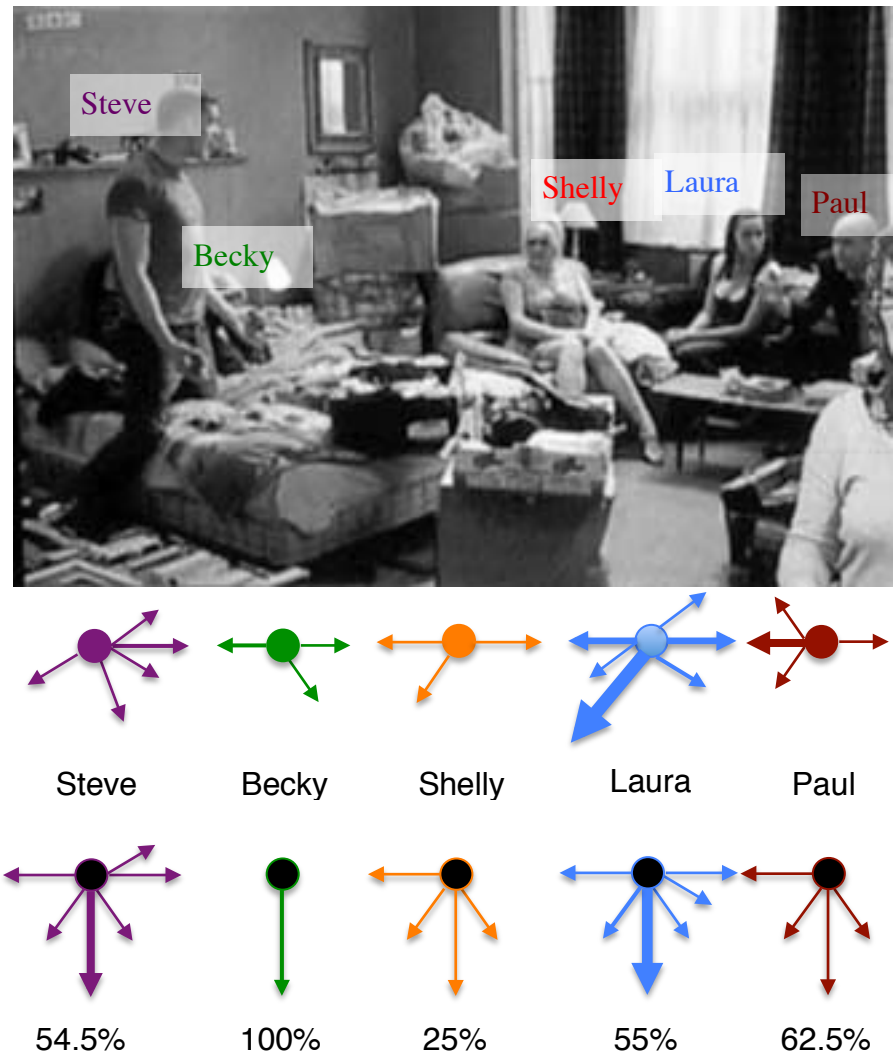


As with the previous character Laura, there are still vectors played in to either the left or right axis, outside of the 'to camera' direction. Whilst that appears to replicate some of the vector directions of the original, it also appears to be accidental rather than a deliberate decision. Consider the first two vectors from Steve that correspond to the utterances Steve 1 and 2. As we saw earlier, in figure 43, these two lines of dialogue are uttered at the start of the scene, with Steve at his initial location, screen right in the doorway, and both utterances have a 'left down' vector value. In the figure above these, two vectors account for the 22.2% left axis value in his utterances. In the rendition, we can also see two vectors played into the left axis, although with different direction values, 'left' and 'camera left'. By cross-referencing with appendix 2.1, temporal synchrony, however, we can see that these two left axis vectors occur in the rendition *after* Steve has changed his location to on the bed, screen left. These rendered vectors actually correspond in the original, with Steve 24 vectored 'right down', and Steve 33 vectored 'right up'. Thus, the vector map appears to give a potential vector matching, when in reality the rendition reverses the axis direction of these two vectors to the left, and alters both gaze levels.

As mentioned earlier the vector maps are an aggregate of vector activity. The matching of individual vectors between the source and target will be discussed after we examine the remaining rendered vector maps for Becky, Shelly, and Paul.

From figure 55, we can clearly see that the each character rendition has the presence of 'to camera' vectors, even though no character plays to the camera throughout the scene. At this point it is worth remembering that, as we explained in Chapter 2 'role', the interpreter delivers these renditions in first person through the use of role shift, and at no point takes on the role of a narrator to 'explain' the action of the scene.

Figure 55: Character and Interpreter Vector maps



Percentage of individual character rendered vectors 'to camera'

In the rendered version of Becky we have one utterance to camera (see appendix 2.1 Becky 39) giving a 100% value for the vector direction used; in the original this utterance is vectored 'left'. In the source text Becky has five

utterances, of which the interpreter omits three, Becky 8, 19, and 29. The fourth utterance, Becky 31, appears as part of a merged turn and cannot be allocated as a direct rendition of a character's dialogue. As explained previously in methodology, and further explored in the following section, a merged turn is an individual interpreter role shift that, while appearing to be the rendition of one person, is subsequently found to contain a rendition of two or more characters. The rendition for Shelly shows the use of four individual vector directions, left (Shelly 9), camera left (Shelly 20), camera right (Shelly 38a) and to camera (Shelly 38b), in four role shifts. Of the four vectors in the rendition of the turns, only one vector matches in the original - Shelly 20 - with a vector value in both of 'camera left'. That said, the rendition has a 1.3 second lag behind the original utterance, leading to a break in the visual and temporal synchrony with the on-screen picture, as the following section will explore in greater detail.
In the rendition we again have the presence of merged turns, meaning that two of the original utterances, Shelly 5 and 14, cannot be directly allocated by the character rendition.
The vector use for Shelly, then, gives an equal split in the directional focus of the rendition, 25% for each vector. Altering the original left-right axis distribution of 66.3% and 33.3% respectively, also adding a single 'to camera' vector direction.

The final rendered character to be examined is Paul, located furthest screen right. As noted earlier, his character vector map has a left axis dominance of 90% (nine out of ten vectors) with one 'right' vector. In the rendered version for Paul, the dominant vector direction changes 'to camera' with a 62.5% value, with five out of eight vectors used to render his utterances to camera in the scene.

In Paul's source character vector map, we find a single right axis vector, 'right', and 'camera right' in the rendition vector map. As was found in the rendition of Steve, and the use of left vectors for utterances Steve 1 and 2 [Figure 43 on

page 121), the right vector in the rendition of Paul does not match the source utterance that uses a ‘camera right’ vector.

In the drama we find Paul 12 with a vector ‘right’ at 00.44.47 seconds into the annotated section. The rendered version of this utterance is partly delivered in a role shift with a ‘left’ vector, so reversing the direction, before the remaining rendition of Paul 12 is played to camera, forming part of a merged turn that includes four other dialogue turns: Paul 12, Laura 13, Shelly 14, Laura 15, and Steve 16.
In the rendition of the Paul 34 utterance, the rendered ‘camera right’ vector (Paul 34a) does not occur until 02.51.10 as the first of two vectors, the second vector being ‘to camera’ (Paul 34b); the original has a ‘left’ vector direction.

As we have seen, the renditions for each character contain the ‘to camera’ vector direction, which does not exist in the original. The use of this vector by the interpreter, appearing to alter the viewer’s intended relationship with the drama, and the possible reasons for its occurrence, will be discussed in the next chapter, following the analysis of the other case studies.
The presence of the vector also serves to reduce the number of possible matches between the rendered vectors and those used by the characters in the original drama. Figure 55 shows the character and rendition vector maps which appear to show possible matches between the two, as the rendition maps contain vectors along the left-right axis. However, as explained in the examples of Steve and Paul, the occurrence of these vectors along the left-right axis does not necessarily mean a match between the two at individual vector level.
By cross-referencing with the synchrony diagram for the scene (see appendix 2.1) we can compare the vectors used by the characters and the interpreter’s rendition. In the entire scene the interpreter used 40 vectors during her rendition of the five characters, and of those, one rendered utterance had a matched vector direction with the original, equivalent to 2.5% of the rendered vector directional activity. As previously mentioned this single matched rendition was for Shelly 20, both with a ‘camera left’ directional value.

For the target viewer then, the interpreter's rendered character's directional vector use would be at odds with that of the on-screen character in the drama. For instance, the rendition of Paul 12, [see appendix 2.1] above, the character uses a vector 'right', referencing an object to the right on-screen, whereas the interpreter's rendition vectors 'to camera', directly to the viewer.

This lack of visual vector direction matching between the drama and the interpreter is further compounded by the synchrony of the relationship between the two. As stated above, there is one matched vector, Shelly 20; however, whilst there is a directional match, there is not a temporal match between the two, due to the previously mentioned 1.3 second lag in the rendition. The following section then will examine the synchronisation between the drama and rendition and explore its effect on the visual and temporal relationships between the two.

4.1.1.2 Visual and Temporal Synchrony

From the previous section we can see that the lack of vector direction matching impacts on the visual matching between the drama and rendition. The rendered characters' orientations and directional vectors being at odds to those of the actual characters. Potentially changing the lines of illusion, or axis of action, between characters in the drama compared to those in the rendered version. In addition to this is the synchronisation between the drama and rendition. Whilst we now know that in this case study the spatial vector mapping does not match, to what extent does the rendition synchronise with the drama so that the active character on-screen is that being simultaneously rendered by the interpreter?

To start to examine the interpreter's temporal synchrony between character utterances and renditions, as well as further exploring visual synchrony with the visual text of the drama, we will first look at the number of 'merged turns' in the scene.

As described in the previous section and in Chapter 3 'Annotation issues' these are interpreter shifts that, once comparison is made between the source and

target dialogue texts, contain multiple character utterances. Table 6 below shows that in the living room scene there are five merged shifts containing 16 out of the 41 character dialogue turns, or 39% of the source text. The first column of the table shows the character's dialogue reference number, the second column the interpreter rendered vector(s) direction for the merged shifts, and column three showing the number of characters whose dialogue turns have been merged (see appendix 2.1).

Table 6: **Merged source text in interpreter shift (1)**

Dialogue	Vector	No. of characters merged
Dialogue 4–7	c	(contains lines from 3 characters)
Dialogue 12-16	c	(contains lines from 4 characters)
Dialogue 22-23	cr – cl – c	(contains lines from 2 characters)
Dialogue 30-32	c – l – c	(contains lines from 4 characters)
Dialogue 35-36	cr – c – cl	(contains lines from 2 characters)

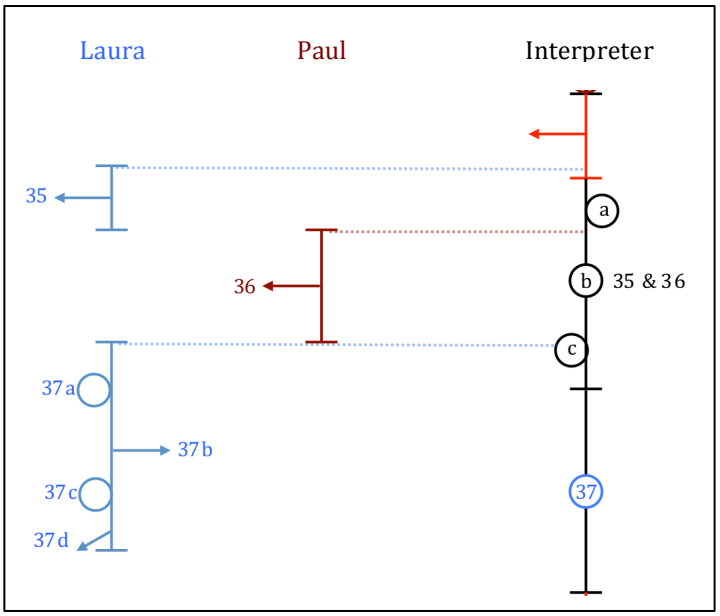
As was noted in the previous section, the character rendition vector maps all use 'to camera' vectors, and this vector is present in these merged shifts. 'To camera' is the dominant vector for three of these five merged shifts, Dialogues 4-7,12-16, and 30-32.

The last merged shift 'Dialogue 35-36', figure 56, for example, shows that this merged shift is rendered with three vectors, a - 'camera right'; b - 'to camera', and c - 'camera left'.
As can be seen in figure 56, prior to this, the interpreter is in 'shut down', represented by the red line section in the figure, as she renders a 10.2 second pause in the dialogue between Paul 34 (not shown in the diagram) and Laura 35.

1.3 seconds after the start of Laura's original utterance (the character uses a 'left' vector), the interpreter starts a new role shift rendering Laura 35 to 'camera right', this is shown in figure 56 by the red 'shut down' section extending past the start of Laura 35.

As the drama's dialogue turn switches to Paul 36, uttered with a 'left' vector, the interpreter is still in her initial vector position, 'camera right' (35&36 a). Mid-way through Paul's utterance the interpreter changes vector direction, now playing 'to camera' (35&36 b); this appears not to be a new role shift, but the same character changing vector direction, appearing as if the rendered character's addressee has changed location, or he is addressing another character. It is not clear which character is being rendered. The interpreter's final vector, 'camera left', used in the merged turn (35&36 c), visually coincides with the drama's next dialogue turn 'Laura 37', but the analysis shows that the interpreter has now moved on to render Paul 36.

Figure 56: Merged shift Dialogue 35-36



In figure 57, on the following page, we can see more clearly the effects of both the divergent vector directions in the rendition and lag time on the visual synchrony between the drama and rendition.

The utterance 'Laura 35' starts at 02:59.8. The utterance is delivered initially out of shot (screen right) and has a vector direction 'left' directed at Steve and Becky, on-screen left and centre respectively. As the utterance begins, as we can see in the first image, 'Laura 35', the interpreter is in 'shut down'.

As the camera shot changes showing Laura delivering the dialogue ‘left’, establishing the line of action between her and Steve and Becky, the interpreter begins the new role shift at 03:01.1 rendering Laura 35 with the first vector ‘camera right’ of the merged turn (35-36 a) as shown in image two ‘Lagged ‘Laura 35’.

Figure 57: Merged turn ‘Dialogue 35-36’ screenshots

Laura 35

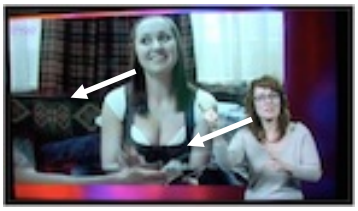
Lagged ‘Laura 35’

The third image ‘Paul 36’ shows the character starting his utterance at 03:03.9 with a vector left, while the interpreter continues to render the first vector (35&36a) of the merged shift to camera right.

Paul 36

The final image shows the start of ‘Laura 37’ at 03:10.6, with Laura in shot and starting the first of the four vectors in this turn to ‘camera left’ (37a). At this point the interpreter is now rendering the final vector of the merged shift, Paul’s dialogue (35-36 c) to ‘camera left’.

Laura 37

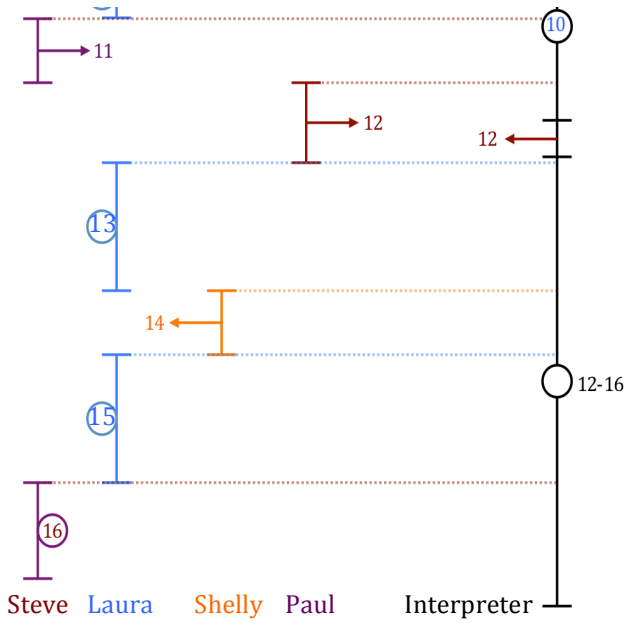


Visually, then, in this last image there appears to be vector matching and a visual synchrony between the character’s utterance and the interpreter’s rendition. However, although the interpreter appears to be matching and rendering the dialogue of the Laura, the character seen on screen, she is in fact rendering dialogue from the previous turn of Paul 36. In this example, it is only by the allocation of role shifts to the dialogue turns in the analysis that it is possible to identify that the last vector of the rendition contains dialogue from Paul 36. To the target viewer it appears that one character has delivered all the dialogue, covering the dialogue turns of Laura 35 and Paul 36, and without any actual individual matching vectors. This raises the questions around the allocation of information to the respective characters and the comprehensibility of the drama by the target audience.

Looking back at figure 56 we can see that the rendition of Laura 37 uses a ‘to camera’ vector for the duration of that turn, matching none of the four directional vectors in the source. Additionally, the start of the rendered Laura 37 is now lagged by 3.8 seconds.

A further example of a merged shift is Dialogue 12-16, accounting for four complete character dialogue turns, rendered with a single ‘to camera‘ vector. Figure 58 shows that this single vector covers the total utterances of Laura 13 (vector ‘camera left’), Shelly 14 (vector ‘left’), Laura 15 (vector ‘camera left), and finally Steve 16 (vector ‘camera right’). The rendition of Paul 12 has been split over two role shifts and will be discussed shortly.

Figure 58: Merged shift 12-16



Visually then as the camera shots switch between the characters, reinforcing their spatial relationships in the scene, the target viewer appears to be directly addressed, as shown in figures 59 to 62 Laura 13 to Steve 16.
The interpreter starts the merged shift ‘to camera’ by rendering content from the last section of Paul 12, at 00:46.2. Laura starts her first utterance in this sequence, at 00:46.9; the image cuts to Shelly at 00:55.0; back to Laura for her second turn (Laura 15) at 00:56.9; and the final utterance in this sequence is Steve 16 starting at 01:04.0, and finishing at 01:10.2. From partway through the

Paul 12 rendition, the interpreter renders the rest of the dialogue turns ‘to camera’, and finishes this merged shift at 01:11.6.

As we can see, the interpreter's rendition, by vectoring 'to camera' cuts across the four characters' vector directions, which are distributed along the left-right axis.

Let us now turn to the splitting of the rendition of Paul 12 across two role shifts. In figure 58 – merged shift 12-16 we can see that the rendition of Paul 12 with a vector 'left' is lagged behind the start of the source utterance by 0.8 seconds. In figure 63 the interpreter starts the rendition for Paul 12, but reverses the vector direction of the source text. She then appears to mark the end of this role shift by changing orientation and eye gaze, along with a change of characterisation, to begin the start of the merged shift as seen in figure 64.

During the annotation process the above example is simply annotated as two separate role shifts. As outlined in Chapter 3 – methodology, when discussing the presence of merged shifts in the interpreters' renditions, there is no evidence of the interpreter re-writing the source text, deliberately merging or splitting the text, into one or more role shifts as a strategy for managing dialogue turns.

Figure 59: Laura 13

Figure 60: Shelly 14

Figure 61: Laura 15

Figure 62: Steve 16

Figure 63: Paul 12 rendition

Figure 64: Paul 12 (b) rendition

In this example the process of matching of role shifts with character turns found that the rendition of Paul 12 was 'split' across a role shift boundary. The

analysis of the respective texts show that the character's utterance 'Yeah! He got stabbed in the eyes' is split into two utterances with differing vector directions. 'Yeah' is rendered in figure 63 with the remaining text 'He got stabbed in the eyes' rendered in a separate role shift in figure 64, the stabbing motion directed directly towards the camera.
This section was re-analysed to identify whether or not the interpreter was using role shift within a role shift, by 'becoming' the person that stabbed the man referred to in Paul's utterance 'He got stabbed in the eyes' and the associated eye gaze apart of the BSL morphology of 'stab'; which would be a normal narrative discourse feature of BSL. However, this second analysis revealed that the role shift played 'to camera' simply appears as different 'character' talking rather than the interpreter maintain the original role shift and shifting into the narrated character.

At the start of this section it was noted that these merged turns accounted for 16 of the 41-source dialogue turns. During the discussion of the examples of merged turns we have seen that the interpreter's rendition lags behind the source text, breaking the visual synchrony between the two; on-screen, as a character starts their turn, the interpreter is rendering a different character.

It will be useful then to examine the extent to which this occurs across the characters' dialogue turns, and how this impacts on the visual matching between the active on-screen character and the character being simultaneously rendered by the interpreter.

4.1.1.2.1 Synchrony at Character Turns

Looking the interpreter's rendition there are 25 individual role shifts that can be directly allocated to individual character turns, excluding those character turns that are accounted for in the merged shifts.

The analysis shows that every role shift lags behind the start of each dialogue turn. This lag is a consistent feature in the rendition, although the lag duration is variable ranging from 0.3 seconds (Laura 35) to 3.8 seconds (Laura 37), across these 25 role shifts. The analysis also reveals that the completion of each role shift lags behind the completion of the source text (see appendix 2.1).
This, in effect, means that the interpretation is always visually 'behind' the source text; as stated above, at the start of the active character's utterances, the interpreter is not yet rendering that character.
If we again look to the first scene in the living room, figure 65 below, Steve begins on-screen right in the doorway. After a pause of 5.3 seconds, between the dialogue turns Laura 2 "No Steve" and Steve 3 "Ridiculous", Steve begins to cross the screen right-to-left changing location to screen left next to Becky on the bed.

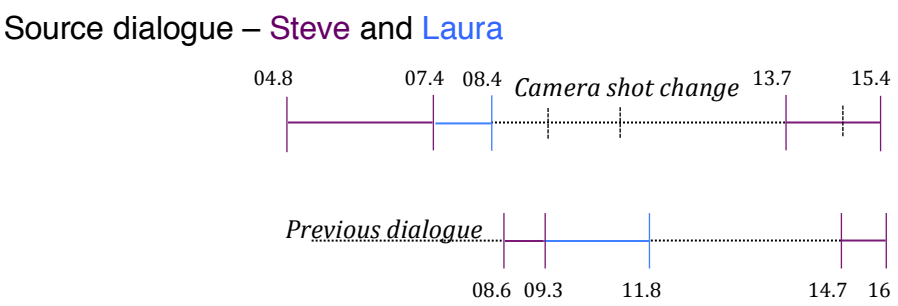
Figure 65 – Steve and Laura Dialogue (time shown in seconds)

In the first image above, as Steve is starts his utterance 'Let me do a quick wee' the interpreter is rendering a previous conversation between Paul and Steve from the previous scene. The second image, Laura 2, shows the drama changing shot to show Laura replying to Steve, and the interpreter is still rendering the conversation from the previous scene. In the final image Steve, following the pause after Laura's turn utters 'Ridiculous' and begins his change of location. In this image it appears that the interpreter is giving focus to his physical change of location, by adopting the 'shut down' position. However, at this point the interpreter is in fact rendering the [5.3 second] pause between Laura 2 and Steve 3, and delivers Steve 3 after he has completed his utterance.

Visually then the interpreter's lagged role shifts cause a misalignment with the character dialogue turns. This lagged relationship between the source and target text is examined more closely in figure 65 'Dialogue temporal comparison'.

As figure 66 shows, on-screen the first two lines of dialogue Steve 1 (04.8 - 07.4 seconds) and Laura 2 (07.4 - 08.4 seconds) have been completed and we have a dramatic pause between the two characters, but the interpreter does not start to render the dialogue turns of this scene until 08.6 seconds, during the dramatic pause.

Figure 66: Dialogue temporal comparison (time in seconds)



As mentioned during the vector mapping discussion, during the pause there is a 'stand-off' between Laura and Steve, visually supported with camera shot changes. The utterance Laura 2 'No Steve' finishes with Steve on-screen at the door, and the start of the pause between the two (08.4 seconds). At 09.4 seconds the camera shot cuts to Laura, in a closer mid-shot, showing her widening her eyes, emphasising her line 'No Steve' and further refusing permission for him to go to the toilet. At 10.6 seconds the drama cuts back to Steve to show him thinking about this refusal of 'permission', and hints at their power relationship, before he then slowly moves into the living room before starting the utterance 'Steve 3 - Ridiculous' at 13.7 seconds.

In the rendition, however, this visual interplay is covered by the lagged rendition of the first two lines of dialogue. On-screen, as the pause starts, the interpreter starts to render Steve 1 (08.6-09.3 seconds), and on-screen when Laura widens her eyes (09.4 seconds) the interpreter has just started rendering Laura 2 (09.3-11.8 seconds). The interpreter then adopts 'shutting down', starting her rendition of the pause as on-screen Steve continues to consider Laura's reply. As the final image of figure 65 shows, the interpreter remains in 'shut down' as Steve starts his turn and in figure 66, we can see the that interpreter begins her rendition of this character turn with a one second lag, at 14.7 seconds. The interpreter starts the role shift by turning to camera and rendering 'ridiculous' with a vector 'to camera', as, on-screen, the drama switches to Laura to show her reaction to 'winning' their power struggle, see figure 67.

Visually, then, it appears that the interpreter is interpreting for the on-screen character Laura, when in fact this visual 'matching' is due to the lagged rendition and incorrectly rendered vector direction for Steve's utterance, whose original vector was 'left down'.

Figure 67: Laura's reaction

As previously discussed in Chapter 2 'the drama's visual realisation' and the preceding section, the use of camera shots between the characters during their interactions builds the lines of illusion and spatial relationships. So, at the start of their turns, we find the characters maintain and re-establish these relationships, so that the viewer has a consistently constructed narrative world. As we have seen in the example above, for the target audience these relationships in the rendition appear visually at odds with those of the drama, due to the lagged dialogue and inconsistent vector use in the rendition.

In all 41 dialogue turns between the five characters, the analysis finds there are no instances where the interpreter's rendition synchronises with the visual or spoken texts at the start of a character's turn. Appendix 2.2 captures the screen

image at the start of every character dialogue turn, enabling the examination of the visual matching between the drama and rendition.

So, whilst there is no visual matching, there are occurrences of a false visual synchrony, similar to that in shown in figure 67 (previous page), and found in seven of the character turns, accounting for 17.1% of the total 41 turns (see appendix 2.2 character turns Laura 10a; Steve 18; Laura 21; Steve 22; Paul 25; Paul 34; Laura 37).

Figure 68: Steve 18

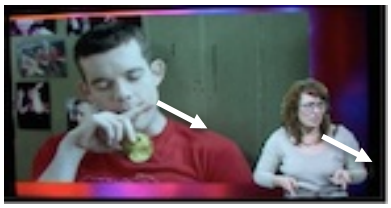


Figure 69: 'to camera' at character turns

Steve 11

Steve's utterance right (r). Interpreter continues to render dialogue Laura 10 to camera (c).

Becky 28

Becky's utterance camera right (cr). Interpreter is rendering Paul 27 to camera (c).

An example can be seen figure 68. Visually there appears to be synchrony between the vector directions used in the drama and the rendition, and temporal synchrony between the dialogue of the on-screen character and interpreted dialogue. The interpreter's role shift orientation and eye-gaze level seemingly matches that of the character Steve. However, as Steve is starting his dialogue turn at 01:14.8 to say 'Yes. She was.' the interpreter is still rendering the previous turn of Laura 17 'There's nothing funny about Diana, Steve. She was beautiful', which began at 01:11.6. The rendition of Laura 17 finishes at 01:18.2, midway through the following character turn Becky 19 (01:17.5 - 01:19.7). The directional vector that apparently 'matches' with Steve occurs due to the incorrect use of the 'right down' vector for Laura 17, whose actual vector is 'camera left'.

As in the previous section, as shown in the rendered character vector direction maps, the 'to camera' vectors feature prominently as on-screen the characters make dialogue turns. For nearly half of these turns, 20 out of the

41 - 48.8%, the interpreter renders ‘to camera’. In the two examples shown in figure 69, the interpreter is still rendering the previous lines of character dialogue. Steve 11 shows the interpreter currently rendering Laura 10, while in Becky 28 the interpreter is rendering Paul 27; the actual character vectors for these turns are ‘camera left’ and ‘left’ respectively.

Of the remaining character turns, the most frequent interpreter activity is that of being ‘shut down’. For eight of the character utterances, 19.5%, the interpreter is found in this position. Of these, seven instances are due to the rendering of pauses before the dialogue turns in Steve 3; Laura 4; Laura 26; Laura 30; Laura 35; Becky 39; Paul 41 (see appendix 2.2). Although the interpreter is shut down and not actively rendering previous dialogue, the start of each rendered character’s turn is lagged, the lags ranging from 1-1.6 seconds. This apparent active use of lag time means the rendered pauses visually overlap into the start of the characters’ turns, and cause the subsequent rendered turns to overlap the next on-screen character’s dialogue turn.

Figure 70: Laura 23 Shut down

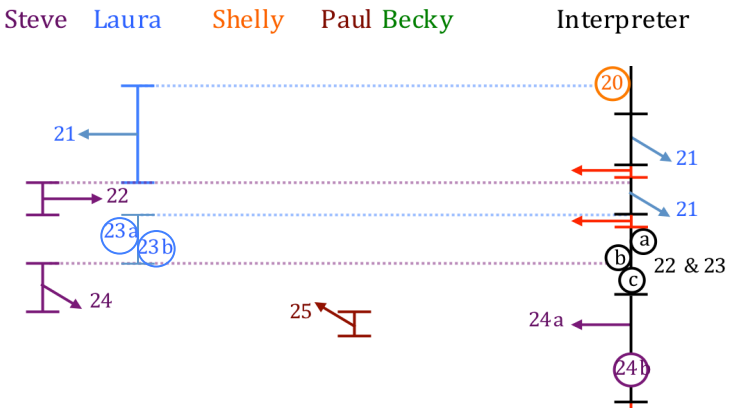
The remaining occurrence of the interpreter being ‘shut down’ at the start of a character’s turn is Laura 23, see figure 70. Unlike the previous occurrences of ‘shutting down’, occurring due to pauses in the source text, this occurs between the rendition of Laura 21 and Steve 22.
As Laura begins her utterance ‘No Steve sit the fuck down’ at 01:34.1, the interpreter has just finished rendering Steve 21 and moved to ‘shut down’ at 01:34.1. Although as figure 70 on the following page shows, the turns between Steve and Laura contain no pauses and run sequentially from Laura 21 through to Steve 24.

In the interpretation we can see another example of a character turn being split and rendered over two independent role shifts. The rendition of Laura 21 occurs

in two parts, 01:26.1 - 01:29.7, and 01:31.1 - 01:34.1, with a 1.4 second ‘shut down’ in between.

The interpreter then uses a second ‘shut down’ at the end of the rendition of Laura 21, which coincides with the start of that character’s utterance Laura 23, as in figure 71 Laura shut down. The interpreter then moves into the next role shift, which, on analysis, is a merged turn of the character utterances Steve 22 and Laura 23, and contains three rendered vectors (22&23 a, b, c).

Figure 71: Character turn - shut down



Of the remaining eight character dialogue turns, the interpreter’s rendition is simply visually mismatched with the characters; she renders the preceding dialogue turn lagged, without matching her vectors to the vectors of the characters.

However, the last example showing the use of an interpreter ‘shut down’ coinciding with a dialogue turn in the drama, allows the study to turn to the wider use of this feature in the interpretation. As we have just seen, this feature appears at points of pausing in the source text, but also during turns and within a character’s turn, even though there are no pauses in the source dialogue.

4.1.1.2.2 ‘Shutting down’

At the points of no dialogue in the source text, it would be expected that the interpreter would give focus to the visual source text, as she there is no text for her to render. However, as discussed in Chapter 2 the act of ‘shutting down’, with the hands clasped, seems to signify a definite end of the communicative

act. In the drama, these pauses are part of the dynamic of the on-going source text, still communicating with the viewer, and that communication does not stop until the drama has actually finished.

During this first living room scene, the interpreter uses shutting down 15 times. The points at which it occurs in the rendition is shown in table 7:

Table 7: '**Shut down' events**

10	No dialogue/pauses in source text*
4	During a character's dialogue
1.	In between a dialogue turn

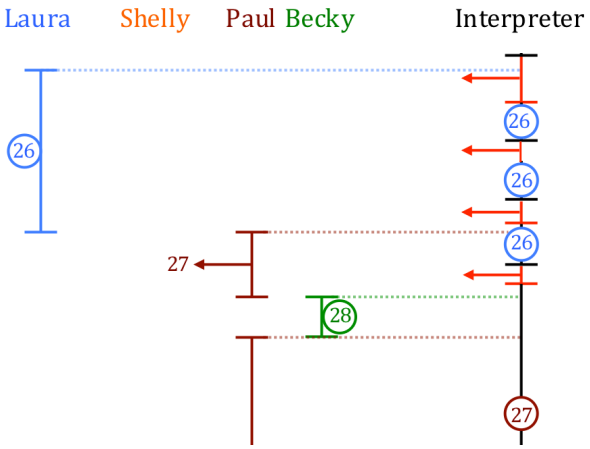
(*Including one occurrence with laughter in the source text)

As previously stated, the majority of the times the use of 'shutting down' occurs is during pauses in the source text. In addition to the seven 'shut downs' coinciding with the start of a character turn, there are three more used to render pauses. These pauses, or sections of the drama with no dialogue, ranged in duration from 1.1 - 13.1 seconds in the source text. The addition of these extra three 'shut downs' increases the range of lag used by the interpreter from 1-1.6 seconds to 0.3 - 2 seconds,
As before, irrespective of length of pause or section of 'no dialogue', the interpreter always renders the next line of dialogue with a lag time. As stated earlier this appears to be an active decision as the interpreter can hear the start of spoken text but remains 'shut down', the potential reasons and whether it is symptomatic of an interpreting strategy or lack of preparation are discussed in Chapter 6.

So, while we may expect the 'shut down' to feature at points of no dialogue, it is unexpected to find them during character utterances. In this living room scene the interpreter 'shuts down' during Laura 21, Laura 26 (on two occasions), and Paul 29 (see appendix 2.1). It is worth noting that on analysis there appears to be no motivation by the interpreter to use 'shutting down' in order to prioritise the visual text over the spoken text, as discussed in Chapter 1 'the problems'.

We saw earlier in figure 71 that the utterance of Laura 21 had been split over two role shifts in the interpreter's rendition. Another example of this is the dialogue turn Laura 26 which, due to the use of two 'shut downs', becomes rendered by the interpreter as three role shifts, shown in figure 72.

Figure 72: Laura 26 containing 'shut downs'



Laura 26 contains no pauses or stops over its 10.7 second duration (01:43.9 – 01:54.7), with a 'camera left' vector as she delivers the lines: 'I now hand you over to Paul for the main event of the day. Becks, Steve put your apples down this is very important. I told you the tale about this and she was very excited.'

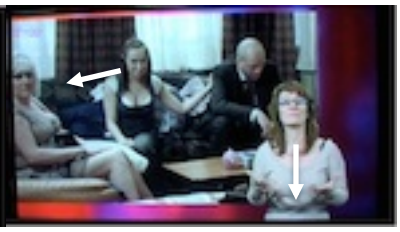
The figure above shows that in the interpreter's rendition, after every 'shut down' event she role shifts, turning to address the camera, using the 'to camera' vector direction during the rendition of the spoken text.
This can be seen more clearly in figure 73, on the following page, where screenshots show the interpreter alternating between 'shut down' and 'to camera' role shifts.

On further analysis, the use of 'shut down' coincides with the end of each sentence in Laura's rendered speech, so, rather than one continuous utterance, the rendition has three separate utterances:

> [shut down] 'I now hand you over to Paul for the main event of the day. [shut down] Becks, Steve put your apples down this is very important. [shut down] I told you the tale about this and she was very excited.' [shut down]

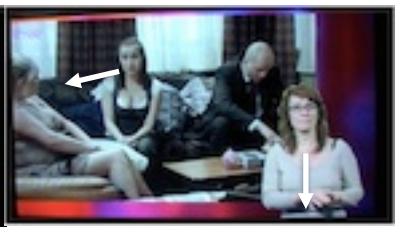
Figure 73: Screen grabs Laura 26

Laura starts at 01:43.9 turning to deliver camera left (cl).
The interpreter rendering previous 4 second pause in dialogue using 'screen focus.'

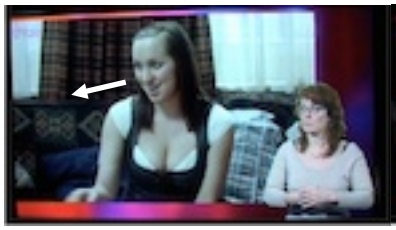


Laura continues camera left (cl).
Interpreter starts 01:45.4 rendering straight to camera (c).

Laura continues camera left (cl).
Interpreter uses 'screen focus' 01:47.9 – 01:48.5 during dialogue.



Laura continues camera left (cl).
Interpreter continues rendering dialogue to camera (c) 01:48.5 – 01:52.2.



Laura continues camera left (cl).
Interpreter uses 'screen focus' 01:52.2 – 01:53.3 during dialogue.

Laura (off screen) continues, camera left (cl), ends 01:54.7.
Interpreter continues at 01:53.3 rendering dialogue to camera (c).

Interpreter ends Laura's dialogue at 01:56.2 and goes to 'screen focus' 01:56.2 – 01:57.6.
Off-screen new speaker, Paul, started utterance left (l) at 0:54.7.

So for the target viewer, in addition to the lack of visual synchrony as seen in figure 73, the three role shifts clearly separate the single dialogue turn into three distinct rendered utterances by interpreter, each one ending with a 'shut down' or 'this is the end of the communicative act'. This raises questions to the recoverability of the rendered utterance, and as discussed in Chapter 3 Methodology there have been issues in creating a back translation. By making a more detailed analysis of the rendering of Laura 26, we can explore this issue further.

4.1.1.2.2.1 Back translation

In figure 74 the first sentence of Laura 26 'I now hand you over to Paul for the main event of the day' is rendered.

Figure 74: Laura 26:1

'Give me/pass to me an object' (hands move towards body).

'I hand over the object' to the space on left of me.

'I present' (person/space to left of me)

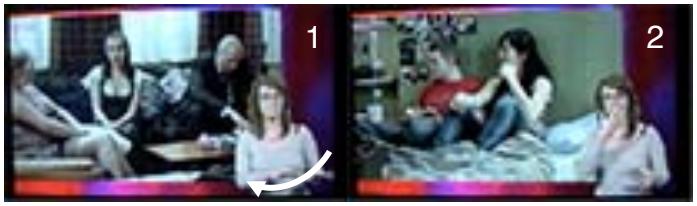
In the first image the interpreter has moved out of 'shut down', starting the first role shift by playing 'to camera' and signing 'give to me.' In BSL the movement of this sign encodes the spatial starting location of the giver and/or object to be passed, with the end of the movement indicating the receiver's relative spatial location. The interpreter's eye gaze 'to camera' places the giver and/or object directly in front of her, along with the placement of her hands also directly in front. Her hand movement towards her body tells us that she receives an object from a previously un-established location from a person, or potentially the viewer since direct address is used.

Once the interpreter has received the object she passes it over to a spatial location screen right, in the second image. Finally, in the third image,

after placing the object in space, she presents a previously un-established person also screen right, then moves to the first ‘shut down’ used in the rendering of Laura 26.

Figure 75 details the second role shift that corresponds with the second sentence of the original utterance, ‘Becks, Steve put your apples down this is very important’.
Image 1 shows the interpreter having role shifted out of ‘shut down’ and vectoring ‘to camera’, again a direct address. The interpreter starts the rendition of this role shift using the sign for portraying an unspecified number of people looking outwards from a location screen right. By sweeping right to left the interpreter indicates that these people scan the horizon, or follow a moving object, finally finishing to looking directly to camera.

Figure 75: Laura 26:2



A number of people looking out (past the camera scanning the horizon or following a moving object)

apple

put down either side of me

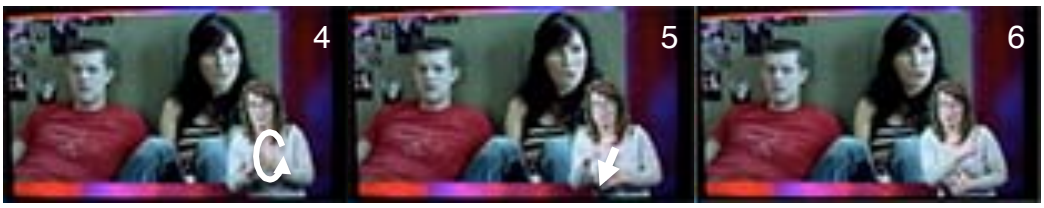
important.

In image 2 she then signs ‘apple’, followed by, in image 3, ’put down either side of me’, She finishes this second role shift (image 4), with the sign with ‘important’, before moving to the second ‘shut down’.

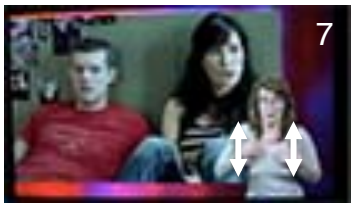
The rendition of the final sentence in Laura 26's utterance 'I told you the tale about this and she was very excited' can be seen in Figure 76.

Figure 76: Laura 26:3

I told/shout finger spelling 'TT'



about this because



excited.

Image 1 again shows that the interpreter has role shifted out of 'shut down', rendering 'I' with a directional vector 'to camera', followed in image 2 with the sign for 'shout' with the simultaneous mouth pattern 'told'.

The movement of the signs for 'told' or 'shout' encodes direction and location, and here is towards an un-established person or location to screen left and slightly in front of the interpreter. Image 3 has the interpreter fingerspelling 'T' 'T' with simultaneous lip patterns for 'the' and 'tale', followed by the sign 'about' in image 4.

'This' in the source text is rendered by the interpreter using her index finger to point to a spatial location, down and in front of the interpreter, as shown in image 5, referring to an un-established referent. The final images 6 and 7 show the interpreter signing 'because' and 'excited', respectively.

The rendition for Laura 26 can be glossed, with the red text marking 'shutting down' and its communicative message, the black text the manual BSL sign

used, and the green text describing the non-manual elements of BSL, as follows:

[*No communication happening now*] Give me [I receive an un-established object from an un-established person in front of me] I hand object over to my left [I pass the object into un-established space at my left] I present on my left [un-established person].

[*No communication happening now*] There are a people looking outwards from left to straight ahead [un-established number of people looking out from the interpreter's location] apple – put down either side of me – important.

[*No communication happening now*] I – shout [mouth pattern 'told' to an un-established referent front right of me] – T [mouth pattern 'the'] – T – [mouth pattern 'tale'] – about – this [pointing front and down to an un-established referent] – because – excited.

[*No communication happening now*]

As previously mentioned the text is rendered by three individual role shifts, all played to camera with no vector matching to the character's utterance. The source utterance Laura 26 is delivered in one dialogue turn with a constant vector 'camera left', for duration of 11.8 seconds (01:43.9-01:54.7) and no pauses. The rendition, in contrast, starts with a lag of 1.5 seconds at 01:45.4 with duration of 10.8 seconds (including 'shut downs'). The rendition ends at 01:56.2 and runs 1.5 seconds into the next dialogue turn, Paul 27.

Combining then the lack of coherence in the construction of the target text, the lack of matched vectors between the drama and rendition, and the lack of synchrony between the spoken and visual texts, there are clearly a number of issues in the rendition of the dialogue turn Laura 26. This example rendition is consistent with the rendered turns throughout this presented annotated section, and also reflects the issues identified in other annotated sections in the corpus of this drama.

Similar issues may well underlie some of the reasons for the user feedback from other studies into SLI in media setting, as seen in Chapter 1. Although

these studies were looking at the interpretation of news programmes, the feedback highlighted that target audiences could not comprehend the interpreters' renditions, and that there are issues with the interpreters' construction of the target texts.

Before moving onto the analysis of the shorter second scene in this case study, I will explore the effects of 'shutting down' on the rhythm of the target text, as this also reduces the comprehensibility of the rendition.

In Chapter 2 it was explained that the skill of the writer of dramatic texts is to make an over-determined text appear the viewer as everyday talk, even though it has none of its features such as overlapping speech, hesitations and so on.

The living room scene has 41 separate dialogue turns with no overlapping speech, although there is one instance of synchronous dialogue when Laura, Shelly, Paul, and Becky all say 'Hurray... Hip hip hurray... Hip hip hurray... Hip hip hurray' to Steve (see dialogue turn 31 in Appendix 2.1).

Whilst there are no hesitations in the source speech, there are seven pauses used in between dialogue turns. Table 8 shows the extent of how dialogue turns flow uninterrupted between the characters around the pauses.

As we saw earlier, at the opening of the scene there is a power struggle between Steve and Laura, which accounts for the use of the first two pauses in the dialogue turns.

The dialogue turns then flow uninterrupted of over half of the

Table 8: **Character consecutive turns**

No. of turns	**Dialogue**
2 turns	Steve 1; Laura 2
Pause	*5.3 seconds*
1 turn	Steve 3
Pause	*4.2 seconds*
22 turns	Laura 4 through to Paul 25 (involving all 5 characters)
Pause	*4.6 seconds*
9 turns	Laura 26 – Paul 34 (involving all 5 characters)
Pause	*10.2 seconds*
3 turns	Laura 35 – Laura 37 (2 characters)
Pause	*2.9 seconds*
1 turn	Shelly 38
Pause	*1.1 seconds*
2 turns	Becky 39; Laura 40
Pause	*13.1 seconds*
1 turn	Paul 41
	End of scene

total turns in the scene, 22 dialogue turns, from Laura 4 to Paul 25, involving all five characters.

The next pause occurs after Paul 25, as Steve reacts in disbelief to Paul also telling him that he cannot go to the toilet, before the drama completes a further nine consecutive turns. These are followed by a 10.2 second pause as on-screen Steve opens his birthday present, watched by the other characters. The pause after Laura 37 occurs as we see Laura and Shelly begin to leave the living room to go into the kitchen, with Shelly turning to deliver Shelly 38 prior to leaving the room. The final section of no dialogue of - 13.1 seconds - allows Becky to leave the living room and also go to the kitchen to join Laura and Shelly for the following scene. So, as we can see the pauses in the dialogue are either for dramatic effect (Steve being denied permission to go the toilet, for example) or to enable the visual text to show the unfolding storyline (Laura and Shelly leaving the living room to the kitchen in readiness for the next scene). The use of pauses and dialogue turns is designed to appear natural and flow as an everyday conversation, encouraging the viewer to suspend their disbelief and view the created narrative world as 'real'.

In comparison, in table 9 (following page) we see the sequencing of role shifts in the rendered dialogue are punctuated by 'shutting down', interrupting the communicative event. The longest sequence of role shifts starts with a merged turn (4-7) and runs until Paul 12, - a sequence of six consecutive role shifts. However, if we restrict the analysis to role shifts that can be potentially 'identified' with on-screen characters - so shifts that are vectored 'to camera', contain 'shutting down', or merged turns are excluded - there is only one sequence remaining: the opening sequence of two role shifts rendering Steve 1 and Laura 2, in which the rendered vectors do not match those of the character turns.

The 'stop-start' nature of the role shift sequences does not have the quality of everyday conversation by Deaf BSL users. The pattern of shifts, interspersed

with ‘shut downs’, does not resemble flowing conversational dialogue, particularly when compared to the conversational flow in the source text, as seen in table 8. There we saw, between Laura 4 to Paul 25, an uninterrupted sequence of 22 dialogue turns, involving all five characters in the scene. For the same section, the rendition has separate role shift sequences, divided up by the interpreter ‘shutting down’ into, six shifts, two shifts, one shift, and finally two shifts.

As stated earlier, the use of ‘shutting down’ does not appear to be motivated by the interpreter giving priority to the visual text, therefore enabling the target viewer to see significant mimetic activity. Rather, in this scene, it appears to be prompted by sections of no dialogue in the source text, irrespective of whether this ‘no dialogue’ is in fact a dramatic pause in a character’s utterance, and not the end of their turn. Additionally, the use of ‘shutting down’ could also be an indication of the interpreter processing the source text information; as mentioned in Chapter 1 ‘Shutting down’, research into ‘shutting down’

Table 9: **Consecutive role shifts**

No. of Consecutive Role shifts	**Rendered dialogue**
2 shifts	Steve 1 & Laura 2
Shut down	*2.9 seconds*
1 shift	Steve 3
Shut down	*5.6 seconds*
6 shifts	Merged turn 4-7; Shelly 9; Laura 10; Paul 12; Merged turn 12-16; Laura 17
Shut down	*3.8 seconds*
2 shift	Shelly 20; Laura 21
Shut down	*1.4 seconds*
1 shift	Laura 21
Shut down	*0.3 seconds*
2 shifts	Merged 22&23; Steve 24
Shut down	*3.4 seconds*
1 shift	Laura 26
Shut down	*0.6 seconds*
1 shift	Laura 26
Shut down	*1 second*
1 shift	Laura 26
Shut down	*1.4 seconds*
1 shift	Paul 27
Shut down	*4.1 seconds*
1 shift	Merged turn 30-32
Shut down	*1.4 seconds*
2 shifts	Steve 33; Paul 34
Shut down	*7.7 seconds*
2 shifts	Merged turn 35&36; Laura 37
Shut down	*1.2 seconds*
1 shift	Shelly 38
Shut down	*1.5 seconds*
1 shift	Becky 39
Shut down	*0.6 seconds*
1 shift	Paul 41
Shut down	*1.8 seconds*
	End of scene

found that it is a strategy adopted by interpreters to mark they are 'thinking'.

In this last section we have seen how the construction of the target text and the interpreter's use of 'shutting down' reduces the ability to create a back translation, and raises questions as to the comprehensibility of the target text. The use of 'shutting down' will be highlighted through the case studies and discussed further in Chapter 6, looking the activities and approaches of the interpreters across all three case studies.

At this point we will turn to the second scene in the study of Him & Her, analysing the visual constructions of the drama and rendition, as well as the synchronous relationship between them. Near the end of scene 1, three characters left the living room, first Laura and Shelly, followed shortly afterwards by Becky, after she was summoned by Laura. The scene finished with one dialogue turn from Paul talking to Steve (see Paul 41 in appendices 2.1 and 2.2).

4.1.2 Scene 2 - Kitchen

4.1.2.1 Spatial Construction

Figure 77: Him & Her – Kitchen Character Spatial Arrangement

The second scene of this case study takes place in the kitchen. Figure 77 shows the relative spatial locations of the characters, Laura, Shelly, and Becky on the left-right axis for the duration of the scene. The characters entered the kitchen from a door situated off-screen right. Notionally, for the viewer, these characters, after leaving the living room, passed through the flat's central hall area and into the kitchen.

The drama cuts from a reaction shot of Steve listening to Paul (Paul 41), to show Becky standing in the doorway of the kitchen starting the new scene, see figure 78. Laura, who is located off-screen left, addresses Becky with her dialogue turn Laura 42. Becky enters the kitchen fully during her turn Becky 43, and arrives at the location shown in figure 77 on the previous page, during Laura's second turn, Laura 44.

Fig 78 - Becky opening location

The movement of Becky, from the doorway to further into the kitchen, does not alter the relative spatial relationships between the characters; she is always the furthest right of the three on the left-right axis.

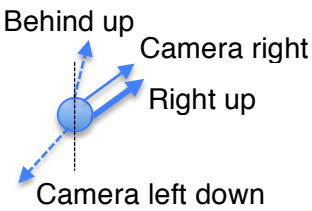
The scene, lasting 1 minute 1.6 seconds, contains 10 dialogue turns and uses a total of 12 directional vectors. Shelly has one dialogue turn, Shelly 49, with one vector. The remaining turns are shared between by Laura and Becky, as reflected in the character vector maps, below.

4.1.2.1.1 Vector Maps - characters

As with the first scene in the living room, Laura again has the majority of the dialogue turns (six of the 10 turns), reflecting the character's dominant personality. Figure 79 reflects her spatial location screen left and seated at the kitchen table, as shown in figure 77.

Figure 79: Laura Vector Map

Number of vectors 8:	
Camera right up	1
Right up	5
Camera left down	1
Behind up	1



NB Laura is seated

Overall, Laura has 75% dominance into the right axis as her conversation is predominantly with Becky, located sanding right and across the kitchen table from Laura. This conversation accounts for six of the eight vectors used by Laura in the scene, five 'right up' (ru) and one 'camera right up' (cru) as she addresses Becky. Her remaining two vector directions are used in turns Laura 48c, to address Shelly, and Laura 51, in which she explicitly references a glass of orange juice, as explored below.

The dialogue turn Laura 48 contains three vectors 'camera right up' (cru), 'right up' (cr) and 'behind up' (bu), as shown in figure 80 (taken from appendix 2.1). In this turn, vectors Laura 48a and 48b address Becky with both vectors played into the right axis and the camera shot sequence during the utterance accounting for the variance in vector directions, as shown in the screenshots in figure 81.

Figure 80: Laura 48

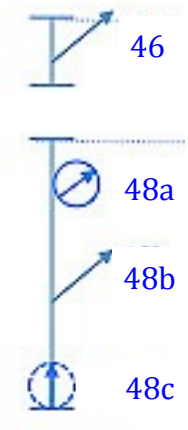


Figure 81: Laura 48a (cru)

Laura 48b (ru)

Figure 82: Laura 48c (bu)

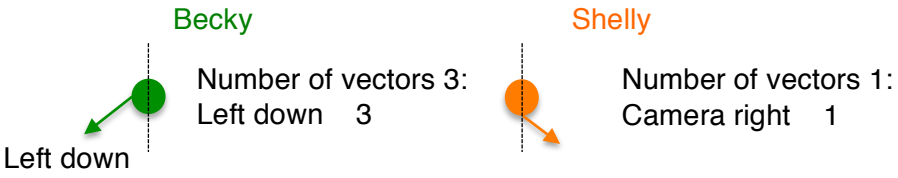
The final vector in this turn 48c 'behind up' (bu) maps against the last sentence of this turn 'Shelly stayed in one didn't you Shel?. We can see in figure 82 Shelly's relative position to Laura - she is standing behind and to the right of her, from the camera/viewer's viewpoint. At the start of this sentence Laura turns her head to address Shelly behind her, also seen in figure 81.

The last vector direction captured in Laura's vector map on this scene relates to the explicit referencing of a glass of orange juice in dialogue turn Laura 51. The lines 'hmm.. Oh no, it's got bits in it. Oh for Pete's sake I'm not drinking that' have a clear vector between Laura and the glass of juice, as seen in figure 83.

Figure 83: Laura 51 Orange juice

Due to the relatively short scene compared to the previous one, the vector maps for the characters Becky and Shelly only contain four vectors in all. Figure 84 details the three vectors used in Becky's three dialogue turns and Shelly's single turn.

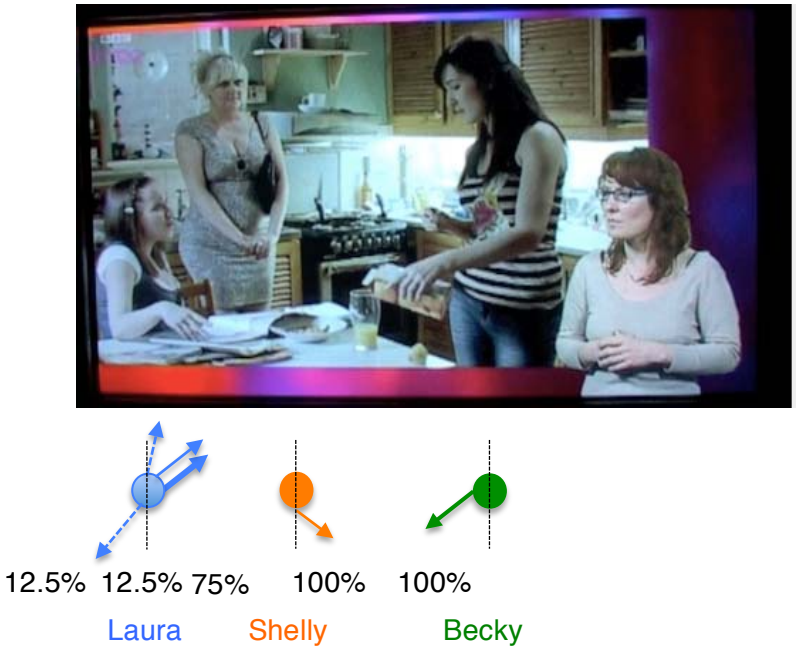
Figure 84: Becky & Shelly Vector Maps



Clearly each character has 100% vector direction into the left and right axis, respectively. Becky's turns are all addressing Laura, while Shelly's sole turn (Shelly 49 'Yeah') addresses Becky.

In summary, then, the annotated spatial construction for this scene between the three characters can be seen in figure 85 on the following page.
The annotation scheme and vector maps capturing the characters relative spatial locations and spatial relationships from the directional vectors used during their dialogue turns. As with the previous living room scene, these characters follow the expected left-right axis distribution in their vector use with no vectors played 'to camera'.
We will now move on to compare the vector map directional distributions of these characters to those of their rendered versions, and to see the extent of the presence of 'to camera' vectors and 'shutting down' in these renditions.

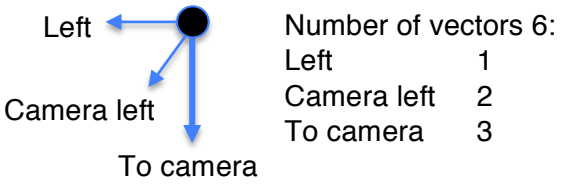
Figure 85: Character Vector Maps - Kitchen



4.1.2.1.2 Vector maps - interpreter

Looking firstly at the interpreter's rendition of Laura in figure 86 again there is the dominance of the directional vector 'to camera'. Three of the six vectors used in six role shifts allocated to Laura are played in this direction.

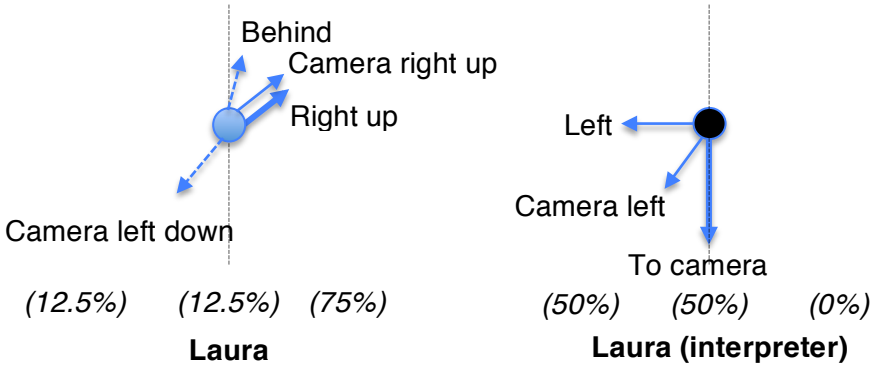
Figure 86: tLaura vector map



Looking at figure 87 we can clearly see the absence of any right axis vectors in the rendition, although this is the dominant axis direction in the character's turns in the source text, with 75% of her vectors being played right.

A merged shift covers four dialogue turns between Laura and Becky, which means that two of Laura's original utterances cannot be allocated in the rendition, and this will be explored in the following section on visual synchrony.

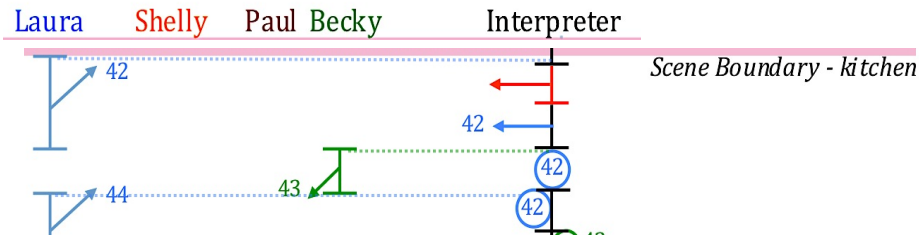
Figure 87: Laura Comparison vector maps



Of the remaining vectors that can be allocated, there appears to be one vector direction that may be an approximate match between the character and rendition: 'camera left down' (character) and 'camera left' (rendition). This was noted earlier in character turn Laura 51, in which she explicitly references a glass of orange juice, using the only left axis vector 'camera left down' in her turns. In the rendition, however, the two 'camera left' vectors relate to the rendering of the opening dialogue turn of the scene, Laura 42, and not to Laura 51.

In the rendition, the interpretation of Laura 42 is split over three role shifts. Unlike in the first scene where an original utterance, Laura 26 is divided up by interpreter 'shut downs', here we have a sequence of annotated individual role shifts, as shown in figure 88 below.

Figure 88 – Multiple shifts for Laura 42



As explained in Chapter 3 'Methodology', the interpreter is annotated first and independently from the drama. During the results analysis, particular sign-word matches were identified, to enable the matching of the interpreter's role shifts with character dialogue turns, and it was found that Laura 42 is rendered by

multiple shifts. Each of these shifts contain different vector directions ‘left’, ‘to camera’, and ‘camera right’.

The use of screenshots in figure 89 shows the changes in the interpreter’s eye gaze direction, posture, and characterisation, and these features are used to identify separate shifts. In image 1 the interpreter has moved from a ‘shut down’ position to start the first role shift of the rendition of Laura 42 at 04:00.0, with a directional vector ‘left’. On-screen we can see Laura facing right and addressing Becky, standing off-screen right.

In figure 89, image 2 we can see the interpreter has switched eye gaze from a left direction to a direct address, vectoring ‘to camera’. In the transition between images 1 and 2, the interpreter appears to start to move to a ‘shut down’ posture, with hands clasped in front of her. However, at 04:02.5 as she clasps her hands she turns straight to camera with a smile, portraying a different characterisation, and nods her head ‘to camera’ for 1.2 seconds. On-screen, the active character Becky replies to Laura, Becky 43 with a ‘left down’ vector.

Finally, in image 3, the interpreter moves into the third role shift at 04:03.7, unclasping her hands, changing her eye gaze to ‘camera left’, and rendering the final lines from Laura 42. On-screen the drama now has Laura 44’s dialogue uttered with a ‘right up’ vector.

Figure 89: tLaura 42

Vector ‘left’

Vector ‘to camera’

Vector ‘camera left’

So, in this second scene, for the rendition of Laura, none of the rendered vector directions match with the character’s actual vector directions, and there are no vectors rendered into the right axis, the dominant axis of the character.

Looking now at the other two characters in the scene, Shelly and Becky, we find that Shelly's utterance 'Yeah' has been omitted, as the interpreter moves into 'shut down' prior to Shelly's turn.

The rendered character vector map for Becky can be seen in figure 90. As with Laura the merged shift means that the dialogue turn Becky 47 cannot be allocated to the rendered character's vector map; the map comprises of two vectors 'to camera' and 'camera right', from the two role shifts that rendered the dialogue turns Becky 43 and Becky 45.

Figure 90: tBecky vector map

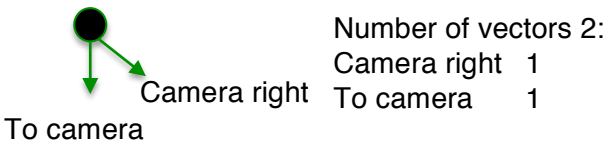
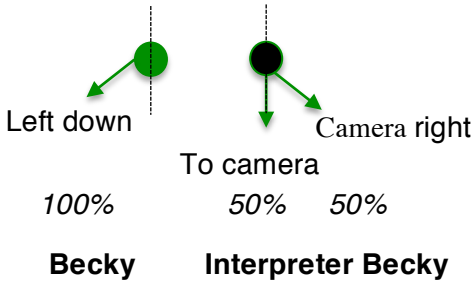


Figure 91 shows the vector maps for Becky and her rendition. Although we are comparing a low number of vectors between the two, it is noticeable that at as with the rendition of Laura, we have no rendered vectors along the dominant axis of the character. As figure 91 shows, there are no left axis vectors used in the rendition.

Figure 91: Becky Comparison vector maps

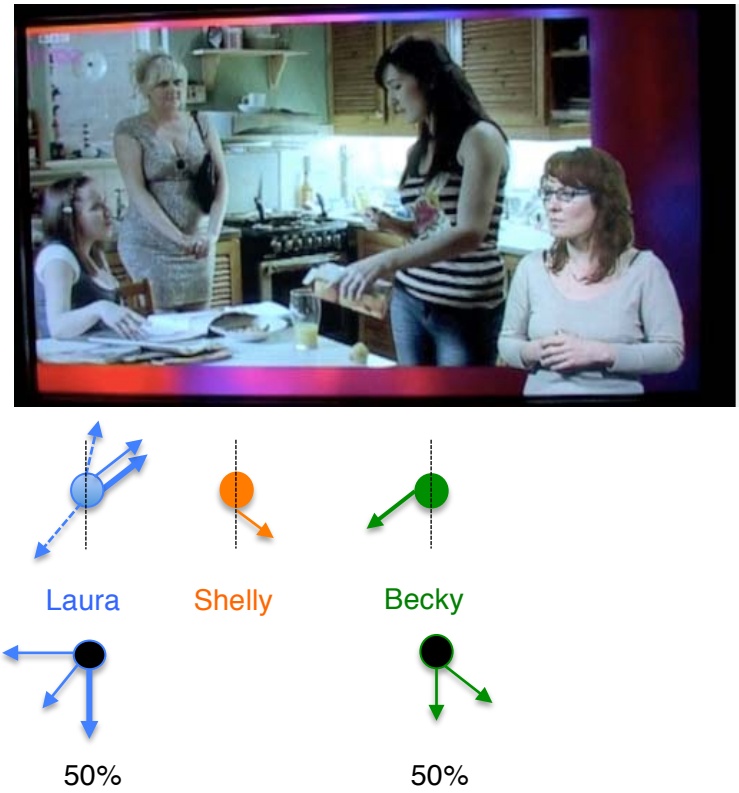


The summary comparison for the character and rendered character vector maps can be seen in figure 92. As with the living room scene, we find that 'to camera' vectors are present in the rendered versions of the characters, when not found in the original. Additionally, there are no matching vectors between the character and rendered character vector directions.

This lack of directional vector matching also affects the visual synchrony between the drama and interpreter. As we saw in figure 89, with the three role shifts used to render Laura 42, the interpreter's rendered world is spatially at odds the relationships established in the narrative world. As we have already seen that the rendered dialogue turns are lagged behind the source utterances,

we will now look briefly at the synchronous relationship between the drama and the rendition.

Figure 92: Character and Interpreter Vector Maps - Kitchen



Percentage of individual character rendered vectors 'to camera'

4.1.2.2 Visual and temporal synchrony

As with the analysis of the living room scene, we will look first at merged shifts found in the rendition. This kitchen scene has one merged shift accounting for 4 out of the 10 utterances, so 40% of the source text cannot be accurately allocated to character turns (see Table 10 below).

Table 10: Merged source text in interpreter shift (2)

Dialogue	Vector	No. of character lines merged
Dialogue 45-48	c	(4 lines from 2 characters)

This merged shift is rendered by a single vector 'to camera' containing the dialogue turns of Becky 45, Laura 46, Becky 47, and Laura 48, see figure 93.

The merged shift starts at 04:09.9, 3.3 seconds after Becky starts her turn, Becky 45, at 04:06.6 with duration of 8.1 seconds. The interpreter finishes this merged rendition 0.5 seconds earlier than the final source turn Laura 48, then moves into 'shut down' omitting Shelly's only utterance in the scene, as shown by the red line in figure 93.

On-screen then, we have the interpreter vectoring 'to camera' through four dialogue turns between Laura and Becky. Over the same duration of the merged shift, we can see that six directional vectors are used by these characters, including Laura 48 which itself uses three vectors as previously described in the character vector maps.

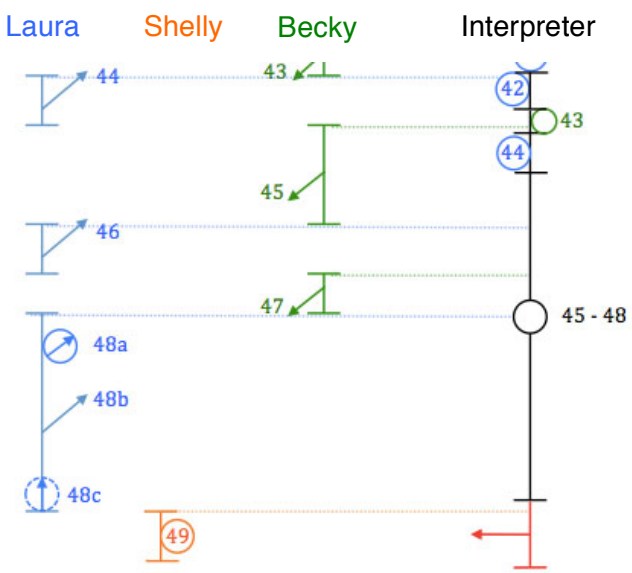


Figure 93: Merged Shift turns 45-48

The merged shift then contributes to the lack of visual matching between the narrative world, which, through the constantly changing camera shots, creates and reinforces the spatial relationships of the characters; the rendered world is not only inconsistent in its own spatial construction, but also inconsistent with that of the drama.

4.1.2.2.1 Synchrony at Character Turns

As previously stated, there are no vectors matching in this scene, which means that there is no visual synchrony between the drama and rendition of character turns (see Laura 42 to Paul 51 in appendix 2.2).

Unlike the living room scene, in this kitchen scene over the 10 character turns there are no false visual matches on-screen between the interpreter and characters' vector directions; rather for half of the turns the interpreter is

rendering to camera, two turns are in ‘shut down’, and the remaining three are unmatched.

There is again the constant temporal lag in the renditions of the utterances, and the lags vary in duration from 1.6 - 3.2 seconds. As with the first scene, living room, there is evidence of an active use of lag time, which was seen in the discussion around the multiple roles shifts used to render Laura 42 (see figure 88 on page 162).
As the turn Laura 42 starts, at 03:57.1, the interpreter is still rendering the final turn of the previous scene Paul 41. As Laura continues to deliver her dialogue (03:57.1 - 04:02.4) the interpreter finishes Paul 41 at 03:58.2, 1.1 seconds after on-screen Laura has started speaking.
The interpreter then moves into ‘shut down’ for 1.8 seconds, as Laura continues her first turn. It appears this ‘shut down’ is a lagged maintenance of the 3.6 second period of no dialogue that occurred as the drama changed scene location, which would allow the viewer to observe the scene change and start construction of the new spatial relationships. For the target viewer the visual image of the scene change competes with interpreter’s lagged rendition of Paul 41.
During the ‘shut down’ the interpreter can hear that the source dialogue continues, however she maintains the ‘shut down’ and starts the rendition of Laura with a 2.9 second lag.

The other active lags occur directly after the use of two further ‘shuts downs’ during this scene, one occurring during dialogue between characters, and the other to render a long pause in a character’s dialogue.

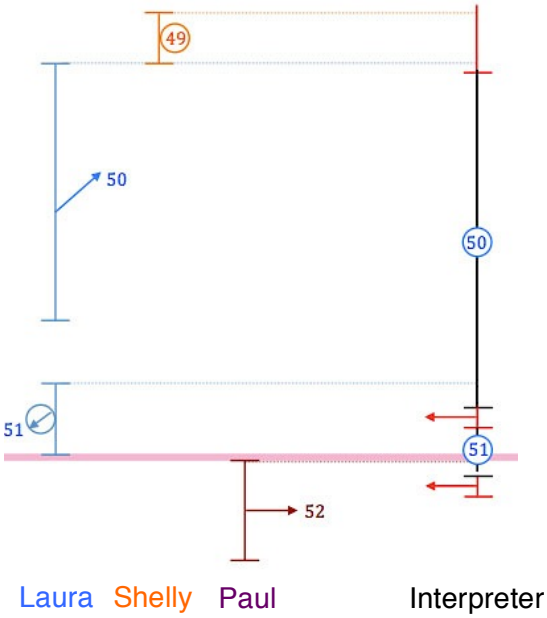
4.1.2.2.2 ‘Shutting down’

The figures 93 (previous page) and figure 94 (next page), show that the first occurrence of ‘shutting down’ is during the dialogue turns Laura 48, Shelly 49, and Laura 50. The interpreter finished the merged turn 45-48 at 04:28.0, 0.5

seconds before the end of the source turn Laura 48, and this is the only time a rendition finishes before a source utterance.

She then moves into 'shut down' for 4.6 seconds, 04:28.0 - 04:32.6, omitting Shelly 49 'Yeah', 04:28.5 - 04:29.3, (see figure 95 below). The dialogue turn Laura 50 continues immediately after Shelly 49, as Laura (04:29.3 - 04:48.5) again addresses Becky. The interpreter remains in 'shut down' until starting a new role shift by turning to directly address the camera, using the vector direction 'to camera' at 04:32.6, to render Laura 50 with a 3.3 second lag.

Figure 94: Kitchen 'shut downs'



The omission of the spoken text Shelly 49 could be a decision by the interpreter to allow the visual text to carry the meaning, the character vigorously nods her head whilst saying 'Yeah'. However, on viewing the drama it appears the interpreter has used the 'shutting down' position, with clear expression of concentration towards the positioning of a screen monitor in the studio, whilst she looks to process the incoming source messages, which coincides with Shelly's utterance, rather than a deliberate decision to give visual focus.

Figure 95: Shelly 49

The final 'shut down' occurs in between the rendition of Laura 50 and 51. The character Laura finishes her Laura 50 turn at 04:48.5 followed by a 4.8 second pause in her dialogue. The pause has a dramatic function in that neither Shelly or Becky agree with the last part of Laura's turn '…I'm funny like that ain't I Shel? Everything I do ends up being funny' - they just gaze at her. Additionally, during the pause Laura takes a drink from her glass of orange juice to set up

her following turn, Laura 51 starting at 04:53.0, as discussed in the section ‘vector maps characters’.

The interpreter’s lagged rendition of Laura 50 ends at 04:54.9, overlapping the start of the character’s next turn, Laura 51, by 1.9 seconds. The rendition of Laura 50 simultaneously competing with the visual text of Shelly’s and Becky’s reactions to Laura’s last utterance, as well as with the visual of Laura drinking the orange juice.
Following the ‘shut down’, the interpreter begins the rendition of Laura 51 at 04:55.9, a lag of 2.9 seconds. It appears, then, that the interpreter uses the ‘shut down’ to maintain the pause from the source text in the target text, yet the pause, like the rendered dialogue is still lags behind the pause in the drama, and overlaps the character’s dialogue when she continues speaking.

The kitchen scene, whilst shorter and with fewer characters than the living room scene, shows similar results when we compare the rendition to the drama. There is no matching of directional vectors between characters and their renditions, the left-right axis directions of character utterances are given ‘to camera’ dominance, despite this vector not occurring in the drama, and there is no visual or temporal synchrony with the drama in the rendition.

In terms of the case study overall, the annotation scheme and results analysis demonstrate that the relative spatial relationships of the drama are not being maintained by the interpreter. These relationships, based on the construction of the narrative world, by the use of the lines of illusion, camera shot sequences, directions of address, and so on, are not being replicated in the rendition.
In living room scene, there is only one rendered vector that mapped with a character’s vector use, a ‘camera left’ in Shelly 20, giving an accuracy of 2.5% in the rendered characters’ vector uses. However, the lack of any matched vectors in the kitchen scene means that the total percentage value across both scenes drops to 2.1%.

One of the main underlying influences in the lack of vector matching appears to be the interpreter's use of direct address in the character renditions. In every scene the character's original left-right axis distribution and dominant vector direction, reflecting their screen position and relative spatial relationship with the other characters, in the rendition, becomes a dominant vector distribution 'to camera', with the exception of the character Shelly with 25% of the rendered vectors 'to camera' and her dialogue turn omitted in the second scene.
For the remaining characters we have the following values for the percentage of rendered vectors 'to camera'; Steve 54.5%, Paul 62.5, Laura 55% and 50%, Becky 100% and 50%. Not only are these vectors not found in the drama, they also have an effect on changing the intended viewer's relationship with the drama from an oblique 'observer' to that of a direct addressee, more commonly found in the television genres of news and documentary.

This case study also found a lack of synchrony both visually and temporally between the rendition and drama. As demonstrated at character turns, we never see the on-screen character being simultaneously interpreted, due to the interpreter's consistent use of lag time, always rendering the previous dialogue turn, or being 'in 'shut down'. This lag also causes the visual texts of the drama and rendition to be out of synchronisation. It should be noted, however, it is not the case that the interpreter's renditions of the characters' direction of addresses, and so on, would spatially match the drama if there were no lag. Rather it is a rendered world in which the topographical space is at odds with the narrative world.

Finally, from this case study, the process of annotation and analysis demonstrates that the use of 'shutting down' interrupts the natural flow of the drama's 'everyday' talk, breaking the conversational effect between the characters.

The study will now turn to the second drama 'Desperate Romantics' to further assess the annotation tool and analysis, to capture and investigate the spatial

construction of the drama's narrative world, and that of the interpreter's rendered version of that world. The comparison between the two will later enable the comparison of the features of the case above with the second case study, to see if this is an indication of a general approach in the sign language interpretation of television drama.

4.2 Case Study 2: Desperate Romantics

The second case study is Desperate Romantics, a British six-part drama series about the Pre-Raphaelite Brotherhood, and described as 'the men who blew the art world apart', broadcast on BBC 2.

This episode takes place across a number of internal and external scene locations. The annotated section in this case study has a duration of 4 minutes and 17 seconds, covering four geographical scenes, as defined in Chapter 3 methodology. The scenes in sequence are: The Ruskin house (1); Rossetti's Studio; Fred's Office; The Ruskin house (2).

As with the first case study, we will begin by looking at the spatial construction of the scene by examining the screen location and relative spatial locations of the characters. Following this we will see to what extent the annotation scheme captures this construction, and whether the characters' vector directions follow the left-right axis distribution as discussed in Chapter 2 theoretical underpinnings. The construction of the visual frame means that we expect to find characters located the same part of the screen unless they explicitly change location, as the analysis found in the previous case study Him & Her.

4.2.1 Scene 1 – The Ruskin house 1

4.2.1.1 Spatial Construction

This first scene lasts for 1 minute and 32.5 seconds, and concerns two characters: John Millais, a member of the pre-Raphaelite brotherhood, and Mrs Ruskin, the wife of Millais's benefactor, John Ruskin. The drama starts with the opening credits running over an external street scene showing Millais arriving and entering the Ruskin house, to paint Mrs Ruskin's portrait.

The characters' screen locations and relative spatial relationships can be seen in figure 96. As we can see, Millais's on-screen position is in the left axis, with Mrs Ruskin found in the right axis. Throughout this scene the two characters maintain these relative screen positions and their distribution along the left-right axis.

Figure 96: Desperate Romantics - Ruskin's House Character Spatial Arrangement

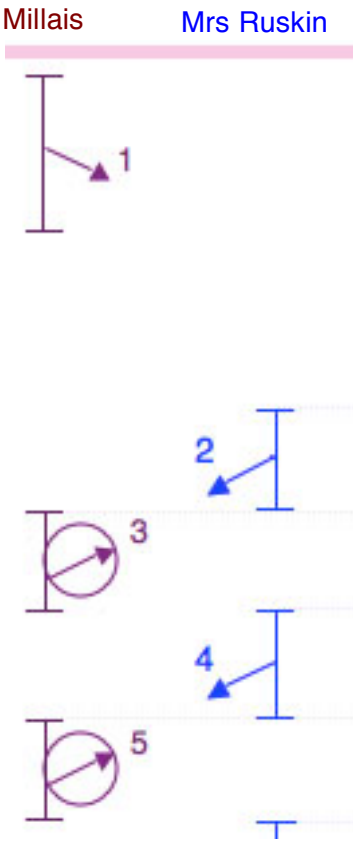
While maintaining this left-right screen distribution, Millais, after his first dialogue turn, moves to sit down further away from Mrs Ruskin, as shown in figure 97. From these respective locations the characters play out the rest of the scene, apart from during Millais final turn (Millais 15) where he moves to once again to stand next to Mrs Ruskin.

Figure 97: Millais moves to sit down

Figure 98 shows how the annotation scheme captures the change in the spatial relationship between the characters. While Millais moves further away from Mrs Ruskin, the left-right axis arrangement has not been altered. Millais, however, has a change of eye gaze level from Millais 1 to Millais 3. As we can see in figure 95 Millais is initially looking down at Mrs Ruskin, addressing her with a directional vector 'right down' as shown by Millais 1 in figure 98.

In the same figure the gap shown between the turns of Millais 1 and Mrs Ruskin 2 represents the 11.2 second period of no dialogue in the drama, as Millais takes his seat and prepares his painting materials. His new position, seated, is captured by the annotation of his new eye gaze level 'camera right up' (cru) in Millais 3, as looks up towards Mrs Ruskin posing for her portrait.

Figure 98: Millais change of vector



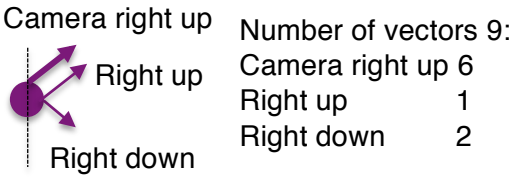
As we shall see in the respective character vector maps, this spatial relationship is captured by the annotation scheme and shows both characters having vector dominance that reflects their screen locations.

4.2.1.1.1 Vector Maps - characters

In this scene Millais has a total of eight dialogue turns, see appendix 3.1, and his vector map shows he uses nine vectors throughout these turns, figure 99.

All nine vectors are played into the right axis. This is as expected given his relative screen position, and that the only other character in the scene is opposite him, located screen right.

Figure 99: Millais Vector Map



Seven of the vectors have an eye gaze level 'up' reflecting Millais's seated position in the scene, and two vectors have an eye gaze 'right down', captured in his two turns at the beginning and the end of the scene when he was standing next to Mrs Ruskin (Millais 1 and Millais 15b).

The vector map for Mrs Ruskin (figure 100) balances the scene's spatial arrangement showing all seven vector directions 'left down' (ld). As mentioned in Chapter 3 although in the scene Mrs Ruskin's eye gaze is 'left up' (see figure 96) as discussed in section 'Attention versus vector direction', this is a pose for the purposes of her portrait. Rather, her direction of address and axis of action is to towards Millais, who is seated screen left of Mrs Ruskin.

In this scene Millais uses nine vectors, and Mrs Ruskin seven, a total of 16 vectors between them. The vector directional axis distribution coincides with their relative screen positions, Millais screen left with 100% right axis directional dominance, and Mrs Ruskin screen right with 100% left axis directional dominance, shown in figure 101 (also see appendices 3.1 and 3.2).

Figure 100: Mrs Ruskin Vector Map

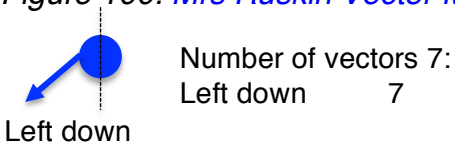
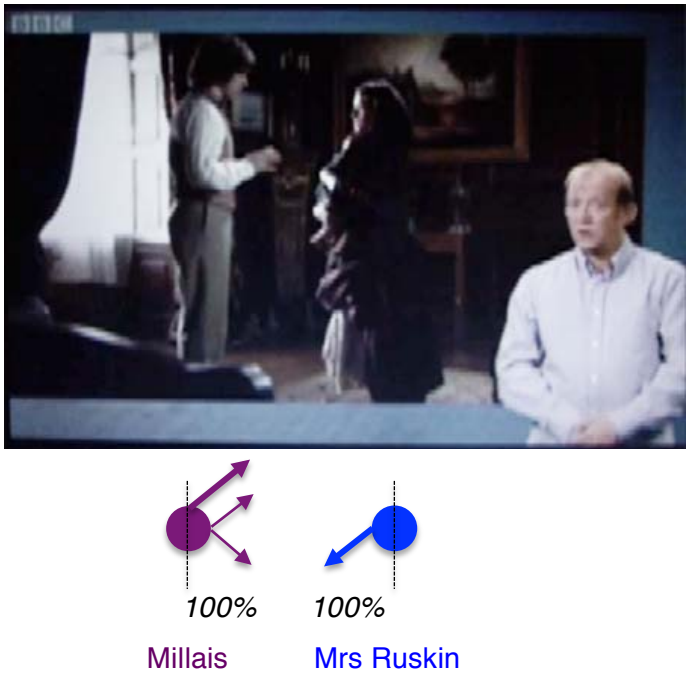


Figure 101: Character Vector Maps – Ruskin's house



The annotation process and analysis of this scene demonstrates that the construction of the narrative world follows those notions explored in Chapter 2, in that the visual image and camera shot sequences, as found in the two Him & Her scenes analysed, do not 'cross the line' and compromise the spatial relationships. This allows the viewer to construct a stable map of the spatial relationship between the two characters, and here we have Millais and Mrs Ruskin maintaining their left-right axis locations and their subsequent vector directions reflecting this.

The study will now look at the interpreter rendered character vector maps in order for a comparison to be made between both them, and the characters' own vector maps (above).

4.2.1.1.2 Vector Maps - interpreter

The interpreter, in his rendition of Millais, uses nine vectors, the same number as the character (see figure 102). The interpreter uses eight role shifts, which also corresponds with the number of dialogue turns by Millais in the scene.

Figure 102: tMillais Vector Map

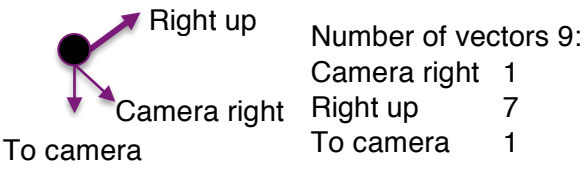
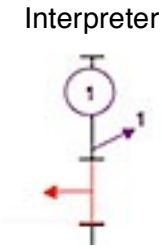


Figure 103: tMillais 1



As figure 102 shows, there is a single 'to camera' directional vector during this rendition, the first vector in the rendition. The rendition of Millais 1 contains two directional vectors, as can be seen in figure 103.

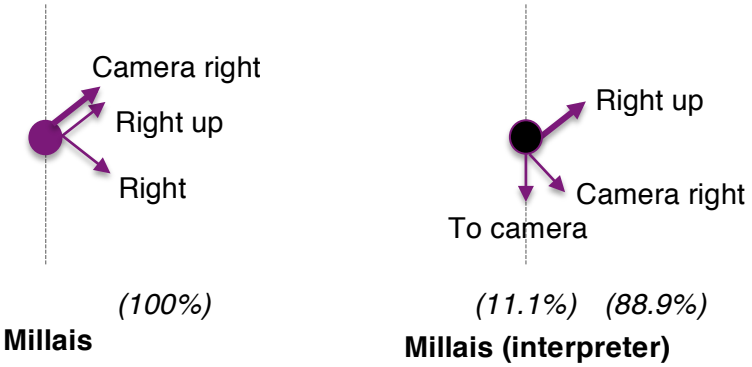
After the opening credits have ended, the interpreter is faded in pre-set in the 'shut down' posture, hands clasped in front of him and looking left across the screen. At 01:45.2 he then turns his eye gaze to look directly to camera to start the first role shift of the scene, as shown in figure 104. During this role shift at 01:46.9 he changes vector direction to 'right up', before ending the role shift at 01:52.4. Here he moves into 'shut down' as there is no dialogue in the drama at this point.

Figure 104: tMillais 'to camera'

On-screen Millais, having already sat down, is sorting his painting materials during the 11.2 second gap between the turns Millais 1 and Mrs Ruskin 2, as previously described in the section on the characters' spatial locations.

Looking at the comparison vector maps, figure 105, we can see that that the interpreter's character rendition has a right axis vector dominance matching that

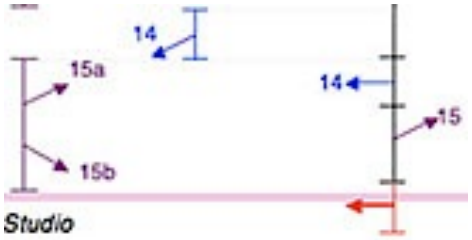
Figure 105: Millais Comparison vector maps



of the character, although a slightly lower percentage value of 88.9% compared to 100%. The difference of 11.1% is solely due to the use of the single 'to camera' vector in the first role shift at the start of the scene.

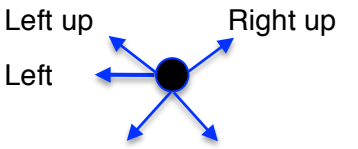
While we can see that eight of the rendered vectors are played in to the right axis, only one vector matches accurately on eye gaze levels. In the final dialogue turn of the scene, Millais uses two vectors 15a and 15b. The change of eye gaze level in 15b captures Millais's shift from sitting down to standing again next to Mrs Ruskin (see figure 106).

Figure 106: tMillais vector match



As the figure shows, the role shift rendering this final dialogue turn has one vector matching character, vector 15a 'right up', as if the character makes no change of eye level gaze.

Figure 107: tMrs Ruskin Vector Map

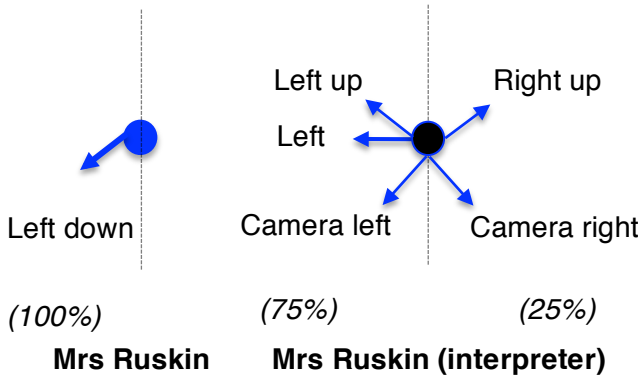


Number of vectors 8:	
Left up	1
Left	3
Camera left	2
Camera right	1
Right up	1

Looking at the rendition of the other character in this scene, Mrs Ruskin, we can see from figure 107 that the rendition contains eight vectors, using five different vector directions.

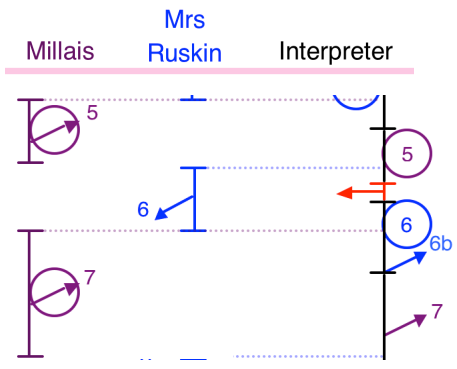
Comparing the rendered vector map for Mrs Ruskin with the character's map version we can see that both have left axis dominance, figure 108.

Figure 108: Mrs Ruskin Comparison vector



However, unlike the character's 100% left axis direction and single vector direction use, the interpreter's rendition has a 75% left axis direction due to the interpreter's use of two vectors into the right axis, 'right up' and 'camera right'. These two right vectors occur in the rendition of the turn 'Mrs Ruskin 6', as can be seen in figure 109.

Figure 109: Rendered Mrs Ruskin 6



The interpreter comes out of a 'shut down' - the red line and arrow in the figure - at 02:19.7. He renders the dialogue turn first with a vector 'camera right' before changing to a second vector 'right up' at 02:22.0. Figure 110 shows the interpreter's change of orientation and eye gaze, altering the vector direction. The interpreter's use of right axis vectors in the rendition of Mrs Ruskin's turns only occurs at this point. Since the drama's camera shot sequences do not contain a reverse shot, which would temporality reverse character's locations, and the characters maintain their screen and relative

spatial locations, it appears then that there has been a directional miscue (cf Cokely, 1992) in the rendering of the vectors.

Figure 110: Changing vectors

Rendered vector 6 'camera right'

Rendered vector 6b 'right up'

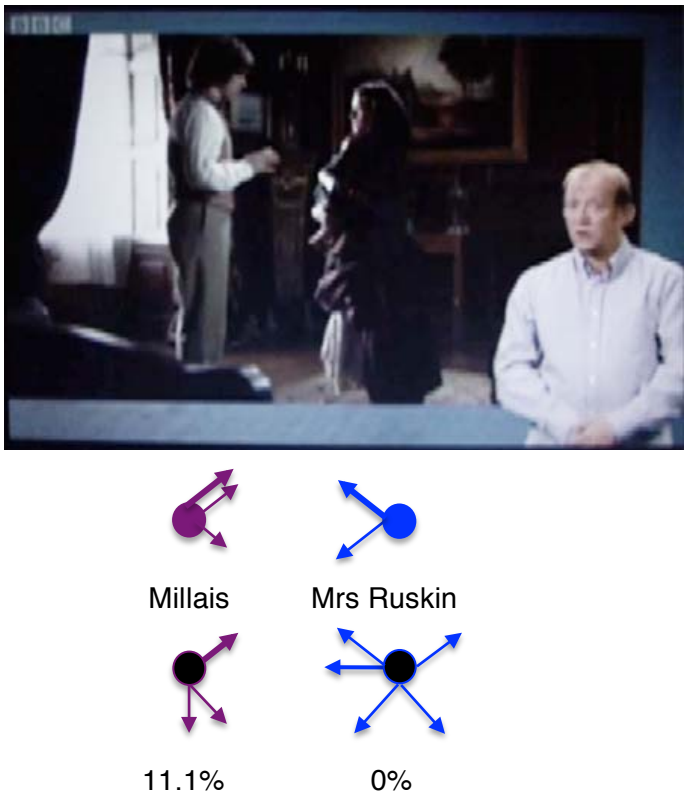
It seems that the interpreter realises his mistake, however, and after what appears to be a brief moment of realisation attempts a repair. After rendering Mrs Ruskin 6b with an opposing vector to the character, he pauses briefly, and then renders Millais 7 matching the character's vector. Although the vector has not changed, we can see that the role shift has changed by the interpreter's clearly different characterisation for the rendition of Millais 7. These changes in orientations, eye gaze, and characterisation, in figure 111, over a 1.7-second period allow the interpreter to use the correct vector axis directions and mark separate role shifts. Looking at the overall scene comparison in figure 112, the rendered characters' axis directions match the dominant directions found in the characters' axis directions, although not the 100% value of the characters, and with different eye gaze levels. As we have seen, the lower percentage value in the renditions is due to the apparent miscue in two vector directions in the rendition of, and the single 'to camera' vector in the rendition of Millais at the start of the scene.

Figure 111: Role shift change

Although the vector diagrams show very few 'to camera' vectors, which might suggest greater accuracy in the rendition, when checking for vector direction

and eye gaze levels we find only one vector, Millais 15a, that matches both in the scene (see appendix 3.1).

Figure 112: Character and Interpreter Vector Maps – Ruskin's house



Percentage of individual character rendered vectors 'to camera'

From the first case study, Him and Her, we saw how the lack of vector directional matching, along with the lack of temporal synchrony, impacted on the visual synchrony between the drama and rendition. In the next section we will explore these relationships in the current scene.

4.2.1.2 Visual and Temporal Synchrony

Appendix 3.1 shows that in this scene there are no occurrences of merged turns, and that each of the interpreter's 15 role shifts has been allocated to the 15 character dialogue turns. However, the appendix also shows that the interpreter's rendition has a constant lag time compared the characters' dialogue turns.

In the previous section the only 'to camera' vector occurred after the interpreter was faded onto screen following the drama's opening credits. During these credits Millais arrives at The Ruskin house and starts to set up his painting materials ready to begin the portrait of Mrs Ruskin; he starts his first turn directly after the end of the credits at 01:42.8.

In figure 113, we can see that the interpreter starts his first role shift lagged behind the source utterance, at 01:45.2, a lag of 2.4 seconds. However, the interpreter is not actually faded in until 01:44.1, already 1.3 seconds behind the opening dialogue. Whilst we not have access to the decision-making process in the timing of the interpreter's fading in, it is obviously intentional.

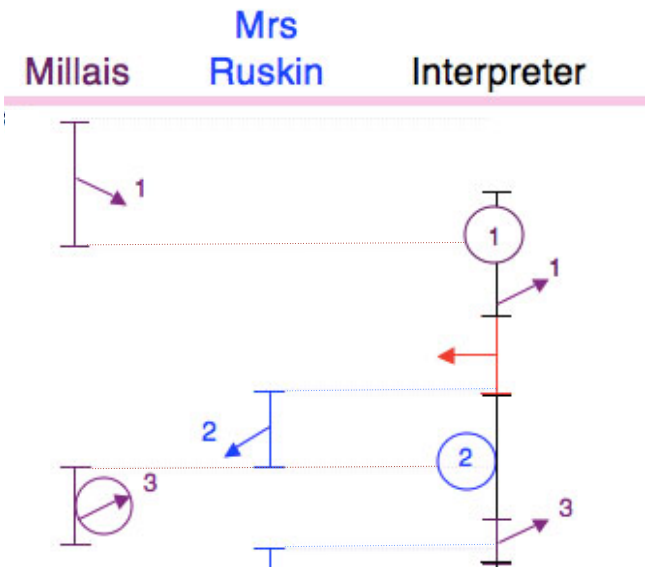


Figure 113: Lagged rendition

Whilst the post-production engineer will be responsible for the technical process of fading in the interpreter's image, the timing of the start of the rendition remains with the interpreter. As discussed in Chapter 1 'in-vision interpreter' when making the studio recording of the rendition, the interpreter takes his position in front of the camera, and the drama is played out in the studio, with the interpreter then simultaneously interpreting for the duration of the programme. So, for this opening rendition, it is the interpreter's decision to begin lagged behind Millais first dialogue turn, with the post-production engineer taking the fade-in cue simply at a point before the interpreter moves into his first role shift.

Following the first rendered turn, the interpreter moves to 'shut down' (red line and arrow in figure 113) for 9.6-seconds (01:52.4 - 02:02.0) as in the drama there is an 11.2 second period of no dialogue during which Millais moves to

take his seat and sort his painting materials (01:50.4-02:01.6). The interpreter's role shift for Mrs Ruskin's first turn, after this period of no dialogue, is rendered with the shortest lag time in the scene at 0.4 seconds, and for the remainder of the scene lag durations range from 1 - 3 seconds. The effect of this temporal lag begins to break the visual synchrony between the drama at the point of on-screen character turns.

4.2.1.2.1 Synchrony at Character Turns

Due to this lag time for the 15 dialogue turns and corresponding 15 role shifts, there are no occurrences where the interpreted rendition visually matches the timing of the visual text (see appendix 3.2 for screenshots at character turns); the interpreter consistently renders the dialogue of the previous character's utterance, apart from the renditions of Millais 1 and Mrs Ruskin 2 when the interpreter is 'shut down' as the character starts their turn (see the first image of figure 113 Mrs Ruskin 2).

Figure 114: Lagged visual text and dialogue

Mrs Ruskin's utterance camera left (02:01.6). Interpreter 'shut down' rendering pause between Millais 1 (ended 01:50.4) and Mrs Ruskin 2.

Millais's utterance camera right up. Interpreter mid-way through rendering Mrs Ruskin 2 camera left (02:02.0-02:09.0).

Mrs Ruskin's utterance left down. Interpreter is mid-way through rendering Millais 3, right up (02:09.0-02:12.1).

As we have seen in the previous section in the comparisons of the character and rendition vector maps, while not exact, the character's left-right axis vector domination is maintained. However, this correlation between the spatial source text and the spatial rendered text is out of synchronisation, as shown in the figure 114 with Millais 3 and Mrs Ruskin 4.

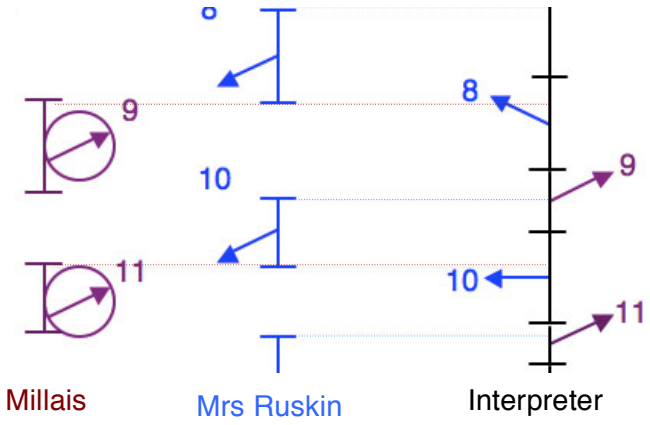
As a result of this lack of synchronisation but the predominantly correct general axis vector direction in the rendition, it appears that the vectors between the drama and interpreter are in opposition. For nearly half of the characters' turns in this scene, as the characters begin their utterances the interpreter's current vector direction is in opposition to that used by the character (see image three Mrs Ruskin 4 in the figure 114 and figure 115).

Figure 115: Opposed
Millais 5 (02:14.9)

Millais's utterance camera right up (cru).
Interpreter mid-way through rendering Mrs Ruskin 4 camera left (cl) (02:12.1-02:16.0).

Visually, then, at these points the interpreter is almost a visual 'echo' of the previous character, temporally and visually shifted behind the text of the drama. There are occasions when the character's dialogue and their rendition do have a period of apparent synchronisation; the interpreter's renditions although lagged are not sufficiently lagged to put the dialogue turns and role shifts in complete opposition, where the interpreter's rendition of the previous character totally covers the current active character on-screen.

Figure 116: Visual 'synchrony'



Taking character turns Millais 9 and Mrs Ruskin 10 in the figure 116, we can see the interpreter's rendition of Millais 9 is lagged, and starting towards the end of the characters utterance: the character's turn 02:35.3 - 02:38.1 with the rendition starting at 02:37.6, lagged by 2.5-seconds. From the point that the interpreter starts to render Millais 9, he is interpreting the same character as we see on screen, but only for 0.5 seconds, before Millais finishes his turn.

The same scenario can be seen in Mrs Ruskin's following turn. She starts Mrs Ruskin 10 at 02:38.1 with the interpreter still rendering Millais 9 until 02:39.7, at which point he starts the role shift for Mrs Ruskin 10 giving a visual 'match' with Mrs Ruskin for only 0.6-seconds, as she ends her utterance at 02:40.3. This visual 'overlap' occurs throughout the scene, apart from the three occasions where the interpreter goes into a role shift from the 'shut down' posture (Millais1; Mrs Ruskin2; Mrs Ruskin 6).

Returning to the remaining eight character turns, in seven the interpreter's vector use is completely at odds with the on-screen characters' vector use. Taking Mrs Ruskin 6, for example, the character's directional vector is 'left down' while the interpreter is still rendering Millais 5 'camera right'.

The remaining turn is another example of 'false' visual synchrony where the character vector and the interpreter vector appear to match, as in Millais 7 (see figure 117). As Millais (02:22.1 – 02:32.1) starts his utterance with a vector 'camera right up', the interpreter is still rendering the previous dialogue of Mrs Ruskin 6, and vectoring 'right up' (02:20.3 - 02:23.6).

Figure 117: Millais 7 (02:22.1)

A false visual synchrony

It is worth noting that in figure 117 it appears to shows Millais looking left. As he first utters his dialogue, he is moving from a thoughtful pose to turn his head and address Mrs Ruskin.

4.2.1.2.2 'Shutting down'

During the rendition of the scene The Ruskin House 1, there are three uses of 'shutting down' by the interpreter. The first relates to the period of no dialogue in the drama, lasting for 11.2 seconds, as Millais sits down between turns Millais 1 and Mrs Ruskin 2.

The second ‘shut down’ is found in between the role shifts rendering the character turns Millais 5 and Mrs Ruskin 6. The interpreter finishes the rendition of Millais 5 at 02:19.7 and goes to ‘shut down’, 0.9 seconds after the end of the source dialogue. He remains in this posture, hands clasped in front of the body and eye gaze left, for 0.6 seconds before starting the role shift for Mrs Ruskin at 02:20.3, with a lag of 1.5-seconds.

Unlike the occurrences of ‘shut downs’ in the first case study Him and Her, there is no discernable effect of interrupting the conversational flow found between the drama’s characters’ dialogue; the rendered dialogue is only briefly interrupted by the second 0.6-second ‘shut down’. The final occurrence of a ‘shut down’ is found at the end of the scene. This occurrence is linked to the 6.9 second period of no dialogue between this scene’s last dialogue turn Millais 15 and the first line of dialogue in the following scene, Rossetti’s Studio.

Here we will begin the analysis of the scene Rossetti’s Studio, with the examination of the scene’s spatial construction.

4.2.2 Scene 2 Rossetti’s Studio

4.2.2.1 Spatial Construction

The drama cuts to the second scene, Rossetti’s studio. The scene has two characters, Dante Rossetti and Elizabeth Siddell, but opens with a tight close-up camera shot on Rossetti’s hand sketching Siddel’s face. This scene lasts for 1 minute and 9 seconds, and consists of 11 dialogue turns between the two characters.

The first section of the scene comprises of single alternating shots of Rossetti, located left looking right, and Siddell, located right, looking left. The first two-character shot of the scene occurs when Siddel changes her starting screen location, moving screen right to left, to stand behind Rossetti. However, the sequence of mid-shots, close-ups, and so on, maintain Rossetti’s location

Figure 118: Rossetti's Studio – Characters' Spatial Arrangement

screen left and Siddel's screen right; the characters are always found on their respective side of the screen and shots. Their initial screen positions are shown below in figure 118 by two-screen shots representing their relative spatial locations.

They remain in these screen left and screen right locations for the first four dialogue turns until, during Rossetti's turn (Rossetti 20), Siddel crosses the room right to left pausing to pick up Rossetti's sketchbook from a table, situated screen left of Rossetti's position, as seen in image 1, above. During her turn, Siddel 21, she arrives at her new location, and stands behind Rossetti, reversing the characters' screen and relative spatial positions along the left-right axis. Figure 119 shows that Siddel is now positioned screen left of Rossetti, and they both remain in these locations for the remaining five dialogue turns, their screen positions, both left in the visual frame.

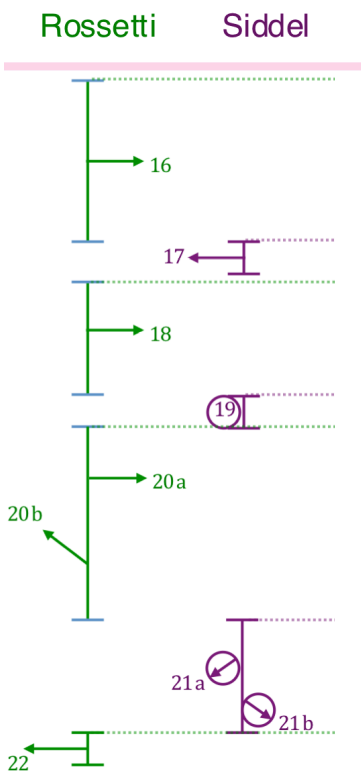
Figure 119: Siddel's positional change

This change of Siddel's position is reflected in the scene's synchronous vector map as shown in figure 119 (see appendix 3.1). The movement by Siddel is captured in the change of vector direction in dialogue turn Rossetti 20. He starts

his utterance with the 'right' vector 20a at 03:35.2, addressing Siddel, seated at her opening screen right location. As Siddel crosses the room to pick up the diary, Rossetti's second vector 20b, at 03:39.9 in this turn, shows a change of direction and eye gaze level, with the vector 'left up' capturing the relative spatial position of Siddel, now standing and to the left of Rossetti.

In Siddel's following turn her vector 21b 'camera right down' at 03:53.2, captures her final new location and spatial relationship with Rossetti; as seen in figure 119 she is standing behind and looking down at Rossetti who is seated and facing right.

Figure120: Changing Vectors



The remaining character turns reverse the initial left-right axis dominance in their respective directional vector, as we will see now see in the characters' vector maps.

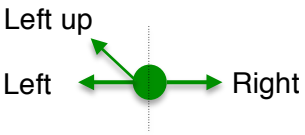
4.2.2.1.1 Vector Maps - characters

During this scene Rossetti has six dialogue turns using seven vectors in total, with Rossetti 20 containing two vectors, as we saw in the last section, figure 121. The vector map shows a vector distribution in both the left and right directional axes, reflecting the changing screen location of Siddel. Rossetti's three 'right' directional vectors occur before the location shift. Before Siddell moves, the level eye gaze captures that both characters are seated down with a level gaze between them (see Rossetti 16; 18; 20a in figure 120).

The four left axis vectors correspond to Rossetti's dialogue turns after Siddel's location change to behind Rossetti. Although Siddel is standing behind a seated

Rossetti, the annotation process has three of these four vectors, Rossetti 22, 24 and 26, annotated with 'left' direction, indicating a level eye gaze between the characters rather than a spatial relationship where one is standing while the other is sitting. Taking Rossetti 24 as an example, figure 122 shows that as Rossetti delivers his dialogue, Siddel moves her head down next to his, so giving the annotated level eye gaze value.

Figure 121: Rossetti Vector Map



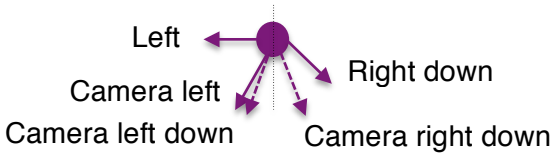
Number of vectors 7:	
Right	3
Left up	1
Left	3

Figure 122: Rossetti vector 'left'

The final left axis vector is the previously explained Rossetti 20b 'left up' referencing Siddel's changing position.

Looking now at the second character of scene, Siddel, the character has five dialogue turns, using a total of six vectors. As with Rossetti, her vector map shows left and right axis directions, again reflecting her change of location, with all the left axis vectors occurring prior to the change of location, as shown in figure 123.

Figure 123: Siddel Vector Map



Number of vectors 6:	
Camera right down	2
Right down	1
Left	1
Camera left	1
Camera left down	1

The use of the vector direction 'camera left down' captures the point at which Siddel moves to standing, addressing the seated Rossetti as she changes location. The right axis vector 'down' values capture her position standing behind Rossetti, and that she utters her dialogue from above Rossetti's head level, as shown in figure 124.

Figure 124: Siddel 'right down'

The two characters' vector maps for the scene demonstrate that they are consistently found in the same part of the screen, unless an explicit change of location is made. The characters' use of vector directions reinforces their spatial relationships along the left-right axis, as with the characters in the first scene of this case study, and indeed the characters in the previous case study.

In summary of the characters' vector maps, and to demonstrate the relationship between directional vector use and location, the respective character maps have been divided into pre- and post- Siddel location change maps, figure 125 As the figure below shows, the characters maintain the relationship between their left-right axis position and their directional vector use. Their vectors have

Figure 125: Rossetti's studio – Character spatial locations

100% direction dominance towards the character opposite, reinforcing the spatial relationships in the narrative world, and again maintaining the viewer's oblique relationship with the drama.

We will now look at the interpreter's rendition of these two characters and examine the extent to which the directional vector dominance is maintained. In the previous scene the dominant left-right axis was, on the whole, rendered

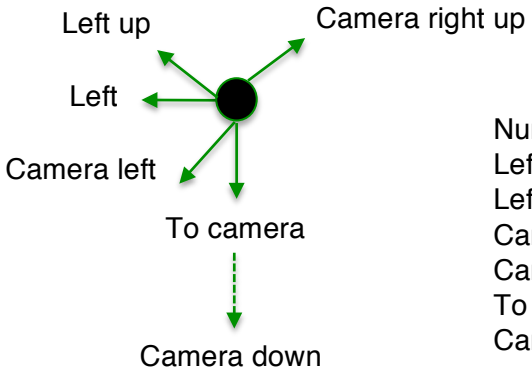
correctly. We will also look at how Siddel's location change is reflected in the rendition.

4.2.2.1.2 Vector Maps - interpreter

As with the character vector maps, the analysis of the interpreter's renditions will first present the vector distributions as an aggregated map, before splitting them into pre- and post- location change of Siddel.

The rendition of Rossetti has seven role shifts compared to six character turns in the original, although the interpreter uses the same number of vectors as the source character. This difference is a result of Rossetti 20 being rendered over two separate role shifts with one vector each - the original utterance contains two vectors, and will be examined shortly.
Looking at figure 126 we can see that the rendition there are seven different vector directions used to portray the character. Two of the seven vectors are played 'to camera' with the first also played 'down'.

Figure 126: tRossetti Vector Map



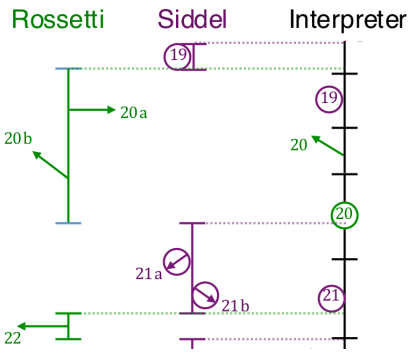
Number of vectors 7:

Left up	1
Left	1
Camera left	2
Camera down	1
To camera	1
Camera right up	1

For the rendition of the opening dialogue turn, Rossetti 16, the interpreter turns from a 'shut down' position to 'camera down', his eye gaze dropping below the level of the camera in effect appearing to look below the viewer's gaze, as can be seen in figure 127.
The second 'to camera' vector occurs in the second part of a split shift used to render the dialogue turn Rossetti 20, as seen in figure 128. The figure shows

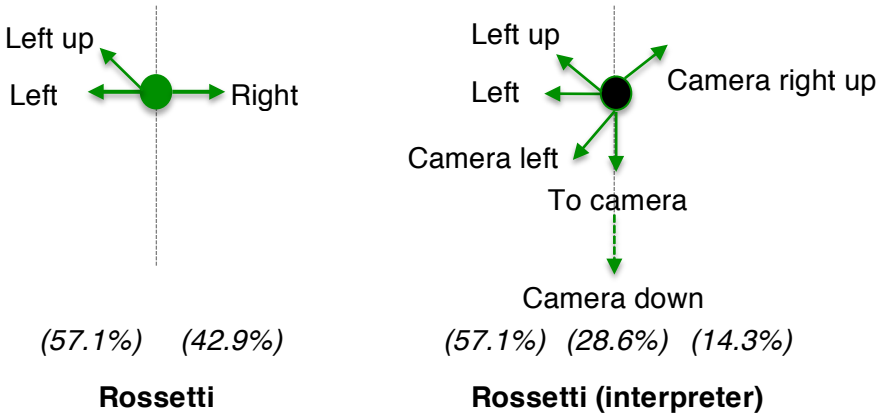
Figure 127: Camera down

Figure 128: 'Rossetti' 20



that the 'first' role shift for Rossetti 20 is vectored 'left up', for a duration of 7.6-seconds. The interpreter then changes eye gaze direction to look straight 'to camera' with a marked change of characterisation, rendering in the new vector direction for 5-seconds; this appeared during the interpreter annotation sweep as a separate role shift. During the analysis and allocation, however, it was found that this was a 'split shift' rendition of a single character turn.

Figure 129: Rossetti Comparison vector maps



Looking at the overall comparison vector maps between the character and rendition in figure 129, the rendition uses a greater number of directions than the character, with the rendition using double the amount of directional values, with six variations compared to the character's three.

Looking at the figure it appears there are two matching vector directions used for both character and rendition: 'left' and 'left up'. The 'left' vector is a match for the rendition of Rossetti 22, although due to the temporal lag there is visually no

synchronisation between the two. The turn Rossetti 22 lasts for 1.6 seconds, 03:55.0 - 03:56.6, with the rendition of this character turn starting at 03:56.7. We will return to the discussion on synchronisation in the next section.

We saw earlier the ‘left up’ vector in the rendition was used in the first role shift of the ‘split’ shift rendering Rossetti 20. During this character’s turn the character does use the same directional vector, once Siddel has changed her location. However, in the rendition, this vector is used prior to her location change (see previous figure 129). The interpreter starts the vector for the first part of his rendition of Rossetti 20 at 03:37.6, which means that the rendered Rossetti addresses Siddel at her second screen location 2.3 seconds before she arrives there. Due to the interpreter’s rendition lag, and his use of the ‘left’ vector early, there is a temporary visual match between the rendition and drama, as shown in figure 130.

Figure 130: Rossetti 20 ‘left up’ vector

Here Rossetti has just started the second part of his turn, using vector 20b, addressing Siddel in her new location. The interpreter is about to end the first role shift of Rossetti 20, containing the first part of the source utterance. As explained earlier, he now role shifts to address the camera with different characterisation, delivering what is the second half of the source utterance to a location directly in front of him, or, potentially, to the viewer.

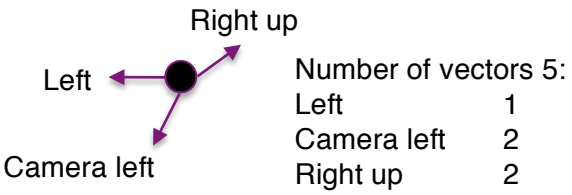
Looking back to the vector comparison maps, figure 129 on page 191, we can see that vector use into the left axis has the same percentage value between Rossetti and the rendition at 57.1%, both using four vectors into this axis. Of these vectors, however, there is only one accurate match of direction, that for Rossetti 22, accounting for the ‘left’ vector use.

For vectors into the right axis, there is no accurate matching as Rossetti's only 'right' vector does not appear in the rendition. As we saw earlier, the character vector maps only use vectors into the left or right axes, consequently Rossetti has a 42.9% value for his vector activity into the right axis. However, while the rendition matches the character's left axis, the right axis value is reduced to 14.3%, due to the presence of the two 'to camera' vectors, which account for 28.6%.

We will now look at the rendition vector map for the character Siddel, make a comparison between the character and rendition, and finally look at the overall spatial relationships for the whole scene, pre- and post- Siddel's location change.

Figure 131 shows that the rendition of Siddel contains five vectors that are used over five roles shifts, using one vector less than the original.

Figure 131: tSiddel Vector Map

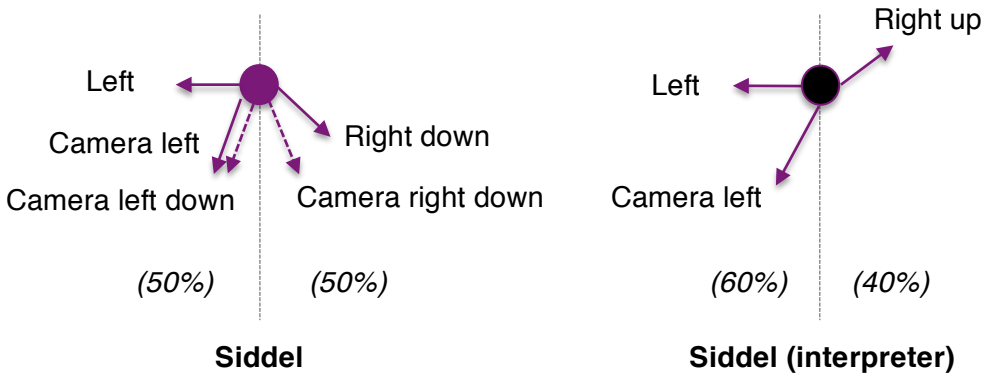


The use of the three left axis vector directions, 'camera left' twice and 'left' once, correspond with the character's initial screen right scene location. The right axis vectors are rendered after the character's location change to screen left.

Comparing the vector direction maps in figure 132, on the following page, we can see that the rendition uses fewer vector directions, in part due the omission of the vector 'camera right down' in the source character turn Siddel 21b, the second vector used by Siddel in that dialogue turn.

As figure 133 shows, in the source text utterance Siddel 21 she first uses the 'camera left down' vector Siddel 21a. Here this vector refers to the character's movement to position her standing behind Rossetti. This is rendered by the interpreter into the correct left axis using a 'camera left' vector, although he

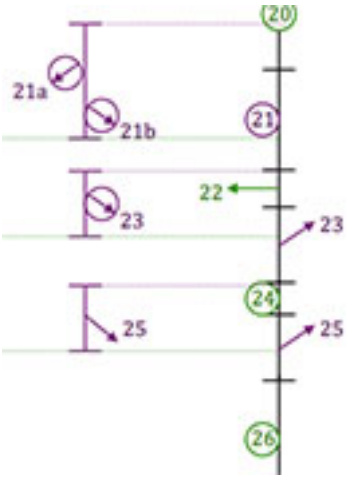
Figure 132: Siddel Comparison vector maps



does not match the change of eye gaze level 'down' used by Siddel, addressing Rossetti as she moves past him.

The rendition map shows a vector direction 'right up' that has no corresponding vector in the original. On analysis, this vector direction was used by the interpreter to render Siddel's turns 23 and 25 where the character's vector directions are 'camera right down' and 'right down'. Figure 133 also shows that role shifts 23 and 25 use vectors into the correct right axis direction but fail to map Siddel's eye line and direction of address, down to the seated Rossetti. In the rendered vectors the level of eye gaze indicates that the addressee's location is above the speaker, in effect indicating that the character seated is addressing the character standing.

Figure 133: 'Right up'



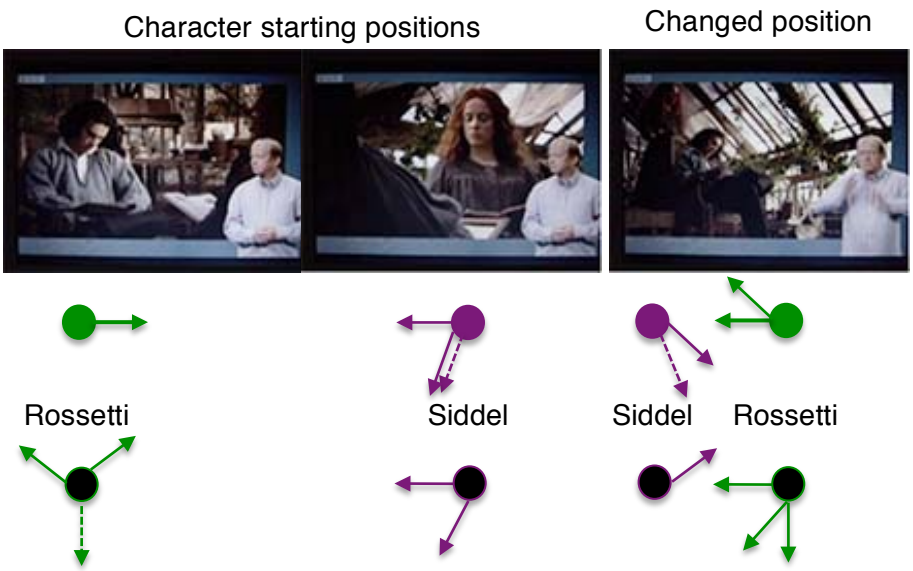
The final two direction vectors used occur in both maps; the use of 'left' and 'camera left' are accurate matches between the dialogue turn and role shifts for Siddel 17 and 19 (see appendix 3.1).

Looking back at figure 132 the overall percentage vector distributions into either the left or right axis is equal for Siddel, 50% into each axis reflecting her vector directional use of three vectors pre- and three vectors post- positional change.

The imbalance in the rendered character's map - 60% right and 40% left - is due to the omission of Siddel 21b, giving the rendition five vectors.

Figure 134 shows the respective character and character rendered vector maps separated out into the pre- and post- Siddel location change, in order to better compare the vector uses between them.
First, looking at Siddel, her rendition post-location change in both the vectors are played only into the right axis, with the reverse axis direction for both

Figure 134: Changing locations and comparison vectors directions



Rossetti and his rendition (although there is the occurrence of a single 'to camera' vector). So we have a near left-right axis direction match between the characters and renditions following the Siddel's location change.
However, from the vector maps post-location move, it can be seen that the rendition fails to maintain the characters spatial relationship, that of Siddel standing above the seated Rossetti.
Pre-location change, for the rendition of Siddel, we see the two previously mentioned matched vector directions for Siddel's turns 17 and 19, and the maintenance of the left axis direction. For the rendition of Rossetti, we have a different picture. Rossetti uses the same 'right' vector for his three turns addressing Siddel, sitting, right. Whilst using the same number of vectors and

role shifts as character turns, the interpreter spatially 'locates' Siddel in three different places and at two different levels. From the earlier analysis, the first rendered vector played to 'camera down' places Siddel directly in front of the Rossetti and below his eye level. In the second vector direction, Siddel is now placed to the right and above Rossetti, with the final vector direction moving Siddel's location to the left and above Rossetti. As we saw earlier, all this vector use occurs prior to Siddel's location move during the scene.

4.2.2.2 Visual and Temporal synchrony

During the earlier comparison between the character and rendition maps for Rossetti, it was noted that there is matched vector for Rossetti 22; both the character's dialogue turn and the interpreter's role shift use vector 'left'. The lag in the rendition, however, meant that there was no on-screen visual matching. The rendition lagged by 1.7 seconds and started after the character had finished his turn.

Throughout the scene, containing 11 character turns, each rendered utterance lags behind the source dialogue, with lag times ranging from 0.6 seconds to 3.4 seconds. This lag, coupled with the lack of accurate directional vector matches, serves to break the visual synchrony between the drama and rendition.

4.2.2.2.1 Synchrony at Character Turns

Figure 135, image 1 shows the interpreter in 'shut down' as Rossetti starts the scene's first line of dialogue with a vector 'left'. During Rossetti's turn, the interpreter with a lag of 0.6 seconds (the shortest lag time in the scene) moves into his first role shift and renders to 'camera down'.

The rendition of Rossetti 16 is not finished until 03:27.3, running 0.6 seconds into Rossetti's second dialogue turn (Rossetti 18), and overlapping the on-screen turn of Siddel 17. In figure 135 we see that the drama demonstrates the relative spatial relationships between the characters through individual camera shots using the characters' respective screen location and directions of

address. However, during this section, the interpreter's rendition of Rossetti 16 is played to camera, visually at odds with either character's screen position and their established spatial relationship.

Figure 135: Rendering of Rossetti 16

Rossetti's utterance right (r). Interpreter 'shut down' starts rendering Rossetti 16 (03:15.4) camera down (cd) and with 0.6 lag time.

Siddel's utterance left (l). Interpreter is rendering Rossetti 16 camera down (cd) (03:15.4-03:27.3).

Rossetti's utterance camera right (cr). Interpreter is finishing rendering Rossetti 16 camera down (cd) (03:15.4-03:27.3).

At the point of character dialogue turns in this scene, apart from Siddel 19, the active character is shown on-screen. This enables the viewer to allocate character utterances and, as previously mentioned, build a spatial map of the scene, even though this section of the drama is constructed using only single-character shots. However, as the drama switches between the character turns at those points, the interpreter is still interpreting the previous character's dialogue turn, excepting the rendition of Siddel 23, which is lagged two turns behind (figure 136).

Figure 136: Rendition two turns behind

Siddel 23 (03:56.6)

Siddel's utterance camera right down (crd). Interpreter is finishing rendering Siddel 21 camera left (cl) (03:35.5-03:37.6).

As stated, due to the lagged rendition there are no visual matches, and there are also no instances of a false visual match or of vector directions that are in direct

opposition. Rather, the character's direction vector and the vector direction in the rendition at these points are simply visually at odds, as in figure 136.

In this scene the interpreter does not of 'shut down' during the character's dialogue turns. The instances of 'shutting down' occur during periods of no dialogue in the drama, at the scene boundaries between first scene (The Ruskin House) into this scene (Rossetti's Studio), and from this scene into the next scene, Fred's Office.
In the analysis of the next scene, Fred's Office, we will investigate how the interpreter renders the use of a character voice-over during a sequence of visual images linked to the content of Fred's dialogue turn.

4.2.3 Scene 3 - Fred's Office

This scene is a short 19.4 second voice-over by the character Fred Walters. The voice-over gives the viewer a summary of the current situations the members of the pre-Raphaelite brotherhood Dante Rossetti, William Hunt, and John Millais find themselves in, effectively a synopsis the drama up to now. Below is the transcript of Fred's voice-over:

> 'As Rossetti struggles with his muse, I struggle to keep at bay the poisonous image of Lizzy [Siddel] lying in his arms. Hunt, our king of pain, finds himself trapped between the demands of Annie and the demands of God. Millais, however, remains blissfully unaware of mental and emotional struggle.'

4.2.3.1 Spatial Construction

The scene opens in Fred's office at 04:16.7. Fred appears on-screen from behind a curtain, slightly left of screen centre at 04:17.3, as shown in image 1 figure 137. He walks to the left and sits down at his desk at 04:22.9, image 2 in the figure.

The voice-over narration starts ‘As Rossetti struggles with his muse…’ at Fred’s first appearance on-screen. There is no dialogue from within the scene (see image 2).
At 04:25.5 the screen image changes location to show William Hunt, image 3, and the narration continues with the second sentence ‘Hunt, our king of pain…’

Finally, the screen image changes location to Millais, at 04:36.0 (image 4), as the narration ends with the final sentence ‘Millais, however, remains blissfully unaware of mental and emotional struggle’, and the drama then cuts to the following scene The Ruskin House 2.

While there are no character directional vectors in the scene as there is no dialogue uttered from within the scene, the audience is given a dual role; the voiced-over narration is directed towards the viewers, making them addressees, but also, at the same time, they are observers of the characters shown on screen as they are mentioned in the narration.

Figure 137: Fred’s voice-over

Fred appears screen centre left (04:17.3)

Sits down at his desk (04:22.9)

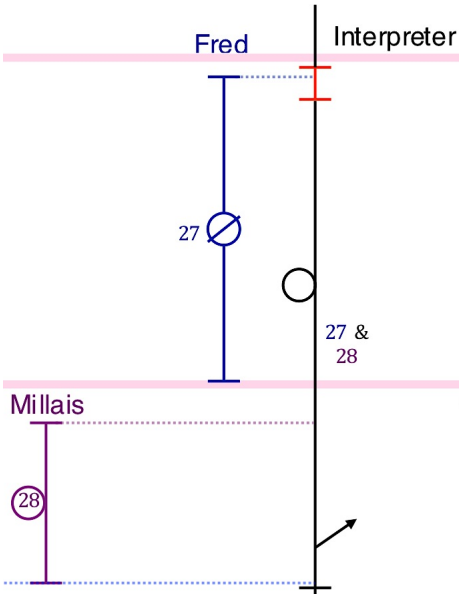
Cut to Hunt’s situation (04:25.5)

Cut to Millais’s situation (04:36.0)

At the start of the rendition, as figure 138, next page, shows, the interpreter moves from a ‘shut down’ position to a new role shift to interpret Fred 27 with a vector ‘camera left’. This role shift was found to merge two turns, which will be discussed in the following section ‘Visual and Temporal Synchrony’.

During the rendition of Fred 27, there is no attempt to reference, or give focus to, the drama's visual text to support the spatial construction of the target text. Rather, as characters are mentioned in the source text, the interpreter simply finger spells their names, without locating them syntactically or topographically in his signing space. Additionally, there is the literal translation of 'Hunt, our king of pain…': the target text can be glossed as '[finger spelling] H-U-N-T – king – of – pain', and the interpreter also literally locates Hunt 'trapped between Annie and God'.

Figure 138: Fred 27 merged



Interestingly this is one section in the drama that could acceptably be rendered 'to camera', as the voice-over takes on the role of a narrator. By adopting this role, the interpreter could have then been able to deictically reference the changing locations as we learn about the brotherhood, for example, rather than finger spelling character names, point to the character 'on-screen', enabling the dialogic text to work with and be supported by the mimetic text, further reinforcing the allocation of character information.

The actual rendition, however, appears to be constructed solely on the dialogic text, without the seeming awareness that the drama's visual text, at this point, is openly allowing the relationship between the two modes.

4.2.3.2 Visual and Temporal synchrony

Following a no dialogue period of 7.5 seconds as the drama changes scene, the interpreter moves out of a 'shut down' position, to render the voice-over 'turn' Fred 27, with a lag of 1.5 seconds.

As mentioned earlier, the interpreter's sole role shift contains two merged character turns Fred 27 and Millais 28 (from the upcoming scene The Ruskin House 2). Upon analysis, the rendition's second vector 'right up' at 04:40.0, marks the start of the content for the character turn Millais 28, which means that the rendition of Fred 27 ends 3.9 seconds after the source and crosses the scene boundary (see figure 138).

We will return the to issue of the merged turn crossing the scene boundary in the synchronisation section of the last scene of this case study, as the drama returns to The Ruskin house.

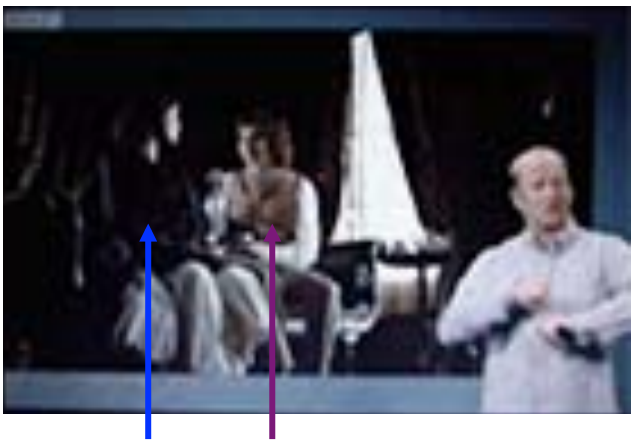
4.2.4 Scene 4 - The Ruskin House 2

Following Fred's narration summarising the respective situations of the members of the pre-Raphaelite brotherhood, the drama returns to the first location. Using the last sentence of Fred's narration 'Millais, however, remains blissfully unaware of mental and emotional struggle', the drama cuts back to Millais in the Ruskin house. This final scene in the case study lasts for 38.8 seconds (04:36.1 - 05:14.9) and contains five character turns between Millais and Mrs Ruskin.

4.2.4.1 Spatial Construction

Although the drama has returned to a known location, as we discussed in Chapter 2, the viewer still has to conceptually re-fresh or re-draw the spatial relationships. Here, on-screen the character's screen positions have been reversed from the first scene in which the viewer last saw them, as seen figure 139. This reversing of screen location, through the change of position of the camera, 'crosses the line' that links the two characters together. So, in effect, the characters have not moved location from when the viewer last saw them, they are still sitting in the same seats next to each other, but the viewer's observational position has changed.

Figure 139: Ruskin's House Character Spatial locations (2)

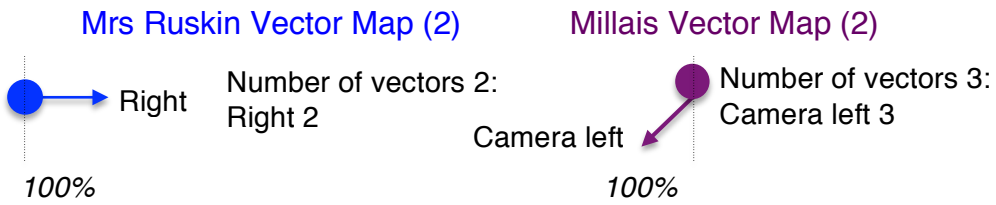


For this scene, the characters remain seated and do not change their screen location or spatial relationship during their dialogue turns.

4.2.4.1.1 Vector Maps - characters

The scene is relatively short scene with only a very few turns, so the character directional vector maps are shown together in figure 140 below.

Figure 140 Character vector maps



As the previous figure shows the annotation scheme captures the characters' screen positions along the left-right axis, and demonstrates their spatial relationship with each other, Mrs Ruskin left and Millais right. The maps show a slight variance in the vector value in relation to position of the camera, outside of the opposition in axes directions; this is due to different camera angles used in the scene for each character, examples of which can be seen in figure 141.

Figure 141: Vector variance

Mrs Ruskin - vector 'right'

Millais - vector 'camera left'

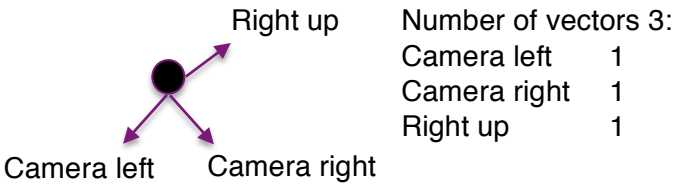
In summary then these characters maintain their screen positions on the left-right axis, with their directional vectors reflecting their spatial relationship, both having 100% vector dominance; Mrs Ruskin right and Millais left.

The analysis will now look at the rendered version of the characters turns and determine if the spatial relationship is maintained.

4.2.4.1.2 Vector Maps - interpreter

As we will see later this scene contains two-role shifts that are merged shifts, and it needs to be noted that in order to enable a comparison between Millais and the rendition in this scene vectors from merged turns have been allocated. Vectors from merged turns have not normally included in the vector maps (see the previous cases studies); however, not using these vectors in this scene would reduce the comparison to a single vector.

Figure 142: tMillais Vector Map (2)

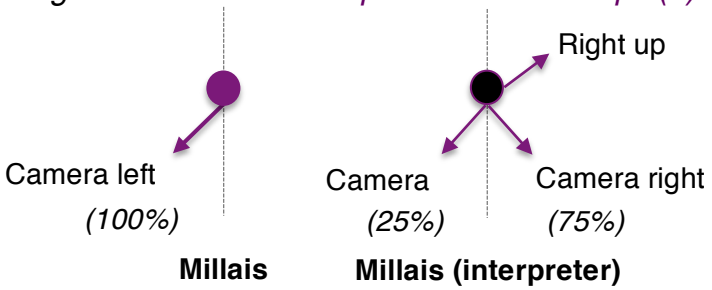


Here then Millais' turns 28 and 30 have been allocated to the interpreter, in order to create the vector map in figure 142. The cross-referencing of the character turn and interpreter role shift demonstrates that the interpreter is

rendering these respective turns, even if to the viewer it appears a one separate shift.

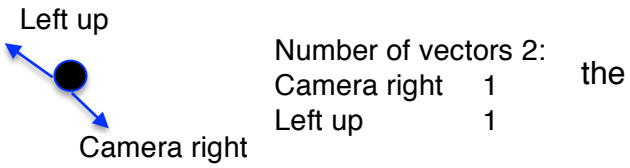
The interpreter's rendition of Millais uses the same number of roles shifts to character turns, and the same number of vectors, three of each. However, the rendition uses three different vector directions when compared to the character's vector use; see figures 142 and 143.

Figure 143: Millais Comparison vector maps (2)



Of the three rendered vectors one is a matched vector, 'camera left' corresponding with utterance Millais 32. This vector accurately referencing the location of Mrs Ruskin's, and maintaining the spatial relationship between the two characters. The other directional vectors used shift Mrs Ruskin's location to the right of Millais, firstly the 'camera right' vector and secondly the 'right up' vector also locates her at an eye gaze level above his location.

Figure 144: tMrs Ruskin Vector Map (2)



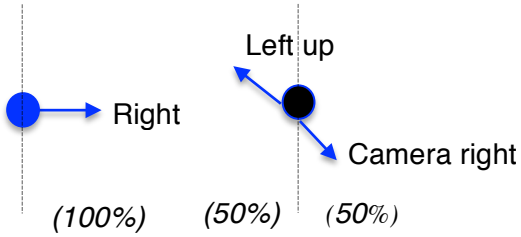
The presence of these right axis vectors also reversing the vector direction dominance for Millais, from 100% left in the character turns to 75% right in the rendered character's role shifts.

In the construction of the rendition vector map for the character Mrs Ruskin again a vector that is contained in a merged turn role shift has been allocated Mrs Ruskin 31, since the character only has two turns in this scene.

The rendition of Mrs Ruskin's matches the character's number of dialogue turns and number of vectors used the source, two role shifts and two vectors (figures 144 and 145).

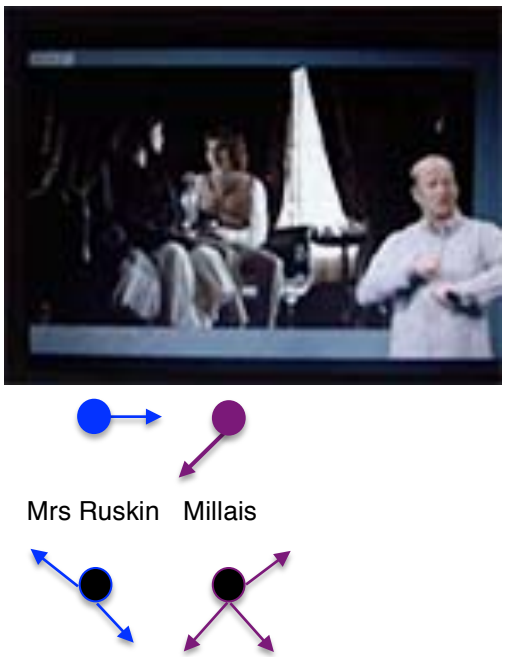
As we can see the rendered character addresses Millais in two different locations. Firstly placing him in the left axis and with a higher eye gaze level ‘left up’ (Mrs Ruskin 29), and secondly in the right axis ‘camera right’ (Mrs Ruskin 31). This split vector direction use, 50% left and right, altering the characters actual 100% axis right directional use.

Figure 145:
Mrs Ruskin Comparison vector maps (2)



Mrs Ruskin **Mrs Ruskin (interpreter)**

Figure 146:
Character and Interpreter vector maps – Ruskin’s house scene (2)



In figure 146 we can see the summary comparison between the character’s vectors and those of the interpreter’s renditions. The character vector distributions show clear left-right axis locations and their relative spatial relationship. Mrs Ruskin situated screen left with vector directions right, and Millais situated screen right with vector directions left. However, the rendition shows an apparent changing spatial relationship as each rendered character’s vector use addresses places the referent in a different location.

The final analysis in this case study is the visual and temporal synchrony between the drama and rendition in this scene, and an examination of the two occurrences merged shifts in the rendition as already identified.

4.2.4.2 Visual and Temporal synchrony

As previously mentioned, the interpreter's rendition of the scene starts with a role shift containing merged turns Fred 27 and Millais 28. The second incidence of merged turns is Millais 30 and Mrs Ruskin 31, as shown in table 11. The first column shows the dialogue turns merged, the second column the vectors used in the rendition of the merged shift, and the final column the number of characters merged and rendered in a single role shift.

Table 11: **Merged source text in interpreter shift (3)**

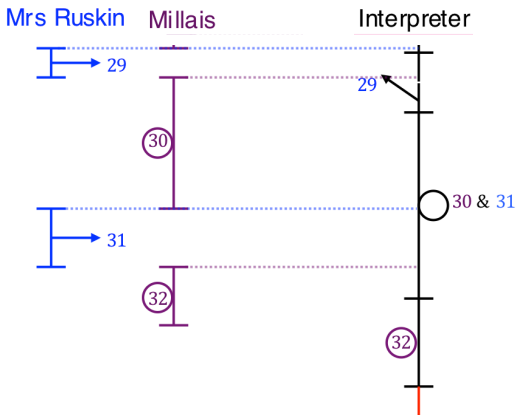
Dialogue	Vector	No. of characters merged
Dialogue 27–28	cl - ru	(contains turns from 2 characters)
Dialogue 30-31	cr	(contains turns from 2 characters)

Dialogue turn Fred 27 is from the previous scene, leaving three turns contained in merged shifts. This means that 60% of the source text has not been correctly rendered into separate role shifts; as in the first case study, there is no evidence of the interpreter deliberately re-allocating source text between characters or omitting turns as an interpreting strategy.

As with the merged shifts in Case Study 1, the occurrences of merged shifts in this final scene were re-analysed. In the first merged turn, there are two vectors used in the rendition; the second vector, directionally 'right up', coincides with that of character turn Millais 28, but is only recognisable as the rendition of this text by identifying word-sign matches in the original and the rendition. At 4:18.8, 22 seconds after starting the role shift, while rendering Fred's voice-over narration, the interpreter uses a pause whilst maintaining the current characterisation in the role shift; it appears as if the character he is 'playing' is trying to think of an idea or remembering something. The interpreter then continues for a further 9.6 seconds, as if rendering one continuous utterance from one character.

The second occurrence of a merged shift can be seen in figure 147 the interpreter role shifts from rendering Mrs Ruskin 29 'left up' (the character's vector direction is 'right') into a merged turn from 04:50.1 - 05:04.3. Using a 'camera right' vector, this merged shift contains Millais 30 and Mrs Ruskin 31. The interpreter follows this with an accurate vector mapping of Millais 32 to 'camera left'.

Figure 147: Merged 30 & 31



As we can see, the presence of merged turns reduces the ability of the rendition to visually match the drama, as in the last example in which multiple character vectors ('camera left' and 'camera right') are replaced with one vector ('camera right').

Additionally, as with other scenes in this case study, the rendered characters' utterances are all lagged compared to the character turns, further reducing the visual synchrony. Allowing for the allocation of the rendition of the first line of dialogue Millais 28 with a lag of 1.6-seconds, gives the lag time a range from 0.9-seconds to 1.6-seconds throughout this scene.

4.2.4.2.1 Synchrony at Character Turns

Again, as with scenes one and two, at the start of a character turn, the lagged rendition means there are no points at which character speaking is the same as the character being rendered by the interpreter (see appendix 3.2), although there is one instance of a false visual match, shown in figure 148.

Figure 148: Millais 28

A false visual synchrony

The opening turn of this scene has Millais addressing Mrs Ruskin, with a directional vector ‘camera left’. At this point, using the same vector, the interpreter is still rendering Fred 27 from the previous scene, overlapping Millais turn by 1.6 seconds, giving a ‘false’ visual synchrony.

This case study has shown that the annotation scheme and scene analysis demonstrates that the characters’ relative locations and spatial relationships are maintained, as discussed in Chapter 2. Any scene location changes are explicitly marked and reinforced by the directional vector changes consistently used by the individual characters, following the rules of ‘the line’ and the ‘axis of action’, so as to not confuse the viewer with an ever change spatial map.
The annotation scheme and scene analysis has also demonstrated that the rendition, conversely, does not maintain these spatial relationships. Across the four scenes analysed, there are only four rendered vectors that accurately match those used by the characters in the drama, giving a percentage value of 11.7% in the accuracy of interpreter rendered vectors.
In the first case study, Him and Her, the accuracy rate was found to be 2.1%, a lower figure in part influenced by the occurrence of ‘to camera’ vectors in each rendered character. In this case study, however, there were only three ‘to camera’ vectors found, yet still a markedly low accuracy value, particularly when considering how the spatial construction of the narrative world provides the foundation of the interpreter use of topographical space (Chapter 2 ’role shift). So, while there is a greater use of the vector distribution along the left-right axis in this case study compared to the Him & Her case study, it appears that this distribution is not being used in a systematic way. Rather than enabling the target viewer to find characters in stable locations and with consistent relative spatial relationships between them, the target viewer is faced with referents apparently changing locations throughout a scene. In the final scene, for example, the rendered character Millais makes three addresses to Mrs Ruskin, each playing her in a different location, once to the left of him and twice to his right, with one ‘right’ vector indicating that Mrs Ruskin was positioned above his eye level gaze.

This study will now look at the final case study, an episode of the drama ‘Being Human’. As in the two previous case studies, analysis will first look at the annotation scheme’s capturing of the characters’ spatial relationships, before moving on to assessing the interpreter’s rendition of these, allowing a comparison between the two. We will explore whether this interpreter has similar features in her rendition with regard to the presence of ‘to camera, vectors, ‘shutting down’, the visual and temporal synchrony with the drama, and the number of accurately matched vectors.

4.3 Case Study 3: Being Human

The third case study is Being Human a British television comedy-drama series about 'three twenty-something housemates trying to live normal lives, despite struggling with unusual afflictions - one is a werewolf, one is a vampire and the other is a ghost', broadcast on BBC 3 (filmography).
The annotated section lasting for 4 minutes 32.8 seconds includes three scenes: the vampires' lair, a corridor, and a bedroom.

4.3.1 Scene 1 - Vampires' Lair

The location of the scene is an abandoned and drained swimming, the Vampire's lair. The scene has two characters John Mitchell and William Herrick, both vampires, who have 17 dialogue turns between them. The scene starts at 11 minutes and 17 seconds into the 58-minute programme, running for 2 minutes and 54 seconds (11:17.0 – 14:11.0)

The scene opens in blackness quickly fading up, replicating lights coming on, to reveal Mitchell unconscious on the floor of the dry swimming pool, and inside a cage. On coming round Mitchell looks around surveying his surroundings before eventually looking screen left (figure 149), at which point Herrick utters the first dialogue turn of the scene, Herrick 3, from a position off-screen left. With this opening the scene establishes the screen positions of the characters on the left-right axis, and begins to establish the relative spatial relationships between the two characters. At which point we will begin the analysis of this scene.

4.3.1.1 Spatial Construction

Mitchell, by looking screen left at an as yet un-established referent, starts to establish his position as screen right on the left-right axis in this scene. This positioning reinforced by this his reaction to Herrick's off-screen utterance, as Mitchell looks further screen left and with an eye level gaze upwards, figure 150.

Following Mitchell's response (Mitchell 4) the drama cuts to reveal the physical location of Herrick, as he takes his dialogue turn Herrick 5, in figure 151.

Figure 149: Mitchell's location

Now on-screen and looking right, the drama visually confirms his screen left position along the left-right axis, that was indicated previously by Mitchell's eye gaze screen left. Additionally, revealed as standing, Herrick's height matches Mitchell's previous upwards eye gaze and establishes their initial relative spatial relationship.

Figure 150: Mitchell's reaction

Their locations then can be summarised by figure 152, in this scene we find Herrick established as the character on the left with Mitchell correspondingly right, on the left-right axis.

Figure 151: Herrick's location

The annotation of the their locations directional vectors, as will be shown shortly in their character vectors maps, finds that they maintain this left-right axis throughout the scene apart from a 5-second section, at 11:46.1–12:01.1.

Figure 152: Character locations

Here the camera viewpoint crosses the line, as we found in the final scene in the previous case study, reversing their left-right axis alignment as Herrick briefly changes location. A device manipulating the viewer's response to the drama, in this instance not only by crossing the line but also cutting to a wide shot, with the aim of increasing the feeling of tension in the scene, and the perceived threat to the imprisoned character Mitchell.

Following Herrick's dialogue turn 'Herrick 5' he starts to walk screen left, see figure 153, at which point the drama visually cuts to the reverse shot, crossing

the line. Here Herrick is now seen walking in the screen right direction as he changes his location, figure 154
He arrives at the wall screen right and turns to look left, as Mitchell starts the next character turn, Mitchell 6.
Herrick finally returning to his opening location in the scene during his turn Herrick 7, and at 8.7-seconds into this utterance visually we switch back from the reverse camera viewpoint.

Figure 153: Herrick left

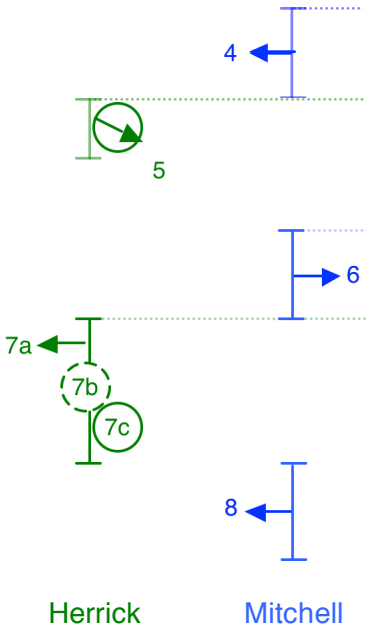
Herrick beginning to walk screen left.

Figure 154: Reverse shot

Herrick changes his location by walking to screen right.

The annotation scheme captures this character location change and movement in figure 155 through the character's directional vector changes (see appendix 4.1).
Herrick 5 captures his utterance with a vector 'camera right down', as he addresses Mitchell who is sat on floor in the cage.
Mitchell's reply (Mitchell 6) with a vector 'right' reverses his previous turn's vector 'left', indicating Herrick's change of location and the drama's visual change through the use of the reverse shot.
Herrick movement back to his original location, and the drama's switch back from the reverse shot view is captured in Herrick's vector use in Herrick 7.

Figure 155: Changing vector direction



Herrick's 7a vector 'left' captures the start of utterance from his second location screen right, stood next to the wall screen right, figure 154, facing left addressing Mitchell.

With the camera still in wide shot, Herrick walks screen left and coming level with Mitchell delivers his dialogue with his back to the viewer, with vector 7b (12:00.5 – 12:01.1), and figure 156.
He finally arrives at his original location, with the drama visually reverting back to the original view, with Herrick uttering his dialogue back into the right axis with vector 7c 'camera right' (12:01.1 – 12:08.7), and as we can see in figure 155 Mitchell's vector direction also change back to his original axis left.

Figure 156: Herrick back-to-camera

Zoomed in screenshot

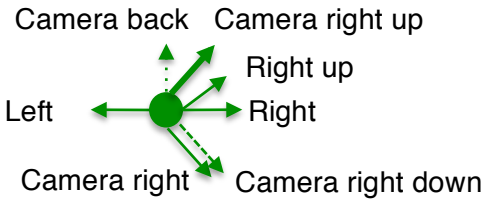
In this opening scene of the case study we can see that the characters' maintain their screen position on the left-right axis, although visually the drama's use of the reverse shot and Herrick's temporary location reversed their positions from the viewer's viewpoint. We will now examine the effect of this viewpoint change on the vector mapping for each character before then moving onto the comparisons between the characters and their renditions.

4.3.1.1.1 Vector Maps - characters

In this scene Herrick has nine dialogue turns containing 13 directional vectors, turns Herrick 9 and 19 with two vectors each and turn 7 with three, as described in the previous section.
Figure 157 shows the range of directional vectors used in this scene, showing a vector dominance into the right axis of 84.6% as his screen location would lead us to expect.
Of the 13 vectors used only two, the vectors 'left' and 'camera back', are not played into the right axis, the use of theses two non-right vectors reflecting his temporary location change and the drama's use of the reverse shot. The directional vectors using 'up' and 'down' values mapping the changes in

Herrick's eye gaze levels as Mitchell moves from a seated location on the floor to standing position and Herrick takes a seat sat outside the cage.

Figure 157: Herrick Vector Map

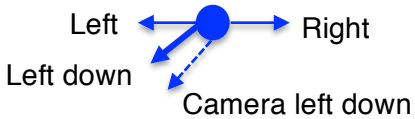


Number of vectors 13:	
Left	1
Camera back	1
Camera right	2
Right up	1
Right	2
Camera right up	4
Camera right down	2

Given the above directional vector map for Herrick we would expect the map for Mitchell to show a reverse directional dominance into the left axis, given their screen locations and relative spatial relationship.

Through the first scene Mitchell has eight dialogue turns each using one directional vector, as shown in his vector map in figure 158. As expected he shows a left axis vector dominance of 87.5%, with the remaining 12.5% allocated to the single 'right' vector. His turn Mitchell 6 'Why've you brought me here?' used to address Herrick during Herrick's location change, and the reverse shot in the drama.

Figure 158: Mitchell Vector Map



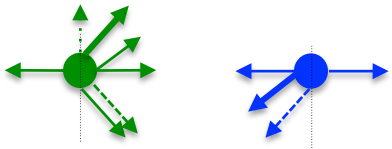
Number of vectors 8:	
Left	2
Left down	4
Camera left down	1
Right	1

As with Herrick, the changes in Mitchell's eye level marking the moments that they are stood face-to-face or Herrick is seated.

The spatial locations and vector distributions for the two characters are summarised in figure 159, on the following page. The characters' vector distributions showing their relative spatial relationship with each other, based on

their screen locations. With the temporary visual switch in the drama, that reversed their left/axis distribution, being captured by the showing the three 'outlier' vectors, 'left' and 'camera back' for Herrick and 'right' for Mitchell.

Figure 159: Character Vector Maps – Vampires' Lair



7.7% 7.7% 84.6% Herrick

87.5% 12.5% Mitchell

As these three vectors correspond to the same 5-second period, where the camera's point of view reversed their axis positioning, the character in effect have a 100% vector dominance in that every vector was addressed to the relative position of opposite character. Additionally, as the two character vector maps above show the directional vectors maintaining the viewer's positioning as an observer, with no direct address or 'to camera' vectors used.

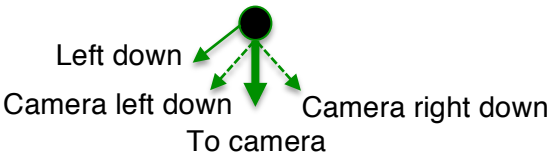
Moving on to examine the interpreter's renditions of these two characters we shall see if this spatial arrangement is maintained, and to what extent the directional vector use accurately matches that of the characters.

4.3.1.1.2 Vector Maps - interpreter

Looking at the rendition of the character Herrick the annotation scheme identified six role shifts used by interpreter, which can be correctly allocated to the character's dialogue turns. As with the first case study the analysis process has found the presence of merged shifts, where a single role shift is found to contain multiple characters turns (see 'merged shifts' in annotation issues Chapter 3). In this case the character's turns Herrick 9, 13, and 17 are

contained in three separate merged shifts, and will be explored in the following section looking at the visual and temporal synchrony between the rendition and the drama.

Figure 160: tHerrick Vector Map

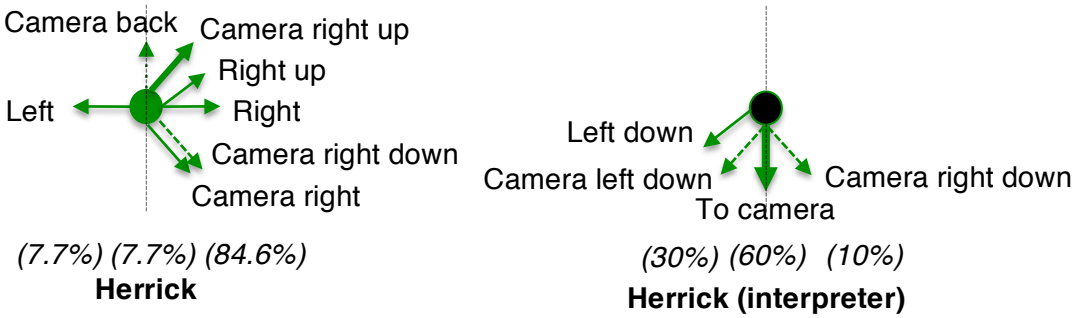


Number of vectors 10:	
To camera	6
Left down	1
Camera left down	2
Camera right down	1

The six role shifts used contained a total of 10 directional vectors and as figure 160 shows the dominant vector direction in the character's rendition is to camera, with six of 10 vectors rendered in this direction. Looking at figure 161 we can clearly see the shift in vector directions between the character's right axis direction and the rendition's direct address direction. Compared to the character's 84.6% right axis activity the rendition only has a value of 10% with a single directional vector used, 'camera right down'. After the 60% dominance 'to camera' the interpreter has a greater use of the left axis direction at 30% with a total of three vectors used.

As we saw earlier the left axis vector in the character's map relates to the reverse camera shot. However, the left axis vectors in the rendition do not occur during the 5-second period when the reverse shot was used in the drama.

Figure 161: Herrick Comparison vector maps



The two 'camera left down' vectors occur before this event, during the rendition of Herrick 3 and 4, and the 'left down' vector in the rendition of Herrick 15 after the reverse camera angle, used during the character's turn Herrick 7.

For example, taking the first 'camera left down' vector in opening role shift, figure 162 shows that Herrick 3 was rendered using three vectors, 'to camera' (3a), 'camera left down (3b), and back 'to camera' (3b). The interpreter moves from a 'shut down' position to start her interpretation 'to camera' at 11:35.9, a lag to the original utterance of 1.9-seconds which will be discussed later. As we can see in the figure the character's own turn used a single vector 'camera right down'. The multiple vector use by the interpreter can be seen in the following screenshots, figure 163, which demonstrates a clear use of differing directional vectors.

Figure 162: Left axis vector

Figure 163: Role shift vectors

3a 'to camera' 11:35.1-11:36.7 | 3b 'camera left down' 11:36.7-11:40.0 | 3c 'to camera' 11:40.0-11:40.7

Interpreting Herrick's dialogue 'Got to say. I'm ever so confused' the interpreter starts the role shift directly to camera, addressing a referent immediately in front of her location. With her eye gaze straight ahead, and slight nodding of the head, signs 'have to' (image 3a); changing her eye gaze to 'camera left down' signs 'tell' to a referent located down below her right, followed by shaking of her head as if disappointed towards that location and signing 'me-confused', followed again with disappointed head shaking (image 3b); finally shifting her gaze 'to camera' and once again nodding towards a referent located directly stood in front of her (image 3c).

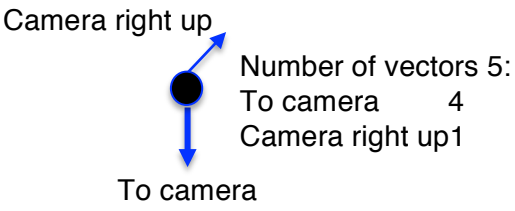
In the interpreter annotation sweep this role shift appears as if a character is saying to a referent stood in front of them, 'yes (from the nodding of the head) told [a second referent] I'm disappointed (from head shaking) and confused [with them from the direction of address] [addressing the first referent] yes (from the nodding of the head)'.
This use of multiple vectors may have arisen through a number of factors. As discussed in Chapter 1 the interpreter appears to address the camera as that 'represents' the position of the target audience, potentially a habit or automatic response from usually working face-to-face with the target audience.
Additionally, this scene opens with Mitchell on-screen but Herrick's line coming from off-screen and his location only marked visually by Mitchell's eye gaze direction. The interpreter could be looking towards a studio monitor, located near the camera filming her, to establish where Herrick's location is left or right. By delivering a vector direction opposite to Mitchell's eye gaze, as she sees it on the monitor, would give the 'left down' direction for vector 3b that we see on-screen. However, this does not explain the use of the 'to camera' vector in 3c unless the interpreter is again using the monitor to quickly check the spatial construction of the scene as it unfolds.

In the rendition of Herrick then, we find the character's utterances are now altered to be predominately played 'to camera', with the distribution of the remaining vectors along the left-right axis mostly being delivered into the left axis, in direct opposition the actual character's vector directional use.

The rendition of Mitchell, like that of Herrick, has a number of rendered character turns that are contained in the merged turns highlight earlier, the turns Mitchell 8, 9, 16, and 18. For the construction of the vector map there are five role shifts using five directional vectors, which have been allocated to character turns.

As figure 164 shows the rendered character's dominant directional vector is 'to camera', with four of the five vectors delivered in this direction and one vector in a right axis direction 'camera right up'.

Figure 164: tMitchell Vector Map



Comparing the number of character turns to the number of role shifts, including those contained in the merged shifts, we can see that there are nine role shifts to eight character turns. The rendition of Mitchell 16 on analysis was found to use split shifts, a feature found in case study one 'Him & Her'. During the independent annotation of the interpreter's rendition two separate shifts had been identified which, on allocation with character turns, were found to contain informational content from the character's single utterance.

Figure 165: Split shift

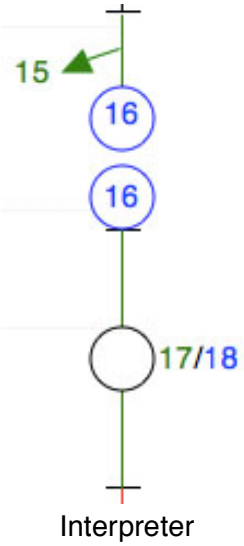


Figure 165 shows a section synchronised vector diagram with the split rendition of Mitchell 16 (see appendix 4.1). The interpreter starts the first role shift at 13:15.1 rendering 'to camera' for 8.6-seconds, finishing this role shift at 13:23.7. At this point she turns her eye gaze to look left, losing all characterisation, and clasping hands in front of her. However, rather than maintain this posture into 'shutting down' she turns once again 'to camera', adopting a different characterisation to the previous role shift. Rendering the rest of Mitchell's utterance in a second role shift lasting 9-seconds until 13:32.7. Figure 166 shows the interpreter's transition between the split role shifts just described.

Figure 166: Mitchell 16 Split

Role shift 16 (1) Role shift 16 'break' Role shift 16 (2)

On analysis the 'break' in between the two role shifts occurs as the interpreter reaches the end of sentence three in the source utterance, transcribed below,

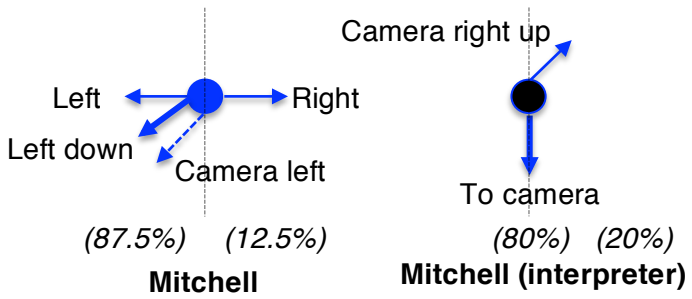
> Mitchell 16: 'But you always manage to fudge it somehow why is that? Just kill me. Get it over with. Hey you know...people are starting to talk.

The character ends the sentence 'Get it over with' almost as a challenge to Herrick, taking a quick breath and, using a different tone and slower rhythm, utters 'Hey you know…to talk'. It appears then that the interpreter, whilst matching the character's aggressive tone through her characterisation in the first section of Mitchell 16, she has taken the quick breath to mean a stop in the dialogue turn; the 'break' as seen in the second image in the previous figure 166. She resumes her interpretation with the now gentler characterisation of Mitchell. However, without the access to the spoken source text, and given that both shifts are rendered 'to camera', in the target text it appears as two separate role shifts rendering two different characters.

Whilst this could simply be a miscue from the interpreter, looking at the analysis of the case study as a it appears more of an unawareness of how the communicative act functions in the situation of dramatic texts, alongside a lack of familiarity of the source text.

For instance, looking at the comparison between the character and rendition vector maps, figure 167, we can see the character's distribution along the left-right axis conforms the to notions of the constructed space of the narrative world, as discussed in Chapter 2. Whereas, the rendered character's distribution predominately using 'to camera', to the viewer a direct

Figure 167: Mitchell Comparison vector maps

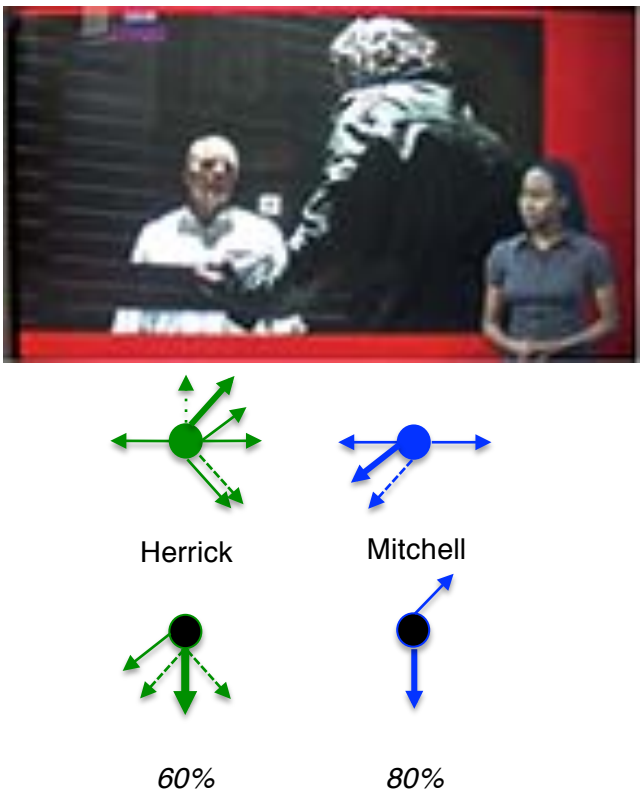


address, appearing at odds to these notions and altering the drama/viewer relationship.

In both maps we can see a single vector played to the right axis, corresponding to the turn Mitchell 6 and rendered with a different eye gaze level ‘up’. This is the only vector where the general axis direction matches; the remaining vectors in the characters turn a left axis distribution (87.5%), with the rendition’s distribution ‘to camera’ (80%).

The difference in the vector distribution between the character and rendered character maps can be clearly seen in the summary figure 168.

Figure 168: Character and Interpreter Vector Maps – Vampire’s Lair



Percentage of individual character rendered vectors ‘to camera’

The character’s directional vector use follows the expected left-right axis spatial relationships, maintaining the relative spatial relationship between them. As explored earlier the presence of the opposite axis direction vector(s) a result of the reversed camera angle used in the scene.

However, the character rendition maps alter the left-right axis relationship. Here the dominance of playing ‘to camera’ puts individual character’s spatial relationship to a referent stood directly in front of the them; a direct address towards the position of the viewer and not a relationship between the characters.

4.3.1.2 Visual and Temporal synchrony

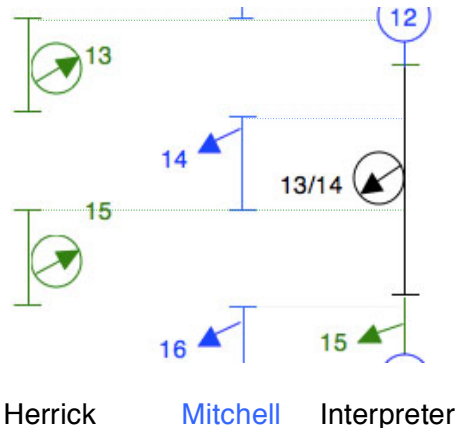
The analysis of the rendered character maps has already demonstrated the visually the rendition is at odds with the drama, with differing vector directions being used between the two. Further breaking the this visual relationship are the presence of merged turns, role shifts found to contain a number of different character turns. As mentioned in the previous section there are three merged turns in this scene, as shown in table 12. The table referencing the character turns merged, the vector direction used in the rendition, and the number of different characters that have been merged; for each merged turn.

Table 12: **Merged source text in interpreter shift (4)**

Dialogue	Vector	No. of characters merged
Dialogue 8–10	c	(contains lines from 2 characters)
Dialogue 13-14	cld	(contains lines from 2 characters)
Dialogue 17-18	c	(contains lines from 2 characters)

These merged turns contain seven character turns out of the 17 turns in the scene of dialogue, potentially 41.2% of the original text that cannot allocated by the viewer to a character through the interpreter's renditons, especially with two of the three merged turns using 'to camera' vectors (appendix 4.1). The second merged turn in table above use a different vector direction 'camera left down', as shown in figure 169.

Figure 169: Merged turns 13 & 14

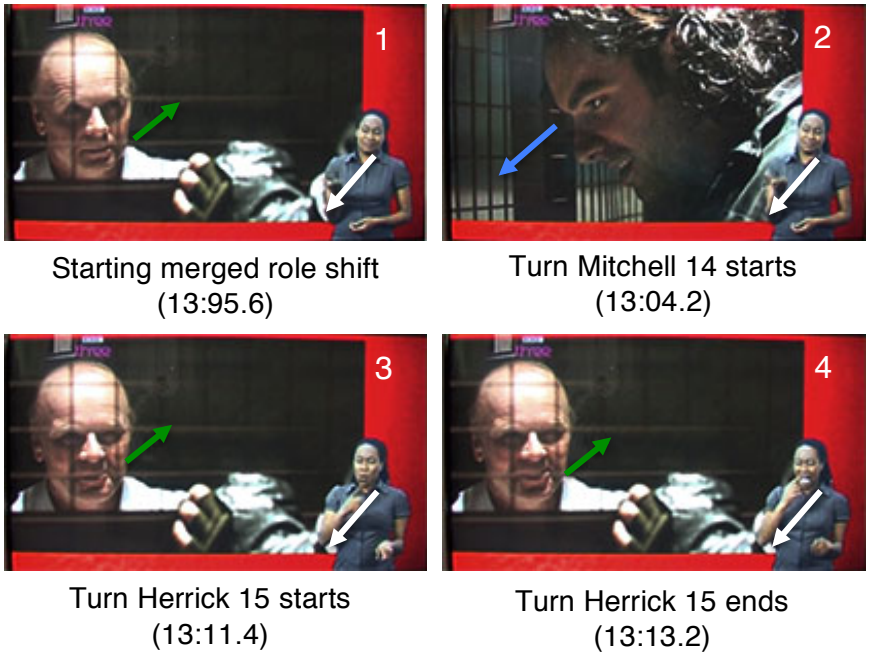


The interpreter role shifts from rendering Mitchell 12 'to camera', starting the merged turn 13/14 vectoring 'camera right down' at 13:95.6 with a lag to the original utterance of 1.4-seconds. This role shift's duration 8.4-seconds ends at 13:14.0, at which point visually on-screen the character Herrick is ending his turn (Herrick 15).

The following screenshots show the interpreter's vector direction in comparison the vector directions being used on-screen for the role shifts duration (figure 170).

In image 1 the interpreter is starting Herrick's current turn, although he is mid-way through that utterance, and the directional vector used by Herrick is in opposition in the interpreter's rendition of him, respectively 'camera right up' and 'camera left down'.

Figure 170: Visual effect of merged turn



Starting merged role shift (13:95.6)

Turn Mitchell 14 starts (13:04.2)

Turn Herrick 15 starts (13:11.4)

Turn Herrick 15 ends (13:13.2)

As Mitchell begins his turn, in image 2, the vector use of Mitchell and the interpreter coincides. However, the interpreter has been rendering the merged turn role shift for 0.9-seconds the target text being produced is still the interpretation of Herrick's previous turn.

In image 3 we see Herrick begin his next turn (Herrick 15) as the interpreter target text is now rendering Mitchell 14, with no change of role shift between the rendition of character turns Herrick 13 and Mitchell 14. As Herrick ends his current turn the interpreter is coming to the end of the merged turn, in image 4, the end of Herrick's previous turn 14.

So the merged turn role shift dialogically merging two character turns and visually the role shift covering three character's turns. That this single role shift visually covers three character turns is in part due to every rendered character's turn having a lag time, ranging from 0.8 seconds (Mitchell 6) to 2.6 seconds (Herrick 15) in this scene. As found in the other two case studies this constant presence of lagged renditions breaking the visual synchrony between the drama and rendition, particularly at character dialogue turns.

4.3.1.2.1 Synchrony at Character Turns

The scene has 17 dialogue turns as the conversation flows between the two characters. At the start of each turn the active character is shown on-screen, with the exception of the first turn Herrick 3 where we have Mitchell in shot with Herrick's dialogue coming from his location off-screen left, as discussed earlier in the spatial analysis section.

The previous section explored the merged turns and highlighted the presence of the lag in the rendition, meaning there is no occurrence where the interpreter's activity visually matches the timing of the characters switch of turn (see appendix 4.2).

For three of these character switches the interpreter is in 'shut down', Herrick 3, Mitchell 6, and Herrick 19. The latter two related to pauses in the source text to which the interpreter moves 'shut down' which will be discussed shortly.

Due to the renditions being predominantly played 'to camera' at these switches of turns the respective vectors being used between the interpreter and characters are simply visually at odds. Although there are two instances where we find a 'false' visual synchrony, the first being Mitchell 14 as seen in the merged turn discussion (see

Figure 171 – A false visual synchrony

Mitchell 16 utterance left down (ld) (13:13.2-13:28.8). Interpreter rendering Herrick 15 camera left down (cld) (13:14.0 – 13:15.1).

image 2 in figure 170), and the second again with Mitchell (Mitchell 16) as shown in figure 171.

4.3.1.2.2 'Shutting Down'

As described in Chapter 2 'shutting down', standing with hands clasped in front of the interpreter's body and looking left, appears to be standard method of marking by the interpreter 'I'm no longer communicating' and found widely in SLI settings. In the two previous case studies to appears to map against dramatic pauses in a character's text and periods of no dialogue in the performance text, and 'shut down' seemingly visually at odds with the drama that is in constant communication with the viewer.
In this scene 'shutting down' relates to two pauses between character turn switches, Herrick 5 and Mitchell 6 5.5-second pause (11:45.0-11:50.5) and Mitchell 18 and Herrick 19 13.4-second pause (13:44.7-13:58.1) (see appendix 4.1).

As with the scenes in the previous two case studies, the annotation scheme and analysis has enabled to reveal that the screen locations of the characters directly influences their directional vector use. All designed by the visual construction of the drama to ensure the viewer can accurately map these three dimensional spatial relationships and not be confused by finding characters in the 'wrong' place. However, the annotation and analysis of the interpreter's rendition of these relationships has shown that the rendered text does not maintain the visual construction, predominately due to the use of 'to camera' vectors in this scene.
Turning to scenes 2 and 3, which have been combined in the analysis as will be explained, we shall look to assess whether we have similar patterns in the interpreter's rendering of the drama.

4.3.2 Scenes 2 and 3 - Hall and Bedroom

The two scenes are being presented together although by geographic scene definition they are two separate locations, a hall and a bedroom. However, in the hall scene the characters Annie and Lia, who are both ghosts, only have one turn each. Additionally, as we will see in the spatial analysis they maintain their relative screen positions and spatial relationship as they enter the bedroom continuing their conversation. The combined scene then runs for 1 minute and 38-seconds with total of 10 character turns between Annie and Lia.

4.3.2.1 Spatial Construction

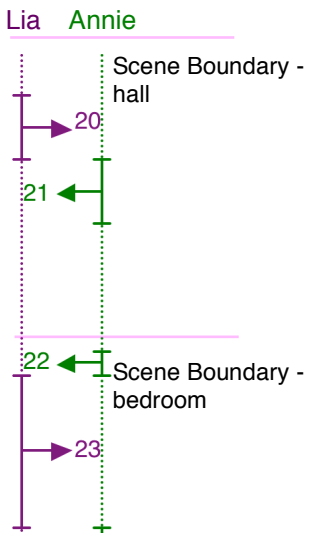
The drama cuts to an empty hall (14:11.1) with the character Annie entering the shot from screen right at 14:11.3 (figure 172). Exploring the space by walking down the hall Annie stops outside a door screen left, at which point Lia fades into view establishing their screen positions on the left-right axis (14:49.5)(figure 173).
Following a dialogue turn each, Lia 20 and Annie 21, they go through the door into the bedroom. Now starting scene 3 at 15:03.4 and maintaining their left-right axis positions (figure 174).

Figure 172: Annie's entry into shot

Figure 173: Lia and Annie

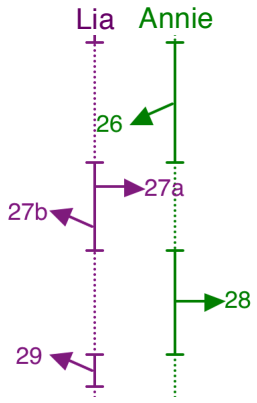
Figure 174:
Maintained spatial arrangement

Figure 175:
Maintained vector directions



The annotation scheme capturing the characters vector use and the scene change as in figure 175 an extract from the synchronised vector diagram (appendix 4.1). As the diagram shows the characters vector directions remaining unchanged across the scene boundary.
The characters remain in these left-right axis locations until dialogue turn Lia 27, at 15:34.3. Here Lia changes location during this turn crossing screen left to right, and reversing the characters left-right axis locations.

Figure 176: Lia 27

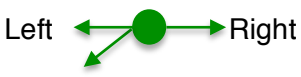


In figure 176 we can see Lia starting her utterance with a 'right' vector 27a (15:34.3-15:36.3) and with vector 7b 'left up' (15:36.3-15:41.7) reflecting her changed screen position to screen right addressing Annie whose relative screen position becomes screen left. Correspondingly, Annie's turn 'Annie 28' switches her vector axis direction to now vector 'right'.
The character's vector maps reflecting their change in screen location, as we will now examine.

4.3.2.1.1 Vector Maps - characters

Across the combined scenes Annie has five dialogue turns, using five directional vectors as figure 177 details.
The single right axis vector in the map being used after Lia's has made her location change. The directional vector distribution's left axis dominance reflecting the spatial relationship with Lia.

Figure 177: Annie Vector Map



Number of vectors 5:	
Right	1
Left	2
Left down	2

Figure 178: Lia Vector Map

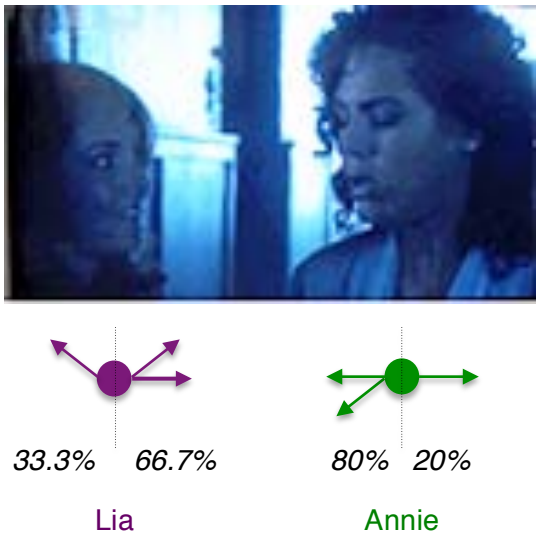
Number of vectors 6:	
Right	3
Right up	1
Left up	2

Similarly Lia's vector map, figure 178, based on her five dialogue turns reflecting this spatial relationship having right axis vector dominance, and her screen location switch recognised in the use of two left axis vectors.

The two characters vector use having in effect a 100% left or right axis distribution when separated out into pre- and post- Lia's location change. The left-right division of the screen and relative character screen positions, with vectors, are summarised in figure 179 below.

As the summary vector map shows, the annotation scheme captures the character's directional vectors. Demonstrating that these work within the construction of the visual image, as discussed in Chapter 2. The viewer is presented with a stable three-dimensional world in which characters and objects are found where they are expected to be located. The vector axis direction linked to the character's locations, maintaining the lines of illusion between the characters. As with the all the scenes across the case studies the position of the viewer is never addressed.

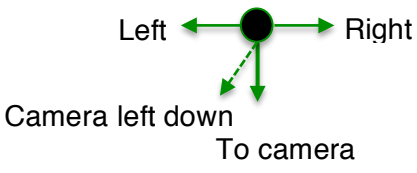
Figure 179: Character Vector Maps – Hall/Bedroom scenes



4.3.2.1.2 Vector Maps - interpreter

Turning the to vector maps for the character renditions we will examine to what extent they maintain a left-right axis direction dominance and whether the switch in character positions along the left-right axis rendered.

Figure 180: tAnnie Vector map



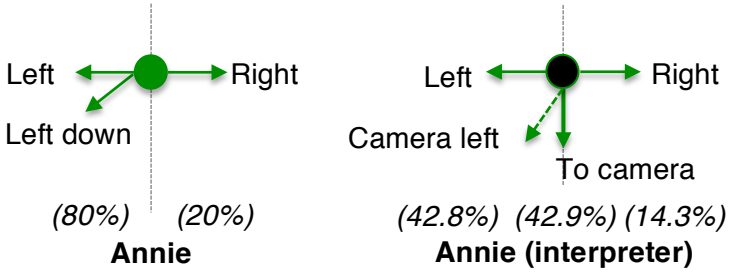
Number of vectors 7:	
Right	1
Camera	3
Camera left down	1
Left	2

Looking first at the rendition of Annie figure 180 details the directional values for the seven vectors used in five allocated role shifts. One character turn Annie 22 has not been allocated due to, as in the first scene, the presence of a merged shift containing Annie 22 and part of Lia 23.

As with the character's vector map the rendition has right and left axis vector directions. However, the rendition map also contains three 'to camera' vectors, these corresponding to character utterances Annie 24 (left down'), 26 ('left down'), and 28 ('right').

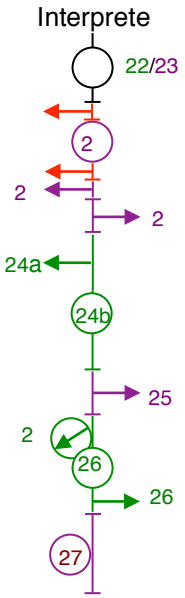
Looking at the comparison vector map for Annie (figure 181) we can see the

Figure 181: Annie Comparison vector maps



single use of a 'right' vector, from the analysis of Annie occurring in turn Annie 28 the last turn in the scene, and after Lia's location change. However, in the interpreter's rendition this one vector 'right' does not correspond with 'Annie 28'. Here the 'right' vector occurs before the location change, as the last of three vectors rendering Annie 26 (figure 182).

Figure 182: 3 vectors



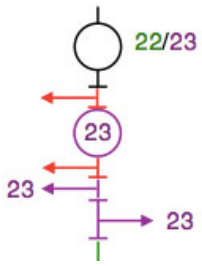
Looking at the rendition map the interpreter's axis distribution appears to indicate that Lia had more than one location change. As we know the 'right' vector does not match to her actual change, so in the above map Lia's indicated location by the rendered character Annie has three positions right, straight in front, and left. How Lia's location is constantly shifted can be seen in figure 182. Looking at Annie's vectors, 24a through to 26c, moves Lia's location in sequence, left, in front/centre, left down, in front/centre, and finally right.

So in the rendition of Annie as well as identifying a range of vector axis directions 42.8% left, 42.9% in front/to camera, and 14.3% right, it has been identified that Lia is in apparent constant motion. She is not placed in one axis location, for instance, right and all the directional vectors play in that direction until the rendition moves her to another location.

Comparatively, the character's own vector use places Lia in a fixed left location, both in terms her place on the left-right axis and spatial relationships between them, with an 80% left axis dominance. As we know the 20% right axis activity occurring after the change in location.

As previously mentioned, the construction of the vector map for Lia one character turn Lia 23 cannot be fully allocated due to the merged turn. However, looking at figure 183, it shows that the informational content of Lia 23 was found be rendered over four separate role shifts. Firstly, the merged turn 22/23, then a role shift 'to camera', a role shift 'left', and finally a role shift 'right'. This will be examined further in the following section on synchrony.

Figure 183: Lia 23

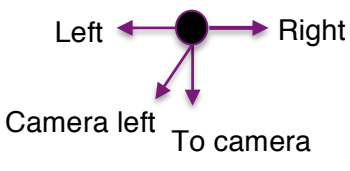


The interpreter then with seven role shifts renders Lia, each role shift having a single vector (figure 184), compared to five character turns.

As the previous character rendition 'to camera' vectors are used in this interpretation.

Looking at the comparison figure (figure 185) both vector maps have vectors playing into the left axis. For the character map these relate to the two dialogue turns, Lia 27 and 29, uttered after her location change. In the rendition these relate to two vectors, 'camera left' and 'left', occurring before this spatial change.

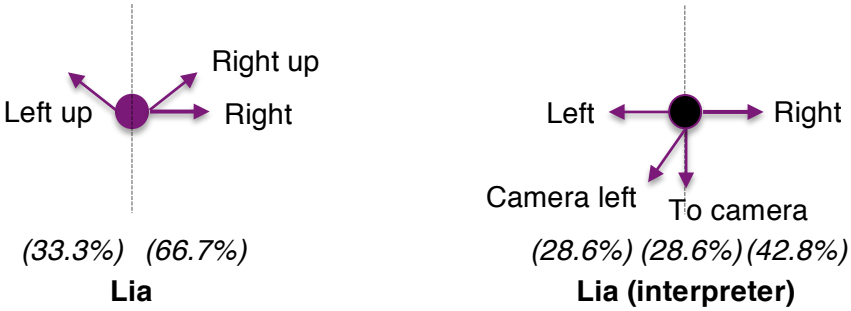
Figure 184: tLia Vector Map



Number of vectors 7:	
Right	3
To camera	2
Camera left	1
Left	1

Looking at the vector axis dominance direction both are right axis with the character value at 66.7% and interpreted character at 42.8%. The variance between the two appears to be due to use of the 'to camera' vectors in the rendition, as the percentage of activity in the left axis is relatively similar at 33.3% and 28.6% respectively. However, this is somewhat misleading in terms of accuracy in rendition. While it appears the percentage activity is replicated, least in the left axis, the vectors used occur at different points in the source and target texts.

Figure 185: Lia Comparison vector maps



As with the rendition of Annie where the vector use indicated Lia was in constant location shift, the vector use in the interpreter's version of Lia has Annie swapping locations. Looking back at figure 183 – Lia 23 and the split rendition of Lia 23, these split shifts reference Annie's location in front/'to camera, to the left, and the to the right, in succession.

Before the summary of the vector maps it should be noted that for scene 2 'the hall' the two character turns are correctly rendered, with the vector directions matching between the drama and interpretations, as figure 186 shows. The interpreter is faded in 2.9-seconds after Lia has started her first turn, rendering Lia 20 and Annie 21 before going into 'shut down' (more details in the temporal synchrony section).

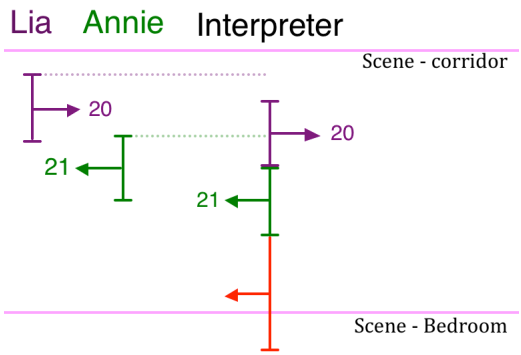
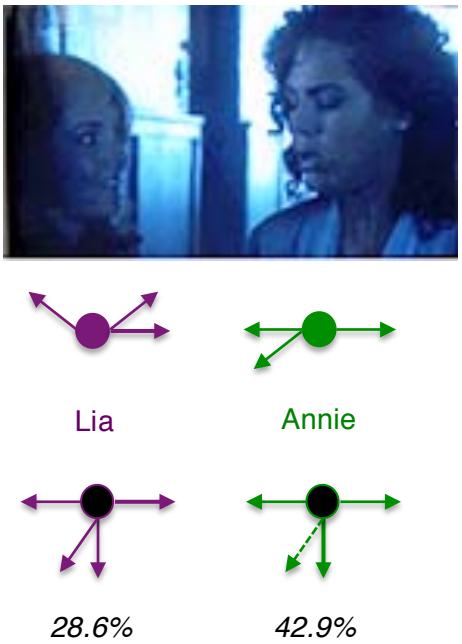


Figure 186: Matching Vectors

In summary looking at figure 187 we can see that the characters' vector utterances follow the visual left-right axis construction. Whilst there appears to be some maintenance of the left-right axis in the rendition as we have already seen there is only a partial match between the corresponding source and target vectors. Additionally, the renditions of the characters have 'to camera' vectors that are not present in the source text.

Figure 187: Character and Interpreter Vector Maps – Hall/Bedroom scenes



Percentage of individual character rendered vectors 'to camera'

As with the previous scene 'Vampires' Lair' the lack of vector matching is already breaking the visual synchrony between the drama and rendition. As briefly mentioned where the rendered vectors match the interpreter is faded in lagged behind the source text. As we shall see in the following section all rendered utterances are lagged in the combined scene.

4.3.2.2 Visual and Temporal Synchrony

Before looking at the synchrony at character turns it is worth looking at the use of an interpreter fade out and fade in, as this impacts on the synchronous relationships.

On-screen the scene changes from the Vampires' Lair to the hall at 14:11.0. As previously described Annie enters from screen left at 14:11.3, exploring the hall before Lia is faded in at 14:48.5. As she appears uttering 'Annie? Oh thank God. You got my message?', her turn Lia 20 37.5-seconds after the scene opened.

The interpreter, as the drama changes scene location, is still rendering Herrick 19 ('to camera') and overlaps 3.8 seconds into scene 2. She then 'shuts down' and remains on-screen in this position for 10.2-seconds (14:14.8-14.25.0) before being faded out. The interpreter is off screen for a period of 25.8-seconds before being faded up at 14:50.8, at which point Lia is already 2.3-seconds into the first character turn of the scene. The interpreter then starts the rendition Lia 20 at 14:51.4, a total lag of 2.9-seconds.

Table 13 summarises the use of the fade, in and out, at the opening of the second scene.

Table 13: **Faded in and out – Being Human Scene 2 Hall**

Time code	**Screen Activity**
14:11.0	Scene change – corridor
14:11.3	Annie enters shot and explores corridor
14:14.8	Interpreter finishes Herrick 19 and 'shuts down'
14:25.0	Interpreter faded out
14:48.5	Lia faded in and begins Lia 20
14:50.8	Interpreter faded in as 'shut down'
14:51.4	Interpreter starts rendering Lia 20

So the use of the fade-in automatically breaks the visual and temporal synchrony between the interpreter and drama. As with the fade-in in the previous case study it appears to be a deliberate decision even though it goes against the norms in AVT which insist on the synchronisation between the translation/interpretation in order for the target viewer's comprehension of the

programme, as discussed in Chapter 2. Additionally, there is no evidence of the interpreters attempting to manipulate the rendition of the dialogic text in order to 'catch up' with the source text, rather it appears to be part of a pattern of using an active lag in the delivery of the target text.

In the rendition of the 11 character turns in this scene the duration of the lag ranges from 1-second (Annie 22 and Annie 28) to 2.9 seconds (Lia 20) which, coupled with the lack of vector matching, meaning that at the characters turn switches there is no visual or temporal matching.

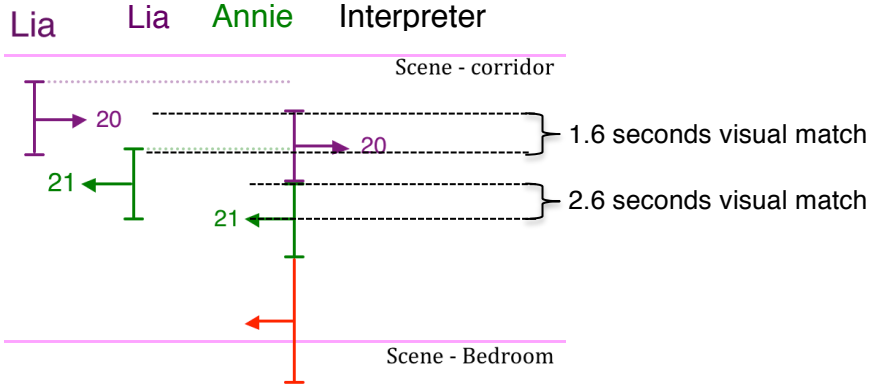
4.3.2.2.1 Synchrony at Character Turns

For the start of each character turn the interpreter's is rendering the previous character's turn, apart from 'Annie 26' at which point the rendition is two turns behind the drama, finishing the rendition of Annie 24 (see appendix 4.2). In this section the directional vector us in the drama and rendition are simply visually at odds with each other, with no occurrences of vectors in opposition or false visual matches.

In the vector analysis we noted that the Hall scene had matching vectors for Lia 20 and Annie 21, with the lag times of 2.9 seconds and 2.3 seconds, respectively, visually putting these matching vectors out of synchrony.

As explored in the last case study whilst the drama and interpreter are out of synchrony at the start of the character turn, there is short period where the character and rendition of that same character coincide.

Figure 188: Visual match



Here looking at figure 188 during the turn Lia 20 it is only for the last 1.6-seconds of that turn

that on-screen the active character is be same character being rendered by the interpreter. The drama interpreter then visually goes out of synchrony as the character turn switches to Annie 21 (figure 189), before the drama and interpreter coincide again for the last 3.7-seconds of Annie 21; the interpreter finishing the rendition of Annie 21 3.7-seconds after the source turn.

Figure 189: Turn Annie 21 (14:53.0)

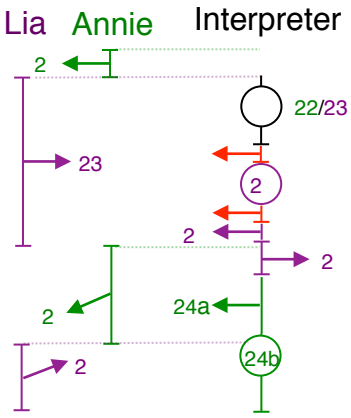
Annie's utterance left (l). Interpreter is rendering previous line Lia 20 right (r) (14:51.4-14:55.2).

4.3.2.2.2 'Shutting down'

In this combined scene 'shutting down' is used not only at the places of no dialogue in the dialogic text but also during the rendition of 'Lia 23' (see appendix 4.1).

As noted in the analysis of directional vector use the rendered version of Lia 23 has been identified as being rendered in four shifts. During the process of allocating the interpreter's role shifts with the character turns, it was recognised that Lia 23 rendition has been split across role shifts interspersed with two 'shut downs'. Initially as part of a merged shift (22/23) 'to camera', a 'shut down', then 'to camera', a shut down, then a left vector and finally a right vector (Figure 190).

Figure 190: 'Shut downs' in Lia 23



The use of the 'shut downs' coincides with of two pauses in the source utterance Lia 23 as shown in table 14, with the

Table 14: **Lia 23 Dialogue and pauses**

Time code	Dialogue
(15:11.7)	Oh sorry the signal's really weak.
(15:14.3)	*[2.5 second pause]*
(15:16.8)	'No...Ok...here we go.
(15:18.9)	*[1.9 second pause]*
(15:20.8)	Oh God we're too late it's starting.'
(15:23.3)	*[end]*

target text maintaining these pauses as the ‘maintained’ pauses are lagged. On-screen Lia crosses to a portable television as she delivers the first sentence, the television screen showing a no signal or ‘snow screen’. During the first pause she hits the television in an attempt to get the television to work. As a result the television flickers to a blank black screen as Lia delivers her second sentence. In the second pause Annie crosses over to the television, as she gets closer, Lia delivers the final sentence.

Looking at table 15 we can see a glossed version of the target text. Starting at the end of the merged turn containing turns Annie 22 and Lia 23, although it appears to be one character uttering both lines. Then moving into the split shifts with the time code in italics indicating at which the role shifts only contain information from the character turn point Lia 23 is started.

Table 15: **Rendered Lia 23**

Time code	**Shift source reference**	**Gloss**
15:11.6	Annie 22	Us [to camera ‘me and a referent stood in front of me/viewer’]-here-where?
(15:13.6)	Lia 23	Sorry-digital [lip pattern ‘signal’]-weak [on arm]
15:16.5		*[1.5 second shut down/no communication]*
15:18.0	Lia 23	[jump in surprise] ok [thumbs up]
15:20.5		*[1.4 second shut down/no communication]*
15:21.9	Lia 23	Ooh [hand on chest]
15:23.1	Lia 23	Late [lip pattern ‘too late’]-start.
15:24.3	*[end]*	

The use of ‘shutting down’ by the interpreter breaking the synchrony of the visual text and spoken text, additionally changes the flow of the character’s utterance. This ‘shutting down’ coupled with different directional vectors for each role shift means the target text is being uttered by different characters rather than an utterance from one character.

As noted earlier the rendition of Lia 23 constantly moves the Annie to different locations relative to Lia’s position, in front/’to camera’, left, and finally ‘right’.

As with the previous case studies, we find that the annotation scheme and analysis of the narrative world demonstrate that the characters maintain their relative spatial locations. Any changes to the character's location within a scene is demonstrated by the annotation scheme by the capturing of the respective directional vector changes in the characters' relationship vectors.
Turning to the interpreter's target text in this case study, we have seen that the spatial construction in the rendition does not match that of the narrative world. Here we find that the number of accurately matched rendered vectors is 2.1%, representing one of the 47 rendered vectors in this case study. The target viewer, then, is presented with a text that is spatially at odds with that of the television drama.
Additionally, as with the first case study 'Him & Her', we find the presence of the 'to camera' vector throughout the renditions of the individual characters, ranging from 28.6% for Lia to 80% for Mitchell. This directional vector is not present in the drama and again altering the position of the viewer in relation to the drama.

Looking at the visual and temporal synchrony between the rendition and drama, we have the same situation as in the two previous case studies. At character turns the interpreter's rendition is lagged, rendering the dialogue of the previous character while on-screen, the 'active' character is delivering their dialogue. Finally, as with the first case study, the use of 'shutting down' interrupts the natural flow of the characters' dialogue. In addition to this interruption of dialogue flow, it was noted that when the interpreter uses a 'shut down' during one character's section of dialogue, when the interpreter continues the rendition after the shut down, she changes her directional vector, even though in the drama the character's vector does not change. This, in the rendition, appears as if either a different character has begun to talk, or the current active character is talking to an addressee in a different location.

5. Results Discussion

As we have seen in the last chapter, the three case studies, illustrative of the wider corpus in this study, share common features in the construction of the dramas and the renditions, and the synchronous relationships between them. To explore and discuss these features, we will firstly look at the capturing of the spatial construction of the narrative world and characters' relationship vectors, before then looking at the comparisons between the rendered characters and the drama's characters. We will then turn to examine the position of the viewer in relation to the drama and the effect of the target text on that relationship, before finally examining the synchrony between the target text and drama.

5.1 Capturing the narrative world

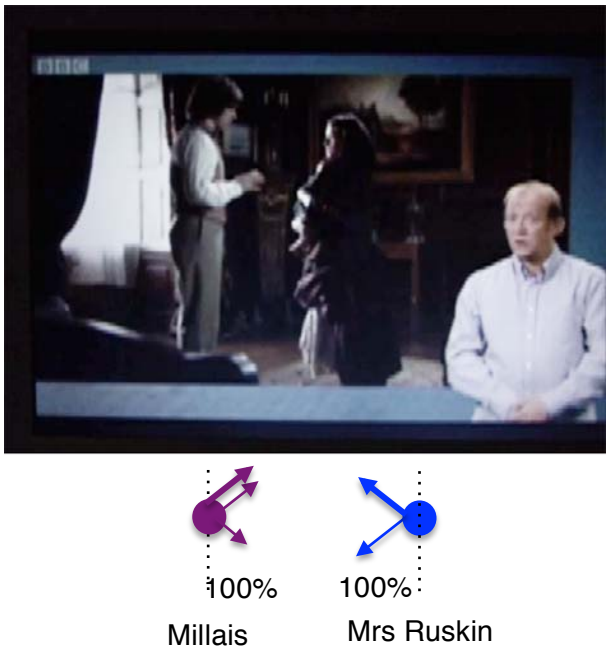
5.1.1 Character locations

As discussed in 'the drama's visual realisation', in Chapter 2, the narrative world is constructed in a way that maintains visual coherence and meaning, enabling the viewer to create and map the three-dimensional spatial world of the drama. The camera angles and shots are used to maintain the characters' relative screen positions and the maintenance of the relative spatial relationships between characters and objects, along a left-right axis. The viewer is able find a character in the same location throughout a scene unless that character explicitly changes location. Whilst at times this constructed spatial relationship is manipulated to alter the viewer's response, for example the use of reverse shots temporally reversing these spatial locations, the camera angles and shots still maintain the lines of 180^0 and 30^0, and thus the visual structure of the scene is maintained also.

As the case studies have shown, the characters' spatial positioning follows the expected norms, and the annotation scheme captures these relative screen positions of individual characters, firstly, by the annotation of the their screen position on the orientation tier, giving them an established screen position.

Secondly, the individual character's dominant vector distribution also allows the identification of their spatial location within a scene, with the mapping of the vectors demonstrating the relative spatial arrangements to other characters and objects.

Figure 191:
Character Vector Maps – Ruskin's house



For example, the first scene 'Ruskin's House' from case study 2 *Desperate Romantics*, has two characters, Millais and Mrs Ruskin, interacting. Their screen positions are established along the left-right axis, left and right respectively, with these positions captured and reflected in the vector distribution maps (figure 191). We find Millais, from screen left, has a 100% vector distribution to the right. Conversely, Mrs Ruskin, screen centre and orientated left, has a vector distribution 100% to the left. The respective cumulative scene vector maps demonstrate, as the scene unfolds, their changes in eye gaze levels, but no changes in their eye gaze directions.

Knowing the norms of visual structure, the use of the 180° and 30° line from film studies, for example, we can identify from the vector maps the left-right axis spatial relationship of the two characters, Millais on the left and Mrs Ruskin right. We can also see that they maintain these locations throughout the scene, as the vector directions for both characters remain unchanged.

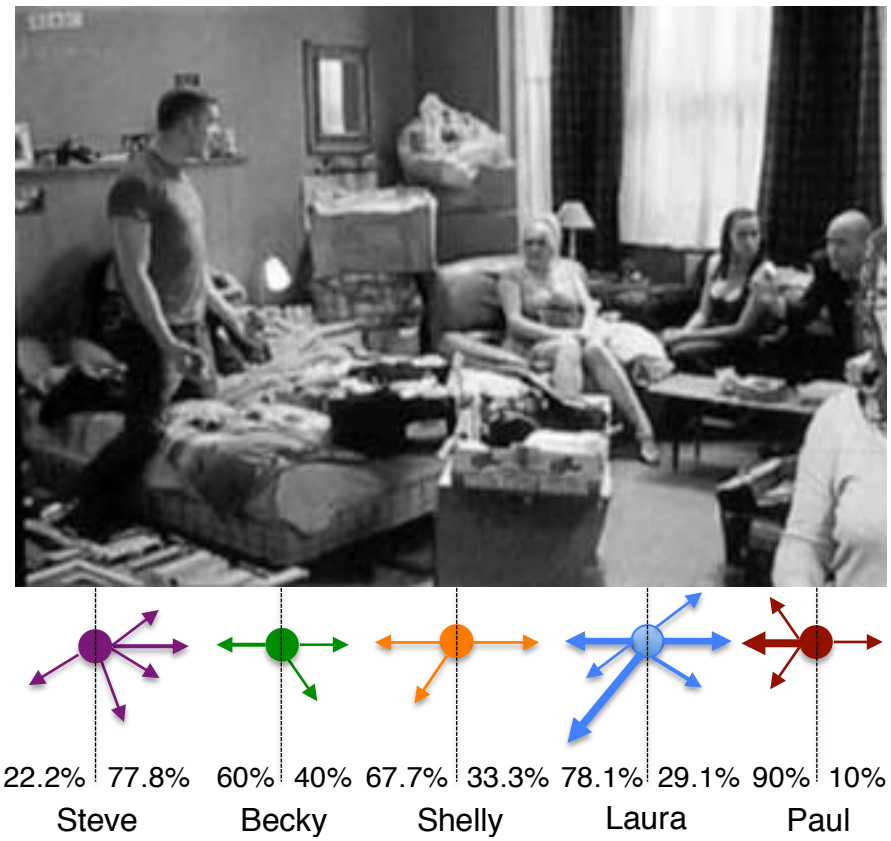
As the case studies show, the vector maps capture not only the changes in character eye gaze level but also changes in directional eye gaze. These changes in the case studies are a result of either physical changes of character location (see *Desperate Romantics*), the addressing of multiple characters in

differing locations (see *Him & Her*), or the use of a reverse shot (see *Being Human*), all within a scene.

Whilst the majority of the annotated scenes in the corpus contain two characters spatially located opposite each other, and it is relatively straightforward to capture these character spatial and vector relationships, the annotation scheme is sufficiently robust to deal with scenes containing numerous characters with more complex relative spatial arrangements.

As discussed in the *Him & Her* case study, scene one consists of five characters (see also *Him & Her* scene 2 with three characters). Figure 192 again shows the respective screen locations and vector maps of the characters from that scene.

Figure 192: Character Vector Interactions – Scene 1 living room



As the vector maps demonstrate, each character conforms to the screen left-right axis distribution, the maps reflecting the characters' relative screen positions, their spatial relationships to each other, and the level of interaction

between them, as well as showing the vector sensitivities within the left-right axis.

We can see that the dominant character in this scene is Laura by the intensity and number of her vectors (as shown by her blue vector map), with her utterances predominately in the 'camera left down' vector direction, although with vectors also addressing characters either side of her spatial location. As we saw in the case study discussion, once Steve has entered the scene and crossed right to left to his position in the figure, on the previous page, the characters maintain their respective locations through the scene.

Thus from the nine annotated and analysed scenes across three case studies, and as stated earlier, we can see characters establish and maintain their relative spatial locations along a left-right screen axis, as the norms of film studies and visual image construction suggest.

From this, we can also see how this left-right axis positioning influences the vector distribution found in character distribution vector maps, scene by scene.

5.1.2 Character Vector directions

Since the visual construction follows a screen left-right arrangement, we would expect the individual character vector utterances to reflect this arrangement. In other words, a character located screen left has a dominant vector direction to the right, once reverse shots, changes of location, and so on, are accounted for. Similarly, a character screen right would have dominant vector directions to the left as they interact with other characters in a scene.

This can be seen in table 16, which shows, from across the three case studies, the vector direction activity for characters whose primary location is screen left. As we can see, the dominant vector direction, given in percentages for the nine characters listed, shows a near 100% of vector activity into the right axis. In

other words, every utterance of these characters has an axis of illusion from left to right.

Table 16: **Character Position Screen left and vector right value**

Character	Value	Scene & Drama
Millais	100%	Scene 1 Desperate Romantics
Mrs Ruskin	100%	Scene 4 Desperate Romantics
Shelly	100%	Scene 2 Him & Her
Annie	100%*	Scene 2/3 Being Human
Lia	100%*	Scene 2/3 Being Human
Rossetti	100%*	Scene 2 Desperate Romantics
Steve	100%*	Scene 1 Him & Her
Laura	87.5%◆	Scene 2 Him & Her
Herrick	84.6%+	Scene 1 Being Human

* Vector axis percentage before change of location in scene. Overall vector right percentages: Annie 20%, Lia 66.7%, Rossetti 42% and Steve 77.8%.
◆ One vector references a glass of orange juice, camera left down, reducing percentage from 100%
\+ Temporary change of location within scene mixes vector distribution.

As the noted in the table above the overall vector activity values for Annie and Lia (see *Being Human*), Rossetti (see *Desperate Romantics*) and Steve (see *Him & Her*) have been amended to reflect only those utterances delivered from a screen left position. The original vector percentages, taken from the vector maps, represent the aggregated values of their vector directions within a scene. In the respective scenes, as noted above, the characters make a single switch of screen location. As the case studies show, irrespective of the change of screen location to the left or right, vector directions are consistent for each screen position taken. Hence, a character starting screen right has a vector direction to the left and upon switching location to a left screen position all subsequent vector directions are to the right; there is no mixing of vector directions from left or right screen location.

As discussed in *Him & Her* scene one (see case study one), Steve starts screen right has two utterances with a left axis direction then changes screen position

to screen left, as reflected by his vector map distribution showing a 22% left vector and 78% right vector (see previous figure 192). Once switched to the screen left location, his remaining eight utterances are all played into the right axis, giving the 100% value in the previous table 16.

Looking at characters with a screen right position in table 17 again we have a near complete 100% dominance value, this time into the left axis.

Table 17: **Character Position Screen right and vector left value**

Character	**Value**	**Scene & Drama**
Becky	100%	Scene 2 Him & Her
Millais	100%	Scene 4 Desperate Romantics
Mrs Ruskin	100%	Scene 1 Desperate Romantics
Annie	100%*	Scene 2/3 Being Human
Lia	100%*	Scene 2/3 Being Human
Rossetti	100%*	Scene 2 Desperate Romantics
Siddel	100%*	Scene 2 Desperate Romantics
Steve	100%*	Scene 1 Him & Her
Mitchell	87.5%+	Scene 1 Being Human

* Vector axis percentage before change of location in scene. Overall vector right percentages: Annie 80%, Lia 33.3%, Rossetti 57.1%, Siddel 50% and Steve 22.2%.

+ Temporary location change of interactant character, Herrick, within scene mixes vector distribution.

As in the previous table, the values in the above table have been amended for Annie and Lia (see Being Human), Rossetti and Siddel (see Desperate Romantics) and Steve (see Him & Her). Again, these amendments are due to the characters making a single switch of location in their respective scenes.

There is one character in the table above, however, Mitchell (Being Human), whose vector direction value is below 100% at 87.5%. The variation is due to Mitchell's interaction with the character Herrick who changes location during the scene. Herrick walks screen left to right so temporarily changing his screen position to screen right, before walking back again. Mitchell maintains his respective spatial location (in the cage), and delivers one line of dialogue

'Mitchell 6' to the right to Herrick's, before Herrick returns to his starting location (see Case Study 3 *Being Human* scene 1).

In summary then, across the three case studies, the screen location of a character directly influences the dominant vector direction of their utterances. As the analysis demonstrates the construction of the narrative world follows the norms of a left-right screen axis. By placing characters along this axis we can see that the directional character interactions follow the established spatial arrangements. The previous tables 16 and 17 show that a character located screen left has a dominant vector direction to the right, and if located screen right a dominant vector direction to the left, even after switched screen locations. Although, as figure 49 (page 126) demonstrated in the living room scene from *Him & Her*, the positioning of multiple characters can also influence the range of vector directions used during a character's utterances.

Given then that the annotation scheme and analysis captures and demonstrates these expected spatial relationships in the narrative worlds, to what extent can they be compared with the interpreters' rendered versions? As explored in Chapter 2 'BSL', the interpreters' use of topographical space is mapped from the constructed space of the drama, and as such is expected to reflect, in the rendition, the organisation of the characters' vector directions. The individual case studies show, however, that there are inconsistencies in the comparative dramatic character and rendered character vector maps.

The next section then, takes the above tables and compares these aggregated character vector directions directly with their rendered versions.

5.2 Comparisons - Characters versus Rendered Characters

As described in Chapter 1 'in-vision interpreter' the interpreter simultaneously interprets from a fixed location, bottom right of the screen, and cannot change their relative screen position. However, the features of role shift and narrative

structures in BSL (see Chapter 2) enables the interpreters to project individual character deictic fields, their spatial mapping, and directional referent use through the use of topographical space as they render the characters' dialogue.

During a scene there is not necessarily a direct correlation between the number of lines of dialogue and the number of vectors a character uses compared to the rendered character version, due to omission, contractions, and so on, in the interpretation, as noted on Chapter 3. However, a comparison can still be made as to whether the character's dominant vector activity is maintained, and whether the rendition replicates the narrative world construction along a left-right axis as found in the case studies.

5.2.1 Vector Directions

Firstly, table 18 shows the characters with screen position left and vector right values, from table 16, alongside the corresponding rendered character values for comparison, as shown in the column headed 'tValue'.

Table 18: **tCharacter Position Screen left and right vector value**

Character	Value	tValue	Scene & Drama
Millais	100%	89%	Scene 1 Desperate Romantics
Mrs Ruskin	100%	75%	Scene 4 Desperate Romantics
Shelly	100%	*	Scene 2 Him & Her
Annie	100%*	0%	Scene 2/3 Being Human
Lia	100%*	50%	Scene 2/3 Being Human
Rossetti	100%*	25%	Scene 2 Desperate Romantics
Steve	100%*	12.5%	Scene 1 Him & Her
Laura	87.5%◆	0%	Scene 2 Him & Her
Herrick	84.6%+	10%	Scene 1 Being Human

* Vector axis percentage before change of location in scene. Overall vector right percentages: Annie 20%, Lia 66.7%, Rossetti 42% and Steve 77.8%.

◆One vector references a glass of orange juice, camera left down, reducing percentage from 100%

+ Temporary change of location within scene mixes vector distribution.

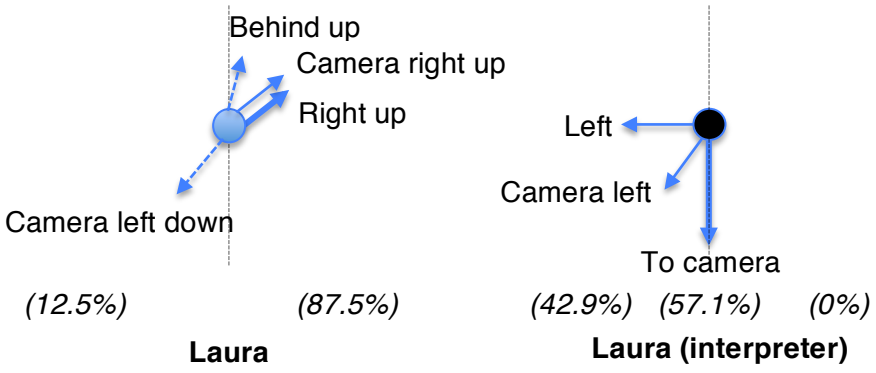
* Omitted or missed.
The tValue adjusted to reflect percentage before a change of location.

The table shows there are marked differences between the character and rendered character vector 'right' values, and no occurrences of matching vector values between the two.

Of the nine rendered characters, only two maintain a vector right dominance, Millais at 89% and Mrs Ruskin at 75%, and two have rendered vector right values dropping to 0%; Annie (*Being Human*) and Laura (*Him & Her*).
Of the five remaining characters in the table, four have right vector rendered values ranging from 10% to 50%. With the final character, Shelly, having her utterances either omitted or missed in the rendition. So all rendered characters are odds with their corresponding character values.

The variances between character and rendered vector values arise from the interpreters rendering part or all of a character's utterances along different axes from the original. For instance, in the case of Laura (*Him & Her*), from the previous table we can see that her character vector value is 87.5%, due to a vector (camera left down) referencing a glass of orange juice in the scene, in comparison with the rendition having a 0% vector right value, as we saw in the case study (see Chapter 4). We can see the same information in the vector maps (Figure 50 reproduced below in figure 193).

Figure 193: Laura Comparison vector maps

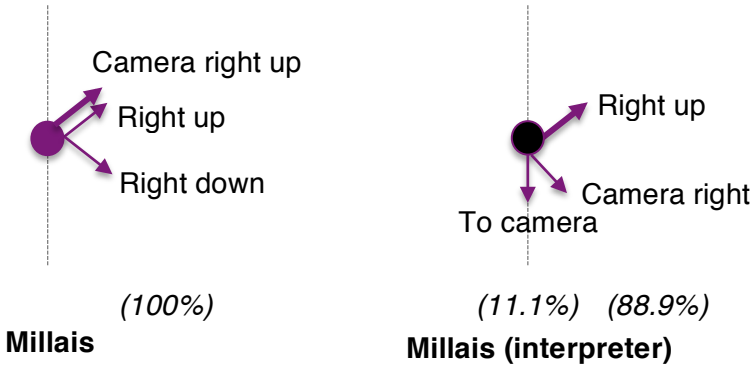


This is not a case of the interpreter not rendering or omitting utterances nor the linguistic interference of eye gaze in BSL, but rendering part or all of an utterance with different eye gaze directions and levels from the original

character. In figure 193 we can see in the rendition the absence of any vectors ‘right’, and the addition of vector directions ‘left’ and ‘to camera’.

Another example, taking the closest rendered vector value from the table, Millais at 89% compared to the original value of 100%, we can see that the difference is due to the rendition having an additional single vector direction ‘to camera’ as seen in figure 194 (reproduced from figure 105).

Figure 194: Millais Comparison vector maps



In this instance, the character vector map and the rendition map have the same number of vectors, each totalling nine vectors, but differing gaze directions and eye levels (see *Desperate Romantics* case study).

Moving to the second table 19, on the following page, and the comparison of values between characters whose position is screen right with vector left dominance, and the respective renditions. The character list and values are taken from table 17, and again the column headed ‘tValue’ showing the rendition values for comparison.

Although there are two rendered characters, Rossetti and Siddel, that match the character value of 100%, as in the previous table 18, the table also shows noticeable differences in the values between the characters and rendered characters. Of the nine characters, only three renditions maintain the left axis domination of the characters' values; Mrs Ruskin at 75% along with previously mentioned Rossetti and Siddel (see *Desperate Romantics* case study 3).

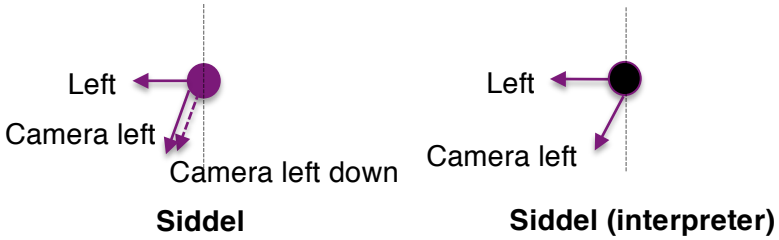
Table 19: **tCharacter Position Screen right and vector left value**

Character	Value	tValue	Scene & Drama
Becky	100%	0%	Scene 2 Him & Her
Millais	100%	25%	Scene 4 Desperate Romantics
Mrs Ruskin	100%	75%	Scene 1 Desperate Romantics
Annie	100%*	50%	Scene 2/3 Being Human
Lia	100%*	50%	Scene 2/3 Being Human
Rossetti	100%*	100%	Scene 2 Desperate Romantics
Siddel	100%*	100%	Scene 2 Desperate Romantics
Steve	100%*	0%	Scene 1 Him & Her
Mitchell	87.5%+	0%	Scene 1 Being Human

* Vector axis percentage before change of location in scene. Overall vector right percentages: Annie 80%, Lia 33.3%, Rossetti 57.1%, Siddel 50% and Steve 22.2%.
+ Temporary location change of interactant character, Herrick, within scene mixes vector distribution.

Taking the example of Siddel as match between the character and the rendition, we can see that there is a general directional vector left match although a slight difference in the eye level rendering, figure 195.

Figure 195: Siddel vectors left

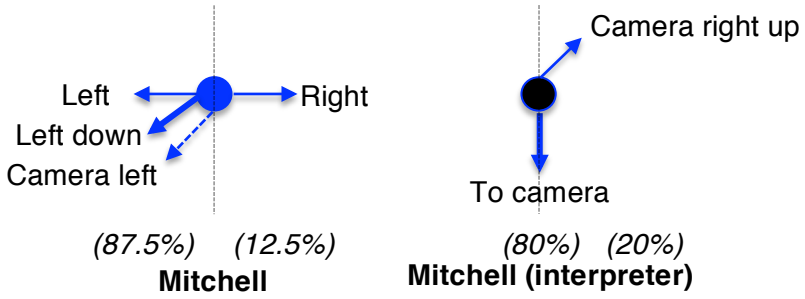


In the above figure these vectors relate to utterances delivered before Siddel changes her relative screen position during the scene, as noted in table 19. The vector maps show that in comparison, the vectors of the character and rendition of match along the left-right axis, as left. Both vector maps contain three vectors; Siddel with vectors ‘left’, ‘camera left’, and ‘camera left down’ whereas the rendition has a vector ‘left’ and two vectors ‘camera left’.
Whilst there are slightly higher character rendered values on the left axis in comparison with those found in table 18 on the right axis, we again have

instances of zero values for the rendered characters Becky and Steve (*Him & Her*), and Mitchell (*Being Human*).

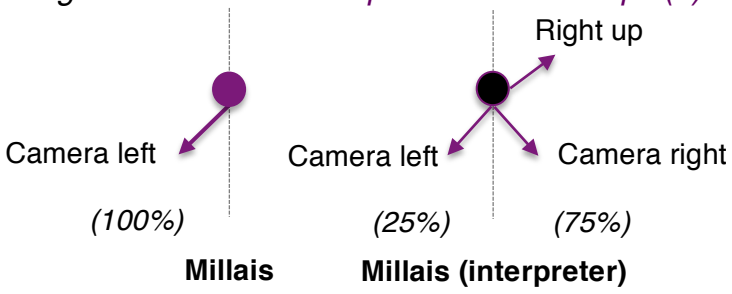
As figure 196 below (taken from case study *Being Human*) shows that the rendition of the character Mitchell has the dominant vector 'to camera', yet there is no occurrence of this vector direction in the character vector map (see later in this section for the discussion on 'to camera' vectors). Between the two maps the only vector direction that partially corresponds is the single vector to the right axis, although with slightly different directions, 'right' versus 'camera right', and differing eye gaze levels, 'level' versus 'up'.

Figure 196: Mitchell Comparison vector maps



In the final example taken from table 19, Millais's utterances and vector directions are 100% to the left axis, whereas the rendition value is only 25%. This indicates that the remaining 75% vectors of the rendered character's dialogue are played into different vector directions, as shown in figure 197 below (see *Desperate Romantics*).

Figure 197: Millais Comparison vector maps (2)



The rendition has two additional vector directions, 'camera right' and 'right up'. As we saw in the case study, Millais's vector map has three vectors all played

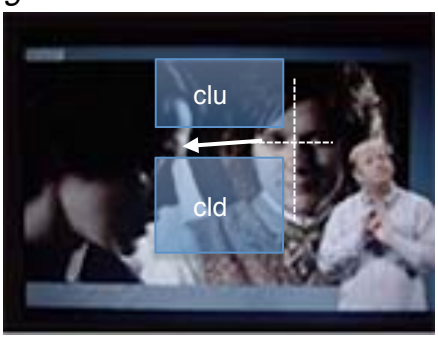
along a 'camera left' direction, while the interpreter, in rendering the character, also uses three vectors but each with separate vector directions.

Taking the information presented in the two tables, 18 and 19, it is clear that in all of the case studies, there are marked differences in the vector directions used by the characters in delivering their dialogic turns and those used in the rendition of those same characters. As we have seen in this section and in the case studies, based on their relative screen position and positioning of the other characters in a scene, characters tend to have a stable vector direction. As previously discussed, this follows the expected norms of the drama's visual construction and enables the viewer to construct the three-dimensional spatial relations.

From the comparative analysis of the cases studies and the interpreters' renditions, tables 18 and 19 show that these renditions do not replicate the directional vectors, as the previously stated norms of the function of role shift and narrative structure would lead us to expect. Outside of the few matched character/rendered character turns shown in table 19, the renditions, in their use of topographical space, do not maintain the left-right axis alignment nor the characters' spatial orientation and deictic viewpoints.

Consider, for example, the vector maps for Millais and the interpreter's rendition of that character (the last figure 197 above). Here the Millais vector map demonstrates that he is addressing a character located spatially to his left, and that character is at his natural eye level (neither character is above or below each other).

Figure 198: Millais vector direction

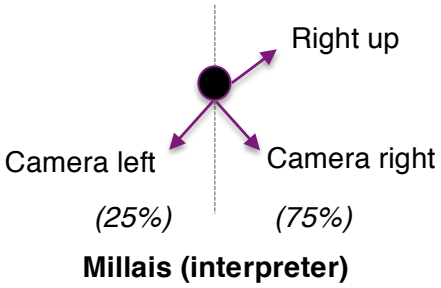


Looking at a screenshot of drama (see figure 198) we can see on-screen Mrs Ruskin to Millais left and both are seated. Milais's eye gaze direction is to 'camera left' and his gaze level does not break below or above his natural level.

In this scene Millais has three separate turns (see appendix 3.1 Millais 28; 30; 32) all of which have the same vector direction.

Looking at the rendered character's vector map (figure 199 below) we find instead three separate vector directions: camera left, camera right, and right up. Since we know that Millais maintains his relative screen location, and, due to the analysis process, that these three vectors are role shifts corresponding to his dialogic turns, we can assume from the vector map that he is addressing either one character that changes their spatial location three times; addressing two characters in different locations (one of which changes location); or addressing three characters in different relative spatial locations.

Figure 199: tMillais rendition vectors



We know, however, that this scene is between Millais and Mrs Ruskin (see *Desperate Romantics* case study) so the vector map indicates that Mrs Ruskin's location changes relative to Millais's, with the rendered Millais's projected topographical space deictically locating Mrs Ruskin in three separate locations (as seen in figure 200 below.)

Figure 200: Rendering of Millais

Millais (28) right up Millais (30) camera right Millais (32) camera left

From figure 200, we can see that the rendition moves the location of Mrs Ruskin relative to Millais' dialogic turns, (28) right with gaze above, (30) right with gaze level, and finally (32) left with gaze level. We can also see that the rendition is visually at odds with the spatial organisation on-screen, until the rendering of Millais (32) where the character and rendition vector directions match (although

not accounting for the temporal relationships between the drama and interpretation which are discussed later in the ‘synchrony’ section).

Thus, in the rendition example above, the vector directions or lines of illusion/relationship, have Millais locating Mrs Ruskin in three different locations, in a scene lasting for 39 seconds with two characters who, in fact, maintain their spatial positions. These changes of vector directions in a character’s rendition when addressing another character or characters, causes a shifting of the relative spatial location of the addressee(s), and these occur throughout the case studies. Unlike the stable locations of the characters in the drama, their rendered versions appear to have changing fluid locations along the left-right axis.

The comparative analysis so far has considered the aggregated vector directions along the left-right axis, used by characters and their rendered versions over a scene. These vector comparisons allow a spatial map of the narrative world to be compared with the spatial map in the topographical use of space in the renditions.

Although the study is, in part, motivated by observations of interpreter renditions that apparently did not maintain the spatial relationship of the drama, the extent to which the renditions are at odds to the drama is surprising, given that the drama itself is the interpreters' source text. As explored in Chapter 2 the spatial layouts of the dramas form the basis of the interpreters’ rendered characters’ projected topographical spaces, yet, as explored in Chapter 4 ‘Case Studies’, matches based on the principles of the left-right axis construction of the narrative world are, on the whole, not achieved.

Table 19 showed examples of the rendered character matching the axis distribution with the character, for instance, the previous example of Siddel (Desperate Romantics) where the left-right axis vector directions match in the rendition, both with vector directions left. In the tables we can also see partial

vector matching by rendered characters, once again taking the rendition of Millais as an example, we can see that 25% of the rendered character's vectors matched those vectors of Millais (see Millais 32 in figure 200).

Given that on the whole the renditions do not match, however, are those rendered 'matched' vectors actually correlating to the individual source vectors, or are they in fact randomly 'fitting' the left-right axis distribution? As stated earlier, the vector maps are aggregates of activity across a scene, so is aggregation simply capturing rendered vector directions that happen to be along the left-right axis, rather than actual individual vector matching?

Additionally, as we understand from the discussion on role shift eye gaze directions are an essential feature in establishing a rendered character's referent locations. So far, eye gaze, as the basis of the directional vector direction, has been used to simply identify whether vector directions are to the left or right from the rendered character. However, as also discussed in the process of annotating vector gaze directions (see 'Methodology'), the use of eye gaze not only encodes the spatial arrangements horizontally but also vertically in space, as we can see with the use of the labels 'up' and 'down' in the annotation of the corpus.

The analysis method allows for a more detailed nuancing of comparisons between the characters and rendered characters, based on vector directions and levels. The annotation process captures the horizontal and vertical alignment of the individual vectors used in both the dramas and the renditions, and the analysis allows each vector to be cross-referenced and a more detailed comparison to be made between the two.

5.2.2 Vector direction with eye gaze level

Rather than the aggregated left-right axis comparison values in the previous section, the individual case studies have been analysed to identify the number of rendered vectors that now accurately match the original by:

- Left-right axis directions (graded)
- Eye gaze levels
- Matched dialogic turns and role shifts

So, for example, as previously seen in figure 200 Millais, we have three rendered vectors of which only one, Millais (32), now constitutes a match, having the same direction and level ‘camera left’ as the character, whereas, the renditions of Millais (28) and Millais (30) would both be a ‘no match’ as the respective vectors ‘right up’ and ‘camera right’ are at odds with the character’s consistent vectors to ‘camera left’.

Table 20 below shows the total number of character rendered vectors that are matches for character vectors from the annotated case studies. The results have been grouped by drama, rather than by scene, due to the low number of matches, making a more detailed breakdown redundant.
The column headed ‘No. of Vectors’ shows the total number of rendered vectors used by the interpreters across the annotated sections in each drama. The final column ‘Matches’ shows the actual number of rendered vectors that match, based on the above criteria, and the percentage value of those matches within the total number of vectors used.

Table 20: **Matched rendered vectors by Drama**

	No. of Interpreter Vectors	**Matches with character vectors**
Desperate Romantics	34	4 (11.7%)
Being Human	33	2 (6.1%)
Him & Her	47	1 (2.1%)

This level of analysis reveals striking results. The table shows the percentage of rendered vectors that match and replicate characters’ vectors: 2.1% for Him & Her, 6.1% for Being Human, and 11.7% for Desperate Romantics.

From the table for *Him & Her* only one vector (2.1%), of the 47 interpreter rendered vectors across the annotated sections of the drama) accurately matches a character’s vector in the rendition of Shelly (20) (see Shelly (20)

appendix 2.1). The remaining 49 rendered vectors, allocated and cross-referenced with the characters' vectors have directions and levels that do not match.

In *Being Human* two matching vectors, 6.1%, correspond with the rendering of Lia (20) and Annie (21) (see appendix 4.1). For Desperate Romantics we have four (11.7%) vector matches: Mrs Ruskin (8), Siddel (17), Rossetti (22), and Millais (32) (see appendix 3.1).

At this level of analysis we can begin to understand how the earlier comparisons between characters and rendered characters, at a more generalised level of analysis based on screen positions and vector direction (see tables 18 and 19), demonstrate marked differences between their directional vector values.

As the previous table 20 shows, there is little individual vector matching with the characters being rendered. This also demonstrates why the rendered topographical spatial organisation appears not to map against the constructed space of the drama, as we would expect.

Whilst the percentages for matched vectors are strikingly low, showing little correlation between the drama and rendition, are there yet further factors that affect the expected relationship between the two?

5.2.3 Merged Turns

Merged turns were identified during the allocation of character turns to the annotated interpreter shifts, as previously described in Chapter 3 Methodology. These arise when an individual role shift contains different source character turns, whilst appearing to be continuous dialogue from one rendered character, so undermining the matching of vectors, and reducing the viewers' ability to

correctly attribute dialogue to the appropriate characters and construct meaning from the utterances.

As Table 21 shows the presence of these merged shifts is found in all the case studies (see Chapter 4). The first column summarises the percentage of source dialogue rendered by merged turns an individual scene, with the other columns indicating the scene number and in which drama they occur.

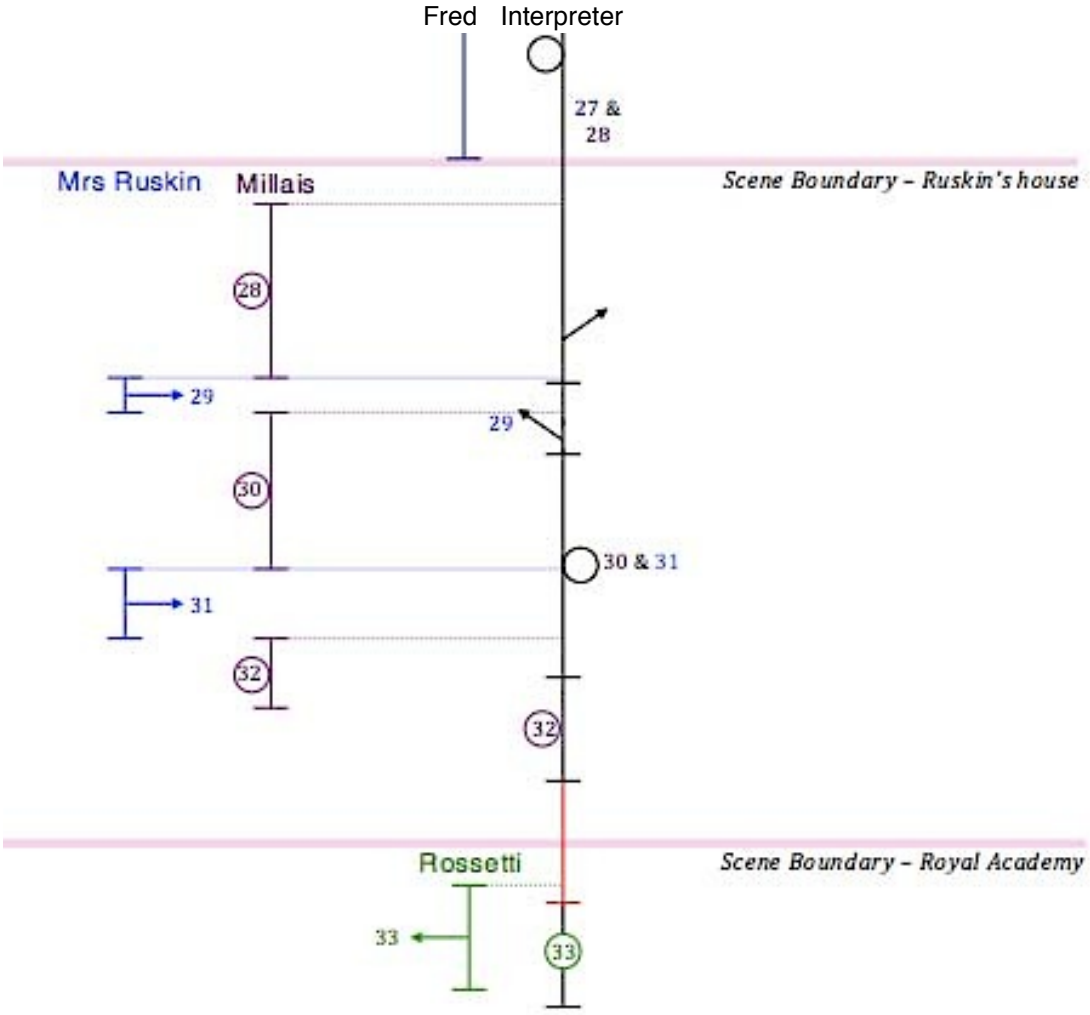
Table 21: **Merged source dialogue by scene**

% of source dialogue merged	**Scene**	**Drama**
60%	Scene 4	Desperate Romantics
41.2%	Scene 1	Being Human
40%	Scene 2	Him & Her
31.7%	Scene 1	Him & Her
20%	Scene 2/3	Being Human

The table shows that merged turns occur in five out of the nine scenes in the case studies, accounting for 20% to 60% of a scene's source text.

The highest value of 60% occurs in scene 4 of *Desperate Romantics*, as detailed in the case study. The scene consisted of five turns between Mrs Ruskin and Millais, with the rendition having three role shifts. In summary figure 201, next page, shows the characters' turns and how the rendition of first line of the scene Millais 28 is merged with the previous scene's character role shift, Fred (27 & 28). We then see the 'first' role shift of the scene, the rendering of Mrs Ruskin 29. The second role shift is another merged turn conflating Millais 30 and Mrs Ruskin 31. The third role shift is Millais 32, before the interpreter moves into 'shutting down' (indicated by the red line).
While this reduces the number of individual rendered characters' vectors available to match with characters' vectors, two character vectors, Millais 28 and Mrs Ruskin 31 are 'lost' in the above example.

Figure 201: Scene 4 Merged turns



For the other scenes found in table 21, the number of individual vectors character vectors lost to merged turns varies.

Being Human Scene 1 has three characters turns, numbers 9 - 10 using four vectors, and is rendered by one role shift and one vector. There is a second occurrence in this scene where character turns 17 and 18, with one vector each, are rendered by one role shift with one vector. Finally, in scenes 2/3 of Being Human there is a further occurrence in which a single role shift with one vector covers dialogue turns 22 and 23, each turn having one vector (see dialogue turns 9-10, 17/18, and 22/23 appendix 4.1 and case study).

In *Him & Her* scene 1, as explored in the case study, there are six occasions in which the interpreter merged character turns into a single role shift.

Four of these merged character turns are rendered using one vector: dialogue turns 4-7 with eight vectors in the original; dialogue turns 12-16 with five vectors in the original; dialogue turns 30-32 with three vectors in the original; and dialogue turns 45-48 with six vectors in the original.

The remaining two merged turns are rendered with three vectors each; dialogue turns 23/23 with three vectors in the original; and dialogue turns 35/36 with two vectors in the original (see appendix 2.1).

As previously stated, the occurrence of merged turns, fusing two or more source dialogue turns into one rendered utterance, reduces the viewer's ability to accurately allocate character dialogue. Having scenes where up to 60% of the source text appears to be spoken by one character in the rendition calls into question the coherence of the rendered scene, especially since these merged turns do not appear to be result of motivated interpreting decisions by the interpreters (see Chapter 3 'annotation issues'). This, coupled with the apparent lack of vector matching, impedes the viewer's ability to follow dialogic exchanges and to retrieve the sense of the drama.

Now we will return to the issue of what underlies the low number of individual match vectors between the dramas and renditions. Whilst the presence of merged turns reduces the number of vectors available for comparison, the frequency of the occurrence seems insufficient to account for low number of matched vectors, as seen in table 20 and ranging from 2% - 12.1% across the case studies.

The case study *Him & Her*, for example, has the highest number of 'lost' vectors (19 from a total of 65 character vectors in the two scenes) due to four merged turns; in effect 29.2% of the original character vectors become unavailable for comparison with the rendition. That, however, still leaves 70.8% of the character

vectors that can be directly compared with the rendered characters vectors. Yet, in table 20 we saw that only 2.1% (one vector) of the interpreter's 47 vectors match with character renditions (see Shelly 20 appendix 2.1).

One factor that has yet to be addressed in the low number of matches is the presence of directional vectors 'to camera' in all the renditions. Mentioned earlier on page 249 and as we saw in the previous chapter, this feature is found in all the case studies. From both the annotated sections and the wider corpus, evidence shows that every interpreter actively plays some vectors to camera during their renditions, yet no character directly address the camera at any time during any of the dramas.

5.2.4 Fourth wall breaches

As discussed in Chapter 2 the viewer inhabits a privileged position as an observer of the drama. Whilst this convention on occasions can be deliberately broken, the television drama genre norm is that the viewer is rarely acknowledged or directly addressed.

As previously discussed, the features of role shift and narrative in BSL enable the interpreters to replicate the orientation and vector directions of the characters they are rendering (see section 2..4 'BSL functions'). Thus, we would only expect to find instances in the renditions of playing to camera when the characters in the drama also play to camera, deliberately breaking the fourth wall.
However, we know from part of the motivation for this study, based on both observational analysis and the case studies, that there are numerous vectors played to camera by the interpreters. This direct address appears to be at odds with the norms found in both film studies and BSL.

To analyse the occurrences of direct addresses, information from the individual rendered character vector maps has been collated in table 22 below. The table

lists each rendered character from the case studies, and the percentage of rendered character activity that is 'played to camera', by scene.

Table 22: **tCharacter played to camera**

tCharacter	Value	Scene & Drama
Becky	100%	Scene 1 Him & Her
Mitchell	80%	Scene 1 Being Human
Herrick	60%	Scene 1 Being Human
Paul	60%	Scene 1 Him & Her
Laura	57.1%	Scene 2 Him & Her
Laura	55%	Scene 1 Him & Her
Steve	54.5%	Scene 1 Him & Her
Becky	50%	Scene 2 Him & Her
Annie	42.9%	Scene 2/3 Being Human
Lia	28.6%	Scene 2/3 Being Human
Rossetti	28.6%	Scene 2 Desperate Romantics
Shelly	25%	Scene 1 Him & Her
Millais	11.1%	Scene 1 Desperate Romantics
Millais	0%	Scene 4 Desperate Romantics
Mrs Ruskin	0%	Scene 4 Desperate Romantics
Siddel	0%	Scene 2 Desperate Romantics
Mrs Ruskin	0%	Scene 1 Desperate Romantics

In the table we can see that in the interpretations, all but four characters have vector utterances directly addressing the viewer. These range from 11.1% of the rendition of Millais (*Desperate Romantics*, scene 1) to 100% for the rendition of Becky (*Him & Her*, scene 1).

It is worth noting that in the table above we can see that scene 4 of Desperate Romantics has no breaches of the fourth wall. Whilst this potentially indicates accuracy in the rendition of the characters' vectors, only one rendered vector is accurately matched with a character's vector (Millais 32), as discussed above and in the case study (*Desperate Romantics*).

The extent to which interpreters play 'to camera' whilst rendering characters is striking, when we consider that, in the presented case studies and annotated corpus, there are no occasions where a character plays down the lens of the camera and addresses the viewer. Could the use of this directional vector in the renditions, then, be the main underlying factor in the low number of individual matched vectors between character renditions and characters?

Looking at the use of 'to camera' vectors, as an overall percentage of the interpreters' renditions of their respective dramas, we can begin to see how this could, in fact, be the underlying factor, as can be seen in Table 23.

Table 23: **Rendered vectors 'to camera'**

	% of rendered vectors played 'to camera'	Actual number of vectors 'to camera' & total vectors used
Being Human	54.5%	18 out of 33
Him & Her	44.7%	21 out of 47
Desperate Romantics	8.8%	3 out of 34

Given the percentages of vectors played 'to camera', particularly high in two of the interpretations and entirely absent in the dramas, we can begin to understand how on page 254 Table 20 gave us individual matching vector percentages of 2.1% for *Him & Her*, 6.1% for *Being Human*, and 11.7% for *Desperate Romantics*.

Table 23 shows that in *Being Human* and *Him & Her*, 54.5% and 44.7% respectively of the interpreters' character rendered vectors simply cannot be matched spatially to a character's vector direction or eye gaze level. These vectors, produced by the interpreters in their rendition of a character's deictic projections in the topographical space, have no equivalence to the constructed space of the narrative world.

Interestingly, the final drama *Desperate Romantics* has only three rendered vectors 'to camera', equivalent to 8.8%, of the total rendered vectors, yet only four rendered vectors (11.7%) are matched to character vectors in the drama. Although in the *Desperate Romantics* case study we have fewer uses of the 'to camera' vector compared to the other two, of the total rendered vectors, 79.4% still do not match with the characters' vectors.

As this section has explained, the interpreters' use of topographical space and role shifts in their renditions is not reproducing the spatial relationships that we

find constructed in the dramas, nor does it appear that the interpreter-rendered worlds have their own consistent constructed spatial relationships. This is not a situation in which we have two maps drawing the 'same world' but using different perspectives. As stated earlier, unlike the stable locations of the characters in the drama, it appears the interpreters' rendered versions have changing fluid locations along the left-right axis.

The target viewer, then, is presented with a rendition of the drama that is visually at odds with the drama on-screen, and the rendered character vectors clearly do not match with the on-screen character vectors. Additionally, the target viewers often have their relationship with the drama shifted, the use of 'to camera' vectors, moving them from 'privileged observers' to 'direct addressees'.

5.3 The viewer and the drama

As discussed in Chapter 2, television drama rarely uses direct address; this is generally found in other genres such as news and documentary. We also know that from the discussion on the interpretation of television drama the interpreters are not taking on the roles of narrators, but in fact 'playing' characters that never address the viewers (see Chapter 2 'AVT' and 'BSL'). The underlying reasons why we have direct addresses in the interpreters' renditions, and whether it is an indication of a lack of awareness of the viewer-drama relationship, will be discussed later in this section (see understanding text).

However, there is another feature in all the case studies that appears to alter the viewer's relationship with the drama: the use of 'shutting down' (see figure 202 on page 264). In Chapter 2 'BSL' we found that this feature, hand clasped and eye gaze away from the audience, is a norm in general sign language interpreting, signalling that the interpreter is 'not interpreting now' and appearing to be at odds with the communicative act between the drama and viewer.

5.3.1 Shutting Down

Found in all the case studies, the majority of instances of shutting down correlate with periods of 'no dialogue' between characters. There are instances, however, where the interpreter 'shutting down' interrupts the natural dialogue flow and turn taking of the characters, potentially altering the meaning and intent of the original utterances, and disrupting the viewer's ability to create meaning.

Table 24 groups the points in the dramas at which a shutting down event occurs: character turns, during a character's lines, and points of no dialogue, and references these with characters' dialogue.

Table 24: **Occurrences of 'shutting down'**

No dialogue events - 20 in total
5 Being Human; 4 Desperate Romantics; 11 Him & Her.

During a character's line - 7 in total
2 Being Human - Lia 23 (2)
5 Him & Her - Laura 21; Laura 26 (2); Paul 29: Laura 50/51)

At character turns – 4 in total
1 Being Human - Herrick 5 & Mitchell 6;
1 Desperate Romantics - Millais 5 & Mrs Ruskin 6;
2 Him & Her - Laura 26 & Paul 27 Laura 48 & Shelly 49.

As the table shows the most frequent use of shutting down occurs when in the drama there is no spoken dialogue. However, this marking by the interpreters of 'no interpreting now ' appears at odds visually with the dramas. In figure 202, we can see that the interpreters clasped hand posture and averted eye gaze, and this disengagement runs counter to the continuous communication flow of the dramas. Additionally, the interpreters' use of 'shutting down' during points of no dialogue are temporally lagged and visually out of synchronisation with the drama; at the time of being rendered by the interpreters, an on-screen character has started a line of dialogue (discussed further in the upcoming section - Synchrony).

The second group of shutting down events occurs during a character's dialogue, either at the end of a sentence or at pauses during the utterance.

In the case study *Him & Her*, we saw in the discussion of the rendition of Laura 26, that the original contained three sentences spoken without pauses.

The rendition of this contained a 'shutting down' the end of each sentence, a complete stop to the spoken communicative act, thus splitting one continuous source utterance into a rendered sequence of three individual interpreter shifts containing two 'shutting down' events. As the shifts were vectored 'to camera' the viewer saw a sequence of direct addresses interspersed with 'no interpreting'.

Figure 202: 'Shutting down'

Laura 23

Rossetti 16

Lia 23

'Shutting down' is also used to render pauses in a character's line, as shown in the case studies *Being Human* (Lia 23) and *Him & Her* (Laura 21).

Like the previous example, the rendition Lia 23 is split into three separate utterances rather than one utterance with pauses. As we saw in the case study, the character uses pauses in her dialogue as she attempts to get the portable television's signal to work. So perhaps it could be said that the interpreter is giving the visual text prominence (see Lia 23 in the previous figure 202). However, the use of 'shutting down' and clearly closing the communication channels, could also indicate that the interpreter has simply heard a 'silence' and reacted with a 'stop', rather than recognising that, in fact, this is a pause in on-going dialogue.

In these occurrences of rendering a pause by 'shutting down', it is not case that the rendition delivers the line of dialogue without a pause; the pause has been

edited out and the character's single turn has become, in the rendition, two or more distinct role shift utterances.

The final group of 'shutting down' events occurs at the point of character dialogue turns. In the case studies the interpreters insert a 'shutting down' at the point of a dialogic turn between characters. In the dramas, there are no hesitations or pauses between these turns. Let us consider the first occurrence from Him & Her in table 24 as an example.
The utterance Laura 26 starts at 01:43.9 and ends at 01:54.7, and is immediately followed by Paul 27 starting at 01:54.7 ending at 01:58.4. This is a natural turn between the characters. In the rendition, the interpreter does not role shift directly from the rendition of Laura into the rendition of Paul, but moves into the 'shutting down' posture after rendering Laura. This posture is held for 1.4 seconds, before role shifting into 'Paul' and delivering the rendered dialogue directly to camera.

Whilst a general feature of sign language interpreting and anticipated to occur during sections of no spoken dialogue, the occurrence of 'shutting down' during the dramatic dialogue alters both the natural flow of the rendered dialogue and the turn taking of the characters; that a single source utterance can become three separate rendered utterances, coupled with the lack of spatial mapping, raises questions as to how recoverable the dialogue would be for the viewer.

So far the results have concentrated on the looking at how the narrative world is constructed, maintaining the spatial relationships contained within it, and how the annotation scheme is able to capture and represent them. From this we have been able to compare this dramatic 'world' with that constructed and rendered by the interpreters'. As we have seen, these renditions do not map against the source narrative world, nor do they appear to be distinct world views with their own differently maintained spatial relationships. Rather, the renditions appear to have inconsistent spatial relationships, presenting the viewer with two

side-by-side worlds, the drama and interpreter, which are visually discordant on screen.

Related to the visual mapping between the dramas and renditions, although not yet discussed in this section, are the temporal relationships between the two. The case studies show that the renditions are constantly lagged behind the dramas, although the length of this lagged time is variable, further adding to the visual discordance for the viewer.

5.4 Synchrony

As previously mentioned in the occurrences of 'shutting down' one of the effects of this temporal lag is to break the visual synchrony between the drama and the interpretation. Visually on-screen, as a character starts their own dialogic turn, the interpreters are still rendering the dialogue of the preceding character. Predominantly this lag equates to one line of dialogue or turn although there are instances in the corpus where the lag is up to two lines of dialogue (see appendixes 2.1, 3.1 and 4.1).

Figure 203 shows examples from the case studies of how the rendition is visually at odds with the drama.
In the first image Millais 5 we have clear mixed vectors in opposition; on-screen Millais starts speaking and turns his head right, his utterance vectoring 'camera right up'. The interpreter is

Figure 203:
Lagged renditions

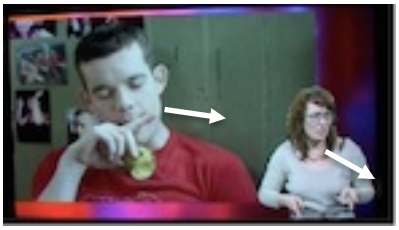
Millais 5 (02:14.9 – 02:18.8)

Millais's utterance camera right up (cru).
Interpreter mid-way through rendering Mrs Ruskin 4 camera left (cl) (02:12.1-02:16.0).

Herrick 13 (13:04.2 - 13:06.5)

Herrick's utterance camera right up (cru).
Interpreter is rendering Mitchell 12 to camera (c). (12:52.1 – 13:05.6)

Steve 18 (01:14.8 – 01:17.5)



Steve's utterance camera right (cr).
Interpreter rendering Laura 17 right down (rd) (01:11.6 – 1:18.2)

rendering the preceding turn, Mrs Ruskin 4, and vectoring camera left, and does not start Millais 5 until a point half way through Millais's dialogue.
In the second image, Herrick 13, again we find mixed vectors in the rendition as on-screen Herrick starts his utterance with a directional vector 'camera right up'. The lagged interpreter is rendering the preceding line, Mitchell 12, to camera. Here though the interpreter is visually more aligned with Herrick, and for the viewer potentially confusing when attempting to allocate dialogue to character.
In the final image, Steve 18, we can see the vectors are almost identical, 'camera right' and 'right down'. Yet, as Steve begins his utterance, the interpreter is rendering the preceding turn, Laura 17. On-screen the interpreter visually matches the whole of his turn, although rendering a different character.

Table 25 shows the average lag time and range of lag by scene, and we can see that there is a range of 0.4 seconds to 3.3 seconds for the individual rendered utterances annotated, across the case studies.

Table 25: **Lag time by Scene (in seconds)**

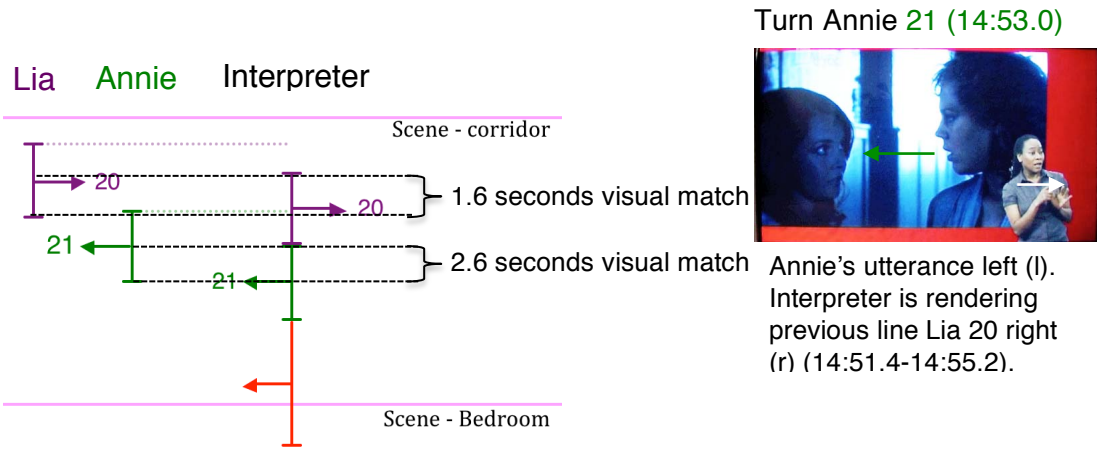
Average	Range	Scene & Drama
3.0	2.6 – 3.3	Scene 2 Him & Her
1.9	0.6 – 3.4	Scene 2 Desperate Romantics
1.8	0.9 – 2.6	Scene 1 Being Human
1.7	0.6 – 3.9	Scene 1 Him & Her
1.6	0.7 – 2.9	Scene 2/3 Being Human
1.5	1.5	Scene 3 Desperate Romantics
1.3	0.4 – 3.0	Scene 1 Desperate Romantics
1.4	0.9 – 1.6	Scene 4 Desperate Romantics

The presence of a constant lag by the interpreters' leads to a situation were, on-screen, there are no points where a rendition is fully matched synchronously, temporally or visually with a source utterance. Rather we have the case that for only part of a character's turn do we find the interpreter rendering that character at the same time. This reflects the earlier findings from differing character vectors, although in the case of *Being Human*, there were matching vectors directions between the drama and rendition, but only in two character turns, which were also temporally out of synchronisation.

Figure 188 from the case study is reproduced below in figure 204 to show an example of a character's utterance and rendition 'overlapping'. This overlapping occurs in approximately the second half of each character's utterance, so, as the character temporally reaches the mid-point of their utterance, the interpreter moves into a new role shift to begin to render that character's current utterance. This gives the interpreter a temporary and passing visual match to Lia and then to Annie.

Taking the utterance Lia 20 in figure 203, we can see that her vector direction is 'right'. She starts her utterance at 14:48.5 and at this point the interpreter has already been faded out on-screen. At 14:51.4 the interpreter is faded back in and starts rendering Lia 20 with the same vector direction 'right'.
At 14:53.0 Lia finishes her turn and Annie starts hers, Annie 21 (see image in figure 204).
So for 1.6 seconds, between 14:51.4 (start of rendition) and 14:53.0 (end of source turn), the character and the interpreter are, briefly, visually synchronised.

Figure 204: Visual match



The presence of the lag means that for the next turn, Annie 21, the interpreter is visually a match for the last 2.6 seconds of the source utterance, which has a total duration of 4.8 seconds.

In the example above, we can see that the vector directions of the characters and the rendition match with each other, although they are not synchronised. If

we were looking at renditions that mapped against the narrative world, and lagged as some form of visual echo, this may enable the viewer to allocate the utterances to the right characters. However, as we know, the interpreters' renditions do not replicate the vector directions or maintain the spatial left-right axis of the dramas.

For the viewer this confusing visual image is compounded further as the lagged renditions also often cut across scene boundaries. As we noted in Chapter 3, scene changes mean the viewer has to remodel the environment and establish the new spatial relationships, or re-map if the drama cuts back to a previously visited location. Generally, the source dialogue turns in the case studies finish before or as the drama switches scenes, and the viewer has conceptual time to configure the new location. As previously mentioned, the drama may also use establishing shots to enable the spatial modelling of the scene.

For the target viewer though, as the drama crosses a scene boundary, they are faced with an on-going rendition of a character from the preceding scene, which draws their attention away from the new location, and reduces their ability to configure the new spatial relationships of this scene.

Table 26 lists those scene change boundaries that have lagged renditions. The first column details the scenes between which the boundary occurs; the second column shows the lag duration and drama; the final column details whether the interpreter's rendition lags over into a new character's dialogue or, if the drama as no dialogue at this point, into the new scene.

From the table we can see three of instances in which an interpreter's rendition lags into the new scene. These lagged renditions overlap from 1-3.9 seconds over first line of dialogue from a new character. For example, in *Him & Her,* the first instance from the table, there is a 1.1 second lag across the scene boundary between the living room and kitchen.

Table 26: **Lagged Scene Boundaries**

Scene boundary	Lag time & drama	Activity crossing into Activity
living room/kitchen	1.1 secs Him & Her	over new character talking
kitchen/living room	1.0 secs Him & Her	over new character talking
lair/hall	3.8 secs Being Human	into shut down/no dialogue
bedroom/street	4.2 secs Being Human	into shut down/no dialogue
Rossetti's studio/ Fred's Office	0.2 sec Desperate Romantics	into shut down/ no dialogue
Fred's Office/ Ruskin's House	3.9 secs Desperate Romantics	over new character talking

As the drama visually shifts location to the kitchen, see figure 205, the interpreter is rendering the last line of dialogue from the living room scene, Paul 41, to camera. The first line of dialogue in the new 'kitchen' scene is from the off-screen left character Laura (42), addressing Becky (seen on-screen) with a 'right up' vector.

Visually the interpreter appears more orientated to the on-screen character Becky, due to the use of the 'to camera' vector, although in the drama Becky is being addressed, and she never looks straight into the camera.

Figure 205:

Laura 42 – new

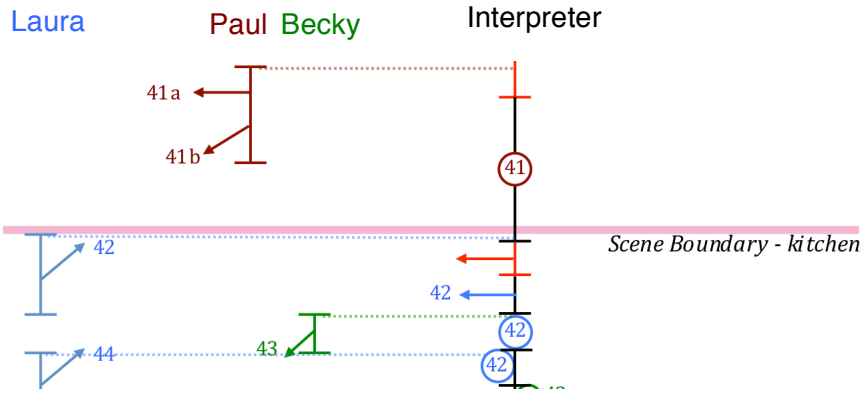
(Off-screen) Laura's utterance right up (ru). Interpreter is rendering Paul 41, from the previous scene, to camera (c).

Figure 206, on the following page, shows in more detail the temporal relationship and lag across the scene boundary. Paul delivers the last line of dialogue, Paul 41, with two vectors, first 'left' and then a 'left down', finishing his turn at 03:53.5. The drama then changes location to the kitchen 3.6 seconds after the end of his dialogue, at 03:57.1.

At this point the interpreter is rendering Paul 41 to camera and finishes this utterance at 03:58.2, overlapping the start of Laura 42 (3:57.1 – 4:02.4) by 1.1 second.

As the interpreter finishes the rendition of Paul 41, on-screen Laura is now delivering her lines. The interpreter now maintains a 3.6-second gap of no

Figure 206: Lagged Boundary change



dialogue from the source text of the previous scene (from the end of Paul 41 to the scene boundary change). This period of no dialogue rendered by 'shutting down', hands clasped and eye gaze to the left (represented by the red line and arrow in figure 206), for 1.8 seconds.

The interpreter then begins a 2.8 second lagged rendition of Laura 42. The rendition is delivered by three separate role shifts, identified during the annotation process. Additionally, these shifts have differing vectors shifting the referent location of Becky, the addressee of Laura 42.

The drama then allows the audience to see and conceptually process the scene change with a gap in the spoken text. For the target audience, however, due to the rendition's lag, this 'gap' is moved into the new scene, visually putting a 'pause' in the rendition, but after the scene change has already happened.

Again, as in previous examples, we can see that visually the lagged rendition fails to match the 'active' on-screen character and 'active rendered' character, and vector use does not match either.

The remaining scene boundaries in the case studies have the interpreter in 'shut down' mode at the point of transition. In each instance, the source dialogue has finished sufficiently in advance of the scene change to enable the lagged rendition to also finish before the scene boundary.

From the analysis there are no indications that the interpreters are altering the temporal relationship between the dialogic source and target texts, so that the viewer is able to mark scene changes and spatially model the new scenes.
On the contrary, it appears to show evidence of an active use of lag time by the interpreters.

When the interpreters move from 'shutting down' into a role shift, there is always a lag in the renditions. In the case studies, at every instance of no dialogue in a drama due to dramatic pauses, natural pauses, or a scene boundary, the interpreters 'shut down'. The fact that after every event of shutting down, the interpreters render dialogue later than the original is uttered, means that the lag is not due to the interpreters dealing with differences in the languages, accidentally mis-timing the previous rendition, or any such issue related to the activity of interpreting a 'live' text. The lag renditions occur after a period of doing nothing (i.e. 'shutting down'), and it appears that the interpreters are intentionally starting their renditions late.
As Table 27 demonstrates, the interpreters have lag times ranging from 0.4 seconds to 2.9 seconds in the rendition of characters after 'shutting down'. The table lists the rendered characters (tCharacters), the lag time between the start of the turn and rendition, and finally the drama and scene in which it occurs.

The presence of a lag after being 'shut down' is consistent with all the interpreters' renditions, and is illustrative of the wider corpus.
As the following discussion section will explore, this lag may well be the result of a number of factors. At this point, however, it is worth discussing that the main underlying factor, in my view, would appear to be the active use of lag time.
In the case studies, I noted that there is an established notion that interpreters, by using lag time, will have fewer errors in their rendition. This approach is underpinned by the work of Dennis Cokely (1986) (cf Llewellyn-Jones and Lee, 2009) His work, looking at errors in simultaneous conference interpreting, found that the greater the synchrony between the source and target texts, the greater the frequency of miscues by the interpreters, and this appears to have become

Table 27: **Lag time from shut-down to rendering dialogue (in seconds)**

tCharacter	Lag time	Drama (scene)
Steve 3	1.0	Him & Her (1)
Laura 4	2.0	Him & Her (1)
Laura 26	1.5	Him & Her (1)
Laura 35	1.3	Him & Her (1)
Becky 39	1.2	Him & Her (1)
Paul 41	1.1	Him & Her (1)
Laura 42	2.8	Him & Her (2)
Laura 51	2.9	Him & Her (2)
Herrick 3	1.9	Being Human (1)
Mitchell 6	0.8	Being Human (1)
Herrick 17	1.3	Being Human (1)
Herrick 19	2.0	Being Human (1)
Lia 20	2.9	Being Human (2)
Annie 22	1.0	Being Human (3)
Herrick 30	2.7	Being Human (4)
Mrs Ruskin 2	0.4	Desperate Romantics (1)
Rossetti 16	0.6	Desperate Romantics (2)
Fred 27	1.5	Desperate Romantics (3)
Millais 28	1.5	Desperate Romantics (4)
Rossetti 33	1.3	Desperate Romantics (5)

an approach in sign language interpreting. Whilst this is not place to discuss the notion of a flexible temporal relationship between the source and target texts in simultaneous interpreting, since time lag is a *product* of the processing time an interpreter needs to frame the text in the target language, simply adopting this notion of 'the greater the time lag, the better the interpretation' ignores other strategies such as anticipation, which can lead an interpreter to be ahead of the source text since they have access to the full text ahead of the rendition. The use of this lag strategy also fails to recognise the type of source text the interpreters are working with when interpreting television drama (as discussed further in the next section).

This section has shown that the constant presence of a lag in the renditions creates no temporal or visual synchrony with the dramas. At the dialogue turns, the active on-screen character is not being rendered by the interpreters, as for much of the time the interpreter is still rendering the preceding character's

dialogue. Instead, the viewer gets a passing temporary visual match as the interpreters role shift into the active on-screen characters, as that character reaches the middle or end of their dialogue.
Additionally, the ability of the target viewer to construct the spatial relationships of a new scene is disrupted as the lagged renditions extend across scene boundaries.

As this chapter has explored in the case studies, there are general features in the rendition of television drama that appear to be at odds with disciplines of AVT, Film Studies, and BSL. The following Chapter will look at these features together, before discussing at what may be the reasons for the occurrence of these features, and how this study sheds light on the current provision of in-vision sign language interpreted television drama.

6. Conclusion

In this chapter, I will begin by drawing together the common features found in the interpreters' renditions of the television dramas, before exploring the current approach that appears to underpin these features. Following on from the current approaches, I turn to look at the actual task facing the interpreters, and how the situatedness of the text should influence the interpreters' role, before I outline an approach to the task of interpreting television drama.
Finally, I summarise the study and look at the contributions it makes to our understanding and knowledge, with suggestions for practical applications for and the implications of the study's findings.

6.1 General features of the case studies

The previous chapter demonstrated that the annotation tool, and subsequent analysis of the cases studies, identified that characters maintain their relative spatial relationships within the scene of a drama; the characters' use of space follows the expected norms in the construction of the narrative world, as discussed in Chapter 2 'Theoretical Considerations'. In the drama, the axis of action (see Chapter 2 'creation of the narrative world' section) described between the characters, for example, reinforces their spatial locations and enables the viewer to map a stable three-dimensional world. As captured by the annotation scheme, when a character changes location, the relative spatial relationships are re-mapped, as reflected in the subsequent changes in vector axis directions.
The capturing of these vectors also evidences that the characters maintain the drama's relationship with the viewer, which positions the viewer as privileged observer, watching the drama unfold without direct address from the characters who do not breach the fourth wall.

In contrast, the capturing and analysis of the interpreters' character renditions demonstrates the use of direct address to the viewer, inconsistent spatial

locations, and changing relative spatial relationships. These features appear at odds with the norms found in the disciplines of Film and Television Studies, and BSL, and alter the dramas' intended relationship with the viewers.

While the interpreters use role shift - a BSL narrative discourse feature - to 'become' the characters rather than being narrators, the use of space in the renditions was found not match that of the narrative world. When we compare the characters' relative spatial relationships with those of the rendered characters, we can see they are constructed differently; the rendered topographical spatial relationships do not map with the spatial relationships found in the narrative world, and lack their own coherent spatial construction. Unlike in the narrative world, then, in which we find characters in the same place in a scene, in the renditions the characters appear to have variable locations.

Chapter 2 theoretical considerations explained how role shift constructs the spatial locations of interactants and referents in signed languages, and that for the interpreters these spatial relationships are set by the narrative world's own spatial relationships. So for the interpreters of television drama, the drama's visual-spatial text forms the foundations for the use of topographical space in their renditions. However, although presented with a constructed stable narrative world, as table 20 (page 254) showed, the percentage of vectors in the case studies' target texts accurately matching with the source texts is only 2.1%, 6.1%, and 11.7%, for Him & Her, Being Human, and Desperate Romantics respectively.

The lack of accuracy in the spatial mapping of the narrative worlds in the renditions was shown to be a result of a number of factors: the presence of merged turns (where it has been found that a single role shift contains multiple character turns), vectors rendered at odds to that of the drama, and the interpreters' use of direct address to camera. Since no characters directly

address the camera, and therefore viewer, there is simply no vector in the drama corresponding to its use in the renditions.

While observations of the frequency of this direct address partly motivated this study, the extent to which this feature is present is striking, especially when we consider how fundamental the use of role shift is in the creation of the target text.

Not only is the vector direction 'to camera' not used by the characters in the case studies, the interpreters' use of direct address to camera alters the target viewer's relationship with the drama; rather than being one of 'privileged observers', the viewers' relationship is shifted to that of 'addressee' or direct interactant, a relationship found predominately in the different television genre of news and documentary, or reflecting face-to-face interaction norms.

Finally, the case studies show that the delivery of the target text is temporally lagged behind the source text, breaking the semiotic relationship between the dialogic and visual texts of the dramas - a relationship the discipline of AVT sees as key to the understanding and comprehension of the text by the viewer, as described in Chapter 2. The interpreters' target texts are consistently delivered without temporal and visual synchrony with the dramas.
However, the viewer is not simply presented with a delayed but accurately mapped and rendered visual 'echo', rather, as we have seen with the lack of spatial mapping, the audience is presented with a spatially incoherent rendition; two visually discrepant on-screen 'worlds' side-by-side. The combination of these features brings into question the ability of the viewer to construct any meaningful sense from the texts.

The annotation tool and analysis, by capturing, identifying and characterising the nature of these features, sheds light on fundamental issues with the interpretation of television drama. From these features, then, we can begin to identify factors that could contribute to the confounding of the spatial

construction of the rendition, leading to a lack of vector mapping, and subsequently undermining the delivery of the target text.

6.2 Understanding the current approach

The general features found throughout the renditions in the case studies, which have been selected carefully to ensure they are illustrative of interpreters' approaches and those of the interpreters in the wider corpus, run counter to what we could reasonably expect from the interpreting of television dramas from a multidisciplinary perspective. I would argue that these features, coupled with general observations of interpreted television dramas, characterise current approaches in the interpretation of television drama.

This general approach, fundamentally, appears to assume the interpretation of television drama is predominantly the simultaneous interpretation of a seemingly everyday dialogic conversation, when, in fact, it is the translation of a complex text, which functions not only between the characters but also at the same time between the drama and the viewer, followed by the simultaneous delivery of that translated text alongside the original multimodal text. The viewer's comprehension of the drama is based not only on the reception of the rendered dialogic text, but on that text working simultaneously and co-dependently with the resources of the drama.

So, whilst the interpreters undertake a period of preparation prior to a simultaneous interpretation, as seen in Chapter 1, on the basis of my analysis, I would question whether there is adequate examination and understanding of the performance text, and sufficient preparation for the complex task facing the interpreters. The features in the interpreters' renditions are at odds with norms of television drama. As we have seen, the construction of the target text does not map spatially with the narrative world, or have its own coherent construction; the previously discussed interpreters' use of direct address to camera not only underpins the lack of accurate topographical mapping in the

renditions, but also highlights the interpreters' misunderstanding of the source text's relationship with the viewer.
It does not appear that the interpreters are deliberately breaking the dramatic convention of the fourth wall, rather, I would suggest that the use of direct address is a product of applying interpreting strategies inappropriate for the skopos and genre of television drama. From the analyses, it appears that the interpreters are borrowing conference type strategies in their interpretations, as if the drama is the conference 'speaker' and the camera is the audience-addressee.

Ostensibly, both settings might appear to share similar features; the interpreter has no control and cannot interrupt the timing and delivery of the source text, and there is no conversational interaction between the producer of the source and receivers of the target text. This relationship is further reinforced by the affordability of BSL enabling the interpreters to remain in first person while rendering different characters.

It seems that to the SLIs, then, while recognising a level of complexity reflected in the (albeit limited) preparation undertaken prior to the interpretation of television drama, the situation appears familiar. Working with a source text that appears to have a 'conference' style relationship with the target audience, using role shift to deliver this text in the first person although rendering multiple characters, and appearing to be 'everyday' dialogic conversations.

It is also worth noting, that as Chapter 1 highlighted, the Broadcasting Act (1993) was a stimulus to the SLI of a wider range of television programmes, beyond those already SLI news and magazine type programmes. As explored previously, these types of programmes are characterised by direct address and a presentational style and, correspondingly, working practice and the technical set-up of the recording studios reflect this.

From this we can begin to see how inappropriate approaches are being used, with these approaches giving rise to the issues found in the renditions, as a result of the interpreter's incomplete understanding of both the task, and their role in the drama's communication with the viewer.

To reiterate Fiske (1985), the interpreter must recognise and discursively understand the multimodalitiy of the source text, how the target text is delivered and combines with the source performance text, the relationship of the performance text and viewer, and the place of the interpreter in the communicative process.

6.3 Understanding the Task

It was previously stated in the introductory Chapter that the interpreters engage in a level of advance preparation. Whilst this need for some form of translation process is recognised by interpreters, and indeed broadcasters, I would argue this preparation falls short of the task, and requires a much more extensive translation process, taking in not only the verbal, but also the spatial and temporal aspects of the drama, which is delivered simultaneously, alongside and in combination with the modalities of the audiovisual source text.

The work of the in-vision interpreter should be seen to sit centrally within the discipline of AVT. As Taylor (2016:224) explains, while the translator [interpreter] must understand how the resources of a multimodal text work together to create meaning, the task is that of AVT. Gambier (2013:8), when writing about processes in AVT, agrees that the translator must rigorously examine the multimodal source text in order to underpin her decision-making processes. It is the lack of rigorous examination that often leads to translations that focus on the translation of the dramatic text only, so that "a lack of attention to all sources of meaning is apparent in many translated texts" (Taylor, 2016:232).

This brings us back to the analyses of the interpreters' renditions, and finding that they do not accurately map against the spatial construction of the narrative world. Without appropriate understanding of how the source text is constructed and given insufficient time for rigorous examination, analysis, and translation, interpreters cannot construct the individual rendered characters' topographical maps needed to provide accurate renditions.

As previously mentioned, the lack of spatial mapping is not due to the interpreters creating a translation in isolation from the drama, with the renditions displaying appropriate yet different constructed spatial relationships. Rather, we have an inconsistent use of topographical space in the rendering of the dramas as the interpreters react to the unfolding texts. The complexity of the multimodal source text and the need of the target text (in its use of three-dimensional space) to maintain deictic relationships and so on, means the interpreters cannot simply simultaneously interpret the drama accurately as it unfolds scene-by-scene.

While the interpreters can mark character turn switches by the use of role shifts, as captured by the annotation process, the analysis demonstrates that these roles shifts do not maintain the character's perspective and deictic locations of the drama's addressees.

The need for extensive preparation becomes clearer when we recognise that the interpreters have to deliver a three-dimensional rendition of the dialogic text that matches and synchronises visually and temporally with the original three-dimensional world of the drama, alongside the performance text.

6.3.1 Temporal Relationships

As we have seen, the rendered text has to take its place in and work with the existing modalities of the drama. Additionally, by recognising that the task is one of AVT, we also have to address a key feature of that practice: synchrony.

The in-vision interpreters have access to the finished drama, as does, for example, the subtitler, prior to their delivery of the translated text. However, unlike the subtitler, who can accurately synchronise translated text with the original spoken text by matching time codes, the interpreters deliver their translated text 'live' and simultaneously. Due to the live nature of the task, it may not be feasible for the interpreter to *precisely* match the timings of every character's utterances. Nonetheless, the interpreters *do* have access to an audiovisual copy of the complete drama *before* the recording of the rendition. With adequate preparation and rehearsal, this allows the interpreter to achieve synchrony not only with the timings of role shifts to accurately indicate character turns, but also if necessary with reductions in the rendition to achieve synchrony with cuts and scene boundaries.

However, as we have seen, there is a constant use of lag time (the lags are of variable lengths) between the source and target utterances. We do not know whether the presence of lag time is a symptom of the interpreter waiting for the source text to reveal meaning, or is being used as an interpreting strategy; it could be further evidence of a lack of familiarity with the source text. At times the interpreter has 'wait' for the drama to unfold - just as the viewer needs to process and map new locations and spatial relationships as the drama moves from scene to scene, so does the interpreter. However, as discussed earlier in section, synchrony, and the use of lag time appears to come from a more fundamental approach taken by sign language interpreters. The notion within simultaneous sign language interpreting is that the closer the synchronisation between source and target texts, the greater the potential number of miscues, as the interpreter has less time to process the incoming message, identify units of meaning, and so on. Whilst it is not the aim here to enter into a discussion on the strategies available to the interpreter, such as the advance preparation of a text, anticipation, and so on, it is important to be conscious of whichever strategy is employed, its use must be appropriate to the context of the specific event. In the case of sign language interpreted television drama, the use of lag time simply places the interpreters' renditions behind the temporal and visual

construction of the drama, breaking the relationships between the modalities of the dramas. Across all the case studies, the effect is such that there are no points of synchrony, temporally or spatially, between the dramatic texts and the rendered texts.

6.4 Understanding Text and Role

The in-vision interpreter must be aware how the drama communicates with the viewer, and how the skopos and genre of the interpreted event must influence the construction and presentation of the rendition, as noted in Chapter 1 'The in-vision interpreter'. In Chapter 2 Theoretical Considerations we noted that whilst the interpreter is solely responsible for the interpretation of the dramatic text, their rendition has to be delivered alongside the performance text, and work with the modes of the that text, not against it; as discussed next.

As was noted in the section on translational activity, in Chapter 2, the dramatic script is written to function on two levels, between the characters and between the drama and the viewer, whilst at the same time appearing as everyday conversation.

The writer makes a television drama script appear as a natural conversation between characters, when it is in fact complex and informationally dense containing no unscripted hesitations or pauses, little redundancy, and so on. As discussed in section 'translational activity, in Chapter 2, the translator of a dramatic text must be aware, for example, that the use of pauses has a meaningful effect upon the viewer. The interpreters have to recognise they are faced, like the literary translator, with a complex task to maintain the 'naturalism' of the spoken text between the characters, which is temporally bound to the visual text of the drama.

However, this naturalism appears to be undermined by the use of 'shutting down' in the interpreters' renditions. Table 24 (page 263) showed instances where the interpreters' use of this feature interrupted the flow of characters'

utterances, removed pauses, and altered characters' turn taking patterns. In these instances, rather than being based on translation decisions, 'shutting down' appears to be a reaction to pauses within a character's utterance or pauses between dialogue turns.

For the in-vision interpreter, the translation of the dramatic text is not simply an interlingual and intermodal transfer of the written text into sign language, which is then delivered simultaneously in isolation from the source text. The dramatic text is spoken by the characters and bound into the visual modalities of the drama to become a performance text. This, in turn, becomes the interpreter's source text, which can be considered to be uninterpretable without a period of extensive preparation and translation, rather than a straightforward text making its simultaneous interpretation tractable.
Because the dramatic text is bound to the multimodal performance text, the interpreters must make translation decisions based upon the relationship between these two texts. Time limitations are imposed on the length of the rendered characters' utterances by the need for synchrony with the performance text, and where the visual modes of the drama carry the storyline.

These relationships extend beyond the temporal, into the spatial relationships found between the television drama's topographical organisation and the spatial organisation of the rendered text. The interpreters' translational decisions, for example, the use of spatial and directional verbs in the target text, are based on the performance source text. As explored in Chapter 2, BSL constructs spatial relationships, and to signify the interactants in a discourse, a signer must use role shift to reflect the necessary location and alignment in space of characters depicted. In SLI drama interpreters employ role shift to render character turns, whose spatial relationships are established by the television drama itself. Here the affordance of BSL allows the spatial and diegetic modal relationships of the source text to be delivered simultaneously within one mode in the target text, and the feature of role shift is necessary to maintain the spatial and communicative relationships between the characters.

Here we need to be aware that while the dramatic characters 'communicate' with each other, the complete drama communicates with the viewer. The interpreters must know that they function from the communicative space in between the drama and the viewer (as explored in Chapter 2 in the role of the interpreter) and must therefore also know *how* the drama communicates with the viewer, so that they are able to meaningfully contribute to that communication.

The dramatic text privileges the viewer as observer or over-hearer, and maintains this relationship through use of the 'fourth wall'. The interpreters, however, rather than maintaining this oblique drama-viewer relationship, often position the viewer as a direct addressee (cf Goffman, 1979; Levinson, 1988).

It does not appear that the interpreters are making a conscious decision to break the fourth wall; there is no evidence of the interpreters adopting the role of narrator. In the case studies, and in the wider corpus, the interpreters are delivering the rendered text in the first person using the characterisation aspect role shift and 'becoming' the characters. However, despite there being no instances of the characters addressing the viewer, the interpreters, the majority of the time, play to camera, and in doing so create a direct relationship between the drama and viewer.

It appears then that the interpreters are not using an appropriate approach for the delivery of the rendition, and are not truly conversant with their place in the communicative process. In Chapter 2 we explored how the interpreter inhabits a third space between the text and subsequent translation, visibly present delivering the simultaneous translation, yet conceptually not present. It appears, however, that the interpreters type the event as monolingual, non-interactive, and mono-directional, so drawing on "decontextualised rules" (Risku, 2002:531) from conference interpreting strategies, and as a result the text communicates directly with the viewer.

In Chapter 5 Table 22, on page 260, demonstrated the extent to which direct address has been used by the interpreters in their renditions of the characters in case studies, ranging from 11.1% (Millais, scene 1, Desperate Romantics) to 100% (Becky, scene 1, Him & Her). The use of these vectors not only alters the relationship between the drama and its characters with the viewer, but also the relationships between the characters themselves, who are rendered potentially addressing either the viewer or an unknown referent located in front of them.

That the interpreters are applying contextually inappropriate approaches seems to be further evidenced by the use of 'shutting down', a feature that occurs during periods of no dialogue.

While we would expect the interpreter to give focus to the screen activity, the hand-clasped posture of 'shutting down' appears at odds to the aesthetic of the dramas. Its use by interpreters, as highlighted in Chapter 2 'BSL', tends to be in formal and platform settings rather than interactional settings, indicating that they are 'no longer working' or the 'communication has stopped'.
However, in this situation, the communicative event does not stop between the drama and the viewer, and the interpreters' active disengagement seemingly plays against the drama's continuing relationship with the viewer.

6.5 A new approach to the in-vision interpretation of TV drama

I propose that a successful approach to the in-vision interpretation of television drama must use the natural aspects of BSL (i.e., character perspective or role-shift) to match and maintain the three-dimensional space created by the drama on screen.

It is important to note that although the interpreter is conceptually in the narrative world using character perspective, they do not physically exist in that world.

As we know there are important markers of information in the non-verbal channels of dramatic communication, and, although we cannot break the

temporal-spatial relationship between the spoken dialogue and the interpreted rendition, we can manipulate this relationship.

The manipulation of the timing of utterances in the interpreter's rendition (Rocks, 2011:78) can enable the target text to finish a few beats ahead of the character's dialogue, so that the viewer has time to focus on the screen and see vital information. It is at these moments that the interpreter must maintain the feel or atmosphere of the drama, not as the interpreter openly telling the viewer to 'watch now', by using screen focus inappropriately, or by 'shutting down' and disengaging from the drama, but by giving focus to the drama with engagement. It may well be the case that the visual signs of the programme are sufficient to carry the message, especially when we take into account that the most important information about characters tends to be communicated through their actions (Potter, 2001:231). By using the screen narrative to tell the story for us, it becomes apparent that the interpreter provides an additional channel of the drama's communication system.

I suggest that we take the geographical scene, within the overall arc of the drama's storyline, as the starting point of this translation-interpretation process. As discussed in Chapter 3, Methodology, the definition of a scene is described variously in film studies literature as narrative scene, action scene, one-shot scene, and so on, but since the function of character perspective or role shift in sign language is based on the actual spatial arrangement of the characters and objects in the narrative world, we must demarcate the scene by changes of location. This approach also allows the interpreter to use the visual grammar of the drama, showing the spatial relationships of entities located in the scene, to support those of the interpreted three-dimensional world, enabling the rendition to deliver and correctly allocate the spoken text, and also to work with and maintain the drama's visual grammar. Block (2001:xii) stresses the critical relationship of the visual structure and the story structure in the construction of the drama; in the same way that the story structure communicates emotions and moods, the visual image structure also portrays these aspects.

We now begin to blur the traditional borders between translating and interpreting. By having to account for the visual narrative, identify where the informational load is being carried, and work with dramatic dialogue that is overdetermined, there has to be process of translation that has a direct bearing on the work and role of the interpreter. Without a comprehensive translation process the interpreter will not be equipped to provide an appropriate interpretation with reference to the narrative world and visual structure of the drama.

By taking a multidisciplinary approach, drawing on Film Studies, AVT, Multimodality, and BSL, we can address how the interpreter can successfully negotiate the complex semiotic nature of the television programme, with these disciplines providing appropriate approaches to the translation and interpretation of television drama by working with, not against, the supporting multimodal codes.

6.6 Summary

This study, motivated by apparent features in the interpreters' construction of the target text that appeared at odds with the norms of AVT, Film Studies, and BSL, has also been motivated by the need for empirical research that will allow us to understand the work of sign language interpreters from theoretical and practical viewpoints, as Chapter 1 outlined].

This study is the first multidisciplinary approach taken to the analysis of interpreter activities in the sign language interpreting of television drama. Its main aim is the creation of a technical tool that can directly feed into and support the training and assessment of interpreters. Moreover, the testing of the tool sheds light on current practices in the domain of media interpreting, and serves as an opportunity to contribute knowledge to a still developing profession and to expand our understanding of the practices, roles, and contexts that the sign language interpreter negotiates.

The annotation tool enables the empirical analysis and assessment of the in-vision interpreter in regard to the questions, as advanced in Chapter 1:

1. To what extent can we compare the mapping of topographical space to that of the narrative world?

As we have seen, the developed annotation tool, using user defined tag sets within a hierarchical tier structure implemented for these specific questions and based on the theoretical underpinnings, independently captures the features of the television drama and interpreters' renditions, allowing comparisons to be made. Chapter 3, Methodology, describes the development of the tag sets used to capture the features under analysis, the annotation process of these features, and how the captured results can be presented to enable the analysis and discussion of how the interpreters approach the interpretation of television drama, is covered in Chapters 4 and 5.
In Chapter 2, Theoretical Underpinnings, I explained that characters would be found in the same place in the same part of the screen, and this was demonstrated by the annotation of these features. The annotation tool is sufficiently robust to accommodate multiple characters in a scene, and accurately capture their spatial locations and relative spatial relationships.

The tool is also flexible enough to map changes to characters' locations, and capture the newly constructed spatial relationships as a scene unfolds. As the characters individual vector maps demonstrate (in Chapter 4) the analysis can be at the aggregated level of the full scene, or broken down into the location, and related spatial relationships, pre- and post- location change.
Using the same tag sets to independently capture first the interpreters' use of constructed space in their renditions, and second the spatial construction of the drama, allows direct comparison between the drama and rendition.

Here then the annotation tool accurately captures the activities of the interpreters in the corpus, demonstrating that there are disparities in the use of space, and in the construction of spatial relationships between the dramas and

the renditions. As the results of the individual case studies (Chapter 4) and the results discussion (Chapter 5) highlight, the renditions appear to be consistently at odds with the dramas' spatial constructions and the expected norms of Film Studies, AVT and BSL (as explored in Chapter 2).

2. Does the annotation tool capture the viewer's relationship with the drama, and is the relationship between the drama and viewer maintained?

As Chapter 2 Theoretical Considerations explained, the viewer's relationship is oblique to the drama, positioning them as observer. If, in either the drama or the rendition, there is a change in that relationship, the vector is captured by the annotation 'to camera', and applied to either the character or interpreter as appropriate (see Chapter 3).

As the Case Studies and Results Discussion demonstrate, the dramas maintain the 'fourth wall' with no direct address to the viewer, yet we can see extensive use of direct address to camera in the interpreters' renditions. The annotation tool is therefore able to capture this feature, showing that the drama's intended relationship with the viewer is altered for the target audience, and the relationship no longer oblique but shifted to direct address.

The annotation and capturing of the feature 'shutting down', specific to the sign language interpreter, provided further evidence in the alteration of the of the viewer's relationship. This feature is described in Chapter 2, Theoretical Underpinnings, and part of the motivating questions in Chapter 1. The activity appears to interrupt the illusion of a natural conversation between the characters, as well as cutting across the aesthetic of the drama's visual communicative channels.

3. To what extent is the rendition synchronised with the drama?

In Chapter 2 we saw that the synchronisation of the visual and temporal modes (a fundamental feature of AVT) is vital to the viewer's comprehension, and it is

the interplay of these multimodal elements in the source text that enables the viewer to co-construct meaning. As we saw in Chapters 4 and 5, there is a break in the synchronous relationship between the visual and dialogic modes in the rendition, due to the rendered utterances consistently lagging behind those of the dramas.

Finally, in Chapter 6 there has been the opportunity to analyse and assess the approaches of the interpreters in the case studies and wider corpus, to attempt to shed light on and nuance the activities of the interpreters in the sign language interpretation of television drama. As stated earlier in this chapter, the corpus and case studies have been carefully selected to be illustrative of the current provision of interpreted drama. Whilst a relatively small corpus, I feel it is indicative of the current situation, and, as explored in the first part of this concluding chapter, there are underlying reasons why the features revealed by this multidisciplinary approach to the analysis occur.

I will explore the implications of these findings and the original contributions of this study, and how this study contributes to other fields, in the following section.

6.7 Original Contribution

As the first investigation into the sign language interpretation of television drama, the study makes an original contribution to the field. By taking a multidisciplinary approach in the user-led design of the annotation tool, the research provides the first framework for the empirical study of the interpreters' activities in rendering television drama, and responds to Napier's (2005 & 2010) call for the objective assessment of sign language interpreters.

This multidisciplinary approach, drawing on theoretical underpinnings from AVT, Film Studies, Multimodality, and BSL, provides the conceptual underpinnings and structure for the annotation tool design, enabling a robust detailed analysis and assessment not only of the interpreters' renditions, but also a detailed

analysis and assessment of that rendition in the context of and in relation to the source text.
The annotation tool enables the detailed examination of individual rendered characters and their spatial arrangement according to the visual coherence of the performance text, which moves analysis from the translation of the dialogic text only, and positions it within a multimodal perspective.

This raises the issue of the interpreter needing the skills required to edit text so it is informationally complete, albeit reduced in duration, and to maintain synchrony with the three-dimensional visual text. The study itself demonstrates the need of the development of specialised training for the interpreter in television drama, and media in general. The theoretical design of the annotation tool and its methodology provides a framework for the development of specialised training courses to equip interpreters with the requisite skills to work in this area.

As a result of the findings detailed in this study, and the subsequent development of appropriate training in the understanding of the situatedness of the setting, interpreters can move away from the apparent decontextualised technical application, or “scaffold” (Risku, 2002:531), and, through increased knowledge and skills, develop a more sophisticated response, and approach each event as a unique activity.

In this way, the study contributes to the call from Dean and Pollard (2011) to develop new conceptual frameworks and move towards a practice profession, rather than a technical one.

Here the study also contributes to the growing discussion around the role of the sign language interpreter and their place in the communicative process (Wadensjö, 1998 and 2008; Metzger, 1995,1999; Straniero Sergio, 1999; Angelelli, 2004; Valero-Garcés and Martin, 2008; Hale, 2007; Llewellyn-Jones and Lee, 2014; Martínez-Gómez, 2015). The study highlights the unique place

in which SLIs of dramatic texts find themselves, in a liminal, third space between the drama and viewer, again drawing attention to how the situation of the event influences the context and role of the interpreter, how the interpreter must address the presentation of self (cf Llewellyn-Jones & Lee, 2014), and employ specific strategies appropriate for each individual event.

6.8 Implications and Contributions to other fields

The recognition that the complexity of delivering an interpretation of a television drama compels the SLI to undertake a translation process (although not in the traditional sense of moving from written text to written text), and then deliver this rendition simultaneously and in synchrony with the visual and dialogic modalities of the performance text, alters the present conceptual framework of interpretation in this domain. Presently, there is awareness of the need for a period of preparation and translational activity prior to the interpretation, however, as the analysis undertaken as part of this study shows, the current methodologies appear not to meet the specific requirements to enable the delivery of a coherent text that works with the performance text of the drama. Here, then, we have to start to address the need for a new approach to this work; there are changes that have to be implemented, from the previously mentioned need for specialised training, to changes in the expected skill levels to work in this domain, as well as the implications for working practices. Here, commissioners and broadcasters also need to recognise the complexity of the task facing the SLIs, and the resultant time and resources needed to enable them to produce accurate and comprehensible texts must be provided.

This study has shed light upon issues in current practice, and, in order to address them and those identified in the wider research on sign language interpreting in the media, we can quote Cogen & Cokely (2015) who call for a "paradigm shift" in our approaches. Rather than developing models of a 'hybrid task' we need to be aware of the need for a multidisciplinary approach and recognise that the task is a fully-fledged mode of AVT. Here we also can

contribute to the discipline of AVT by moving away from media sign language interpreting being seen as an adjunct of 'accessibility', to a truly distinct mode with its own specific features; the SLI is not only required to create a translation version of a text, but also has to deliver it 'live' and visible to the viewer.

The fact that the sign language interpretation of television drama requires the interpreter to 'perform' the translation of that dramatic text, having had access to the complete performance text to undertake a translation process, allows the discipline to contribute to an ongoing discussion of its inclusion in Translation Studies. Here we are able to site the work and process of the sign language interpreter in the debate around the performability of translated texts, the visibility of the translator, and performance translation, exploring the role of a translator in creating a performance text, and how translator works in between the source text, performance text, and target audience (cf Baines et al, 2011; Johnston, 2011, Rocks, 2011; Wilson & Maher, 2012; Marinette, 2013; Upton, 2014).

Finally, the study contributes to the growing research investigating the multimodality of texts, and how the modal resources combine to create meaning for the receiver. Here, the annotation tool and analysis has a clear practical application to the investigation of the translation and interpretation of multimodal texts, and how the understanding of this multimodality enables the audiovisual translator to inform their decisions (cf Gambier, 2006; Pérez-González, 2014; Braun, 2016; Taylor, 2016).

6.9 Future Applications

The design of the annotation tool has practical applications not only in the assessment of sign language interpreted television drama output, but in the wider field of sign language media interpreting; it also has application in the training and the working practices of sign language interpreters.

While the design of the annotation tool has been developed to meet the specific requirements of the identification and analysis of the features found in the interpretation of dramatic texts, it can easily function as an assessment tool for other television genres, such as news and documentary. These genres still exhibit features from dramatic texts; a news anchor still has conversational interaction with reporters and guests, a documentary also includes interviews and sections of observed conversational interactions, and each of these interactions contains its own relative spatial relationships between the interactants in the real world space of the news or documentary source text.

In these genres also, the sign language interpreters employ similar features in the construction and rendition of the target texts, i.e., the use of role shift and constructed space that maps against the visual text of the programme.
The features shared by many signed languages, the use of role shift, the use of directionality, space, and so on, also means that the annotation tool may be readily used with other signed or spoken language pairings.

The annotation tool then can be used to examine translational and interpretational behaviour in the sign language interpretation of a variety of media genre, both in the UK and internationally.

The tool can facilitate the empirical analysis and examination of different variations of language use within these genres of media interpreting, moving beyond linguistic units, to study features such as syntax and textual features, and how television language differs from 'real' language, to investigate how the different texts types communicate with the target viewer, whilst also exploring how the different modal resources are, or can be, employed by interpreters in this domain.

Within these studies, the annotation tool may also be used to explore potential differences between Deaf translators/interpreters and hearing interpreters. While all working from English to BSL, Deaf interpreters work into their L1 and

hearing interpreters (typically) into their L2; whether this underlies potential differing interpreter behaviours may be evidenced by investigation using the tool.

Here we can begin to develop corpora to research into current norms and conventions for the sign language interpretation of media programmes, which may, in turn, facilitate the development of new, more appropriate approaches. By building wider corpora, and applying the analysis to a wider selection of data, we may be more able to present more representative results than is currently feasible, and contribute to the growing discipline of corpus-based interpreting studies.

The annotation tool, in providing an empirical method for analysing SLIs' activities in interpreting television, now enables the investigation of the proposed model approach, in comparison with observed current working practices.

As Chapter 5 section 'Vector direction with eye gaze level', noted, the low percentage of matching vectors raises the question of the comprehensibility of the target texts although to what extent they are or are not comprehensible cannot be determined without reception studies. After all, the source text's supporting modalities would enable the target audience to retrieve some level of meaning. The theoretical framework of the annotation scheme can underpin the construction of reception studies research to establish whether or not the current practice produces renditions that are in fact comprehensible, and to what extent following the theoretical norms described in this study may improve comprehensibility and the reception of the target texts by the intended audience.

As section 'Understanding Text and Role' in this chapter noted, it appears that the interpreters are not intentionally breaking the 'fourth wall'. This activity appears to be as a result of a lack of awareness of the skopos, genre, norms of

the communicative act and so on; the interpreters' vectors to camera compromises the function of role shift and our expectation of its reflection of character turns and topographical space. As the study has found, the interpreters use the BSL narrative feature of role shift, although it's delivery appears not to follow expected norms.

Here, then, the assessment tool can be used in conjunction with structured pre- and post-assignment interviews and/or questionnaires, to ascertain whether what interpreters actually produce and deliver is what they believe they are producing, or intend to produce.

There is also potential to address previous research conducted in sign language interpreted media. While this earlier research has predominately focused on news, as noted in Chapter 1, a common theme was the lack of comprehensibility of the target text. As also discussed in Chapter 1, while some of the interpreters in these studies of interpreted news programmes were found to have no interpreting qualification, and for others a lack of appropriate skill levels and preparation time led to a construction of a target text 'like hearing interpreters' (Stone, 2007:78), there may also be other underlying factors influencing the results of those reception studies.

The news programme source texts used in those studies may well have contained multiple voices and conversational interactions, as previously mentioned in this section. If, in a subsequent assessment, the activities of these interpreters were found to be similar to those observed in this study, it would go some way to explain why the user feedback research indicates there are issues with the construction of the target text, further underlying the need for specialised training for the sign language interpreter working in this domain.

The conceptual framework of the annotation tool can also form the basis for specific training for sign language interpreters in television drama, in the UK and internationally. The increasing provision of sign language interpreted

programming now means that SLIs are commissioned to work in an ever widening range of television programme genres; news, documentary, drama, chat show, and so on.

As we have seen the sign language interpretation of television drama places the interpreter in the space between the drama and the target viewer. From there, the interpreter must negotiate their place in the communicative act, requiring an awareness of, and an ability to analyse, the event at macro- and micro-levels, and the interrelationships between the resources at work in the drama.
Here then training needs to assess, address, and reaffirm interpreter knowledge at the macro-level, the foundations of skopos, situationality, genre, and so on, that that are fundamental to this domain of sign language interpreting. The interpreter must be aware that in television drama, we are working with a product that aims to entertain the viewer, and which acknowledges the viewer as an interactant whilst also locating them as an unaddressed observer.
By clearly establishing these foundations, notions, and the role of the interpreter in the communicative act, we can then examine how they influence the micro-level strategies employed by the interpreter.

As the research has shown, the interpreters are employing role shift, a feature of BSL narrative, to deliver a target text of what appears to be everyday conversations. Training must examine how an interpreter employs role shift as their sole strategy in the delivery of the rendered target text since, as we have discussed, they deliver the rendition through a series of shifts. While interpreters, whether native or fluent BSL users, are assumed to understand narrative discourse structures in telling stories, role shift is not a feature routinely employed in everyday interpreting settings.

Moreover, the source dialogic text is in fact a complex over-rendered text that is designed to appear as everyday conversational interactions, whilst also forming part of the multimodal text of the television drama.

Training, based on the theoretical framework that has underpinned this analysis, would initially provide the interpreter with a sound understanding of genre, Skopos and audience design. To build on this, training in the construction of and mean-making in the source text, and how this may be segmented and analysed, would also be necessary, in order to enable the interpreter to identify those moments in the visual modes of the drama that carry the meaning directly to the audience without the need for supporting dialogic information. In terms of the target text, the interpreter must also be trained in the appropriate use of role shift in the delivery of the target text, which would naturally lead to the strategies required to construct space in the rendition that matches the topography of the drama. The training then would aim to train the interpreter to produce a rendered text that is both meaningful and coherent.

As discussed in Chapter 2 the task of the television drama interpreter is often typed as the simultaneous interpretation of everyday conversation. As this study has shown, however, the complexity of the performance text itself requires the interpreter to extensively and rigorously interrogate not only how it functions interjectionally between characters, but also how it communicates with, and delivers informational content to its audience. As proposed in the previous section, the work of the interpreter should be seen as a fully-fledged mode of AVT, and by drawing on this and other disciplines such a Film Studies, training should provide the interpreter with the skills required to prepare the translation of a multimodal text and to deliver it ‘live’. Here, then, the training needs to address the skills required to create and deliver a translated target text which also works with the existing modalities of the performance text.

The development and further refinement of the annotation tool would also enable the capturing of particular additional features found in television drama, which, in turn, can directly feed in to the training programme. Take for example a current scene in which provides visually significant information to the viewer, that also includes a dialogic sound bridge which audibly introduces the forthcoming scene. In this scenario the interpreter, assuming synchronisation

between the drama and rendered text, is faced with the decision of starting the rendition of the dialogic text of a character as yet not visible to the viewer and who may not yet have been introduced in the story line, or altering the timing of the rendered dialogic text.

The recognition that the task of interpreting television drama is more than simultaneous interpretation, has implications for current interpreting practice. Current practice, whilst recognising that the work is complex and requires a period of preparation, is, I would argue, insufficient to enable the interpreter to provide a comprehensible text for the target audience of the multimodal drama. The relatively short period of translation or preparation, the methods of analysis, the understanding of the audiovisual product, and lack of rehearsals before delivering a 'live' simultaneous interpretation, do not allow the interpreter to produce an adequate target text. As discussed above, and also in Chapter 2, the affordances of BSL enable the interpreter to match and deliver accurate character renditions, although from this study it appears that interpreters do not achieve this.

Current practice, then, must undergo a change to truly reflect the task facing the interpreter, by viewing the work as requiring an extensive period of translation, which then leads to the construction, rehearsal, and delivery of a target text that works with the temporal and spatial constraints of the performance text. This new approach does not radically alter the features of current practice, however it does require increasing the preparation, translation and rehearsal time of the interpreter, and to increase the interpreter's knowledge and understanding of the domain, the genre and text type they work with, and their own interpreting and linguistic skills also. As mentioned in the previous section, this also has implications for the commissioners of interpreted drama in respect of resources.

The current approaches to the practice of interpreting television drama appears to be have continued from the first examples of sign language interpreted

television media, namely news programmes or Deaf presented programmes, a different genre of television which uses direct address to the viewer.

I would argue that this presents practical implications in the technical set-up of the recording studios, which also hinder the appropriate delivery of television drama. As Chapter 1: The In-vision Interpreter explores, the studio set-up places the autocue and source image below or next to the camera filming the interpreter. In order to achieve role shifts directed along the left-right axis, the interpreters have to look away from the source visual image and written dialogic text and this, coupled with insufficient preparation and unfamiliarity with the performance text, underlies regular breach of the fourth wall, and the lack of vector matching, as the study has explored.

Here, then, changing the practical set-up of the monitors, by placing them to the left and right of the interpreters standing position, would enable the interpreter to 'follow' the character turns of drama without appearing to look to camera, and assist the interpreter in maintaining the film studies norm of arranging the characters along a left-right axis. It is worth noting that to further aid the interpreter in replicating the spatial orientation and eye gaze level of a character in the drama, the source image for the interpreter in the studio would need to be reversed, avoiding the need for the interpreter to role shift in opposition to the source image, and thus avoiding the risk of the broadcast image of the interpreter being in opposition to that of the drama along the left-right axis.

In recent years, there has been a growing move towards Deaf interpreters working in television, partly as a response to limited research findings that show that, given the incomprehensibility of hearing interpreters, the target audience prefer Deaf first-language BSL users in the news genre. As a way of empowerment for a marginalised cultural and linguistic minority, this is evidently a task a Deaf interpreter can undertake, given that technology gives them access to a written version of the dialogic text, in the form of the autocue.

However, here it appears that the use of the autocue is leading to the potentially unintended use of direct address by the interpreters working in TV drama. As noted in the corpus selection criteria in Chapter 3, the study's primary aim was to select a corpus with the richest variety of features to fully test the annotation tool's validity, and Deaf interpreters were therefore excluded from the study due to the extremely high frequency of direct address in their renditions, as a result of the positioning of the autocue directly under the camera.

The annotation tool and multidisciplinary approach has the potential to be used to investigate the particular features and practical conditions that face Deaf interpreters, and establish specific approaches to enable, for example, the maintenance of the fourth wall for the target viewer. Observations of Deaf dramas broadcast on the BSL Zone, 'The home of British Sign Language on Screen' (BSL Zone), demonstrate that they conform to the norms of film studies, the characters avoiding direct address, maintaining the fourth wall, and so on, indicating that the target audience are well versed in this convention, and Deaf interpreters' use of direct address in TV drama renditions is not motivated to meet some perceived need of the Deaf audience. As proposed for the non-deaf interpreter, the same technical set-up may be provided for the Deaf interpreter, with an additional autocue positioned under each source text feed, allowing free movement of the interpreter for role shift, whilst still having access to the source language via the multiple autocues.

In this way, a grounded fundamental approach can be developed which equips the interpreter with the skills and expertise to deliver a coherent target text that works with the performance text, thus enabling the target viewer to suspend their disbelief and engage with the programme.

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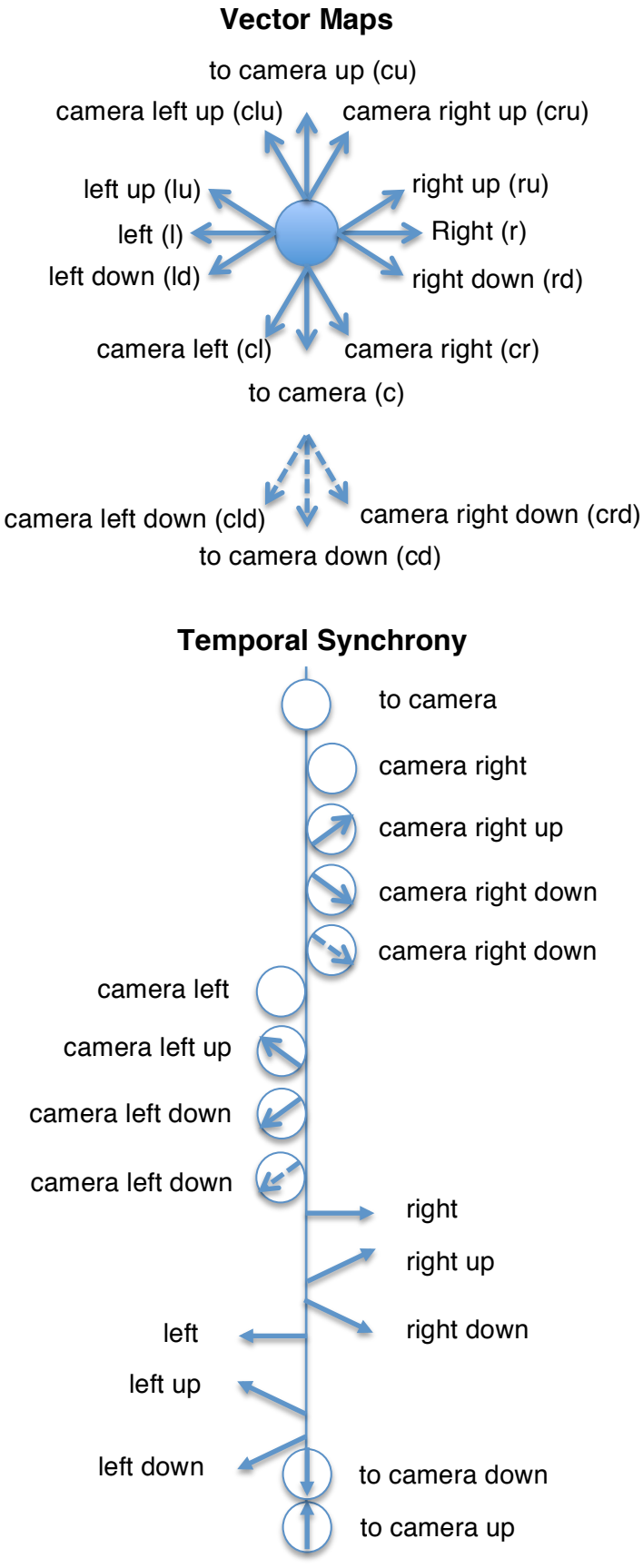
Filmography

Him & Her (Episode 2: The Birthday), Richard Laxton. BBC Three. UK.

Desperate Romantics (Episode 3). Paul Gray. BBC 2. UK.

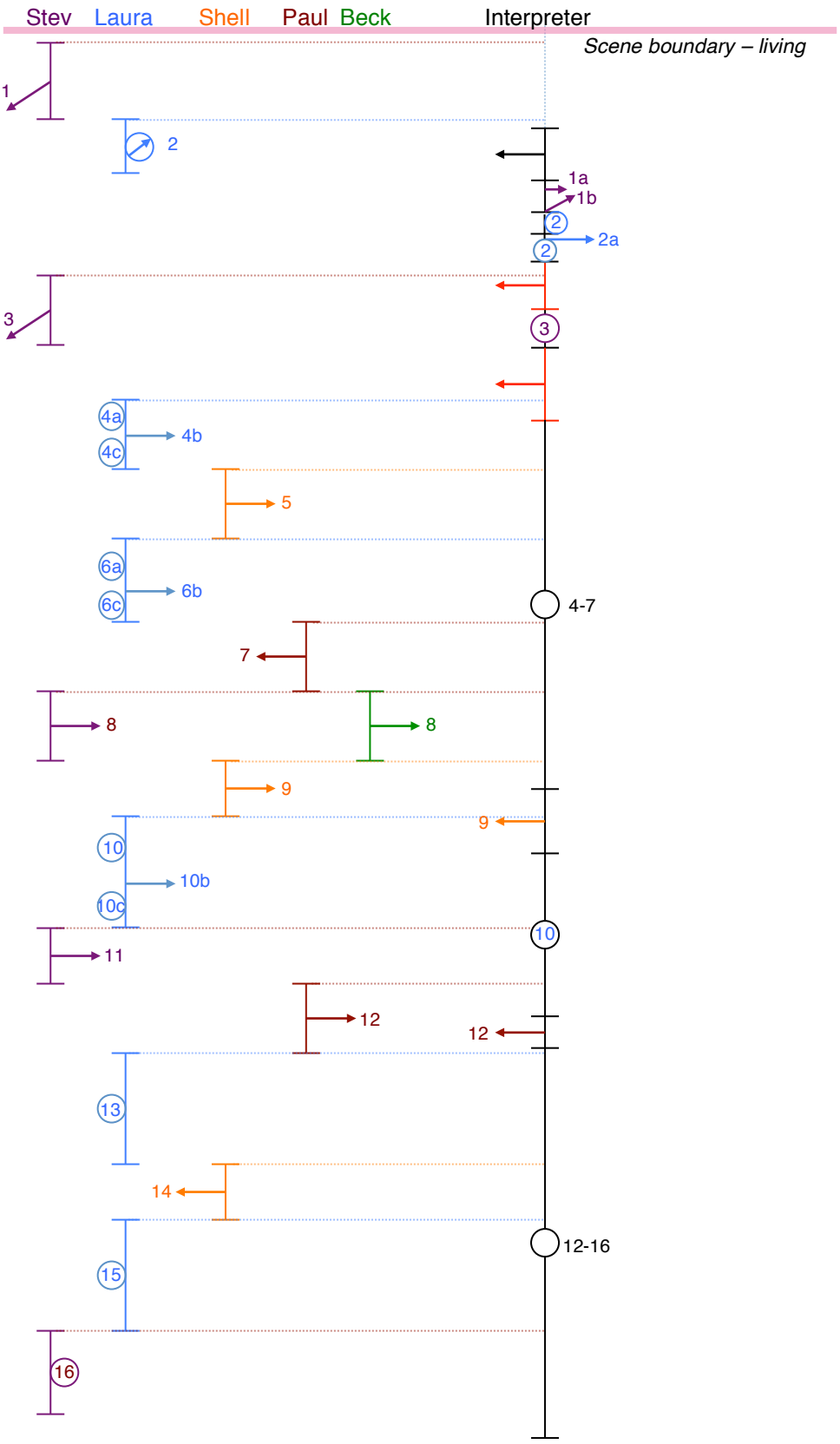
Being Human (Series 3, Episode 8 'The Wolf Shaped Bullet') Daniel O'Hara. BBC Three. UK

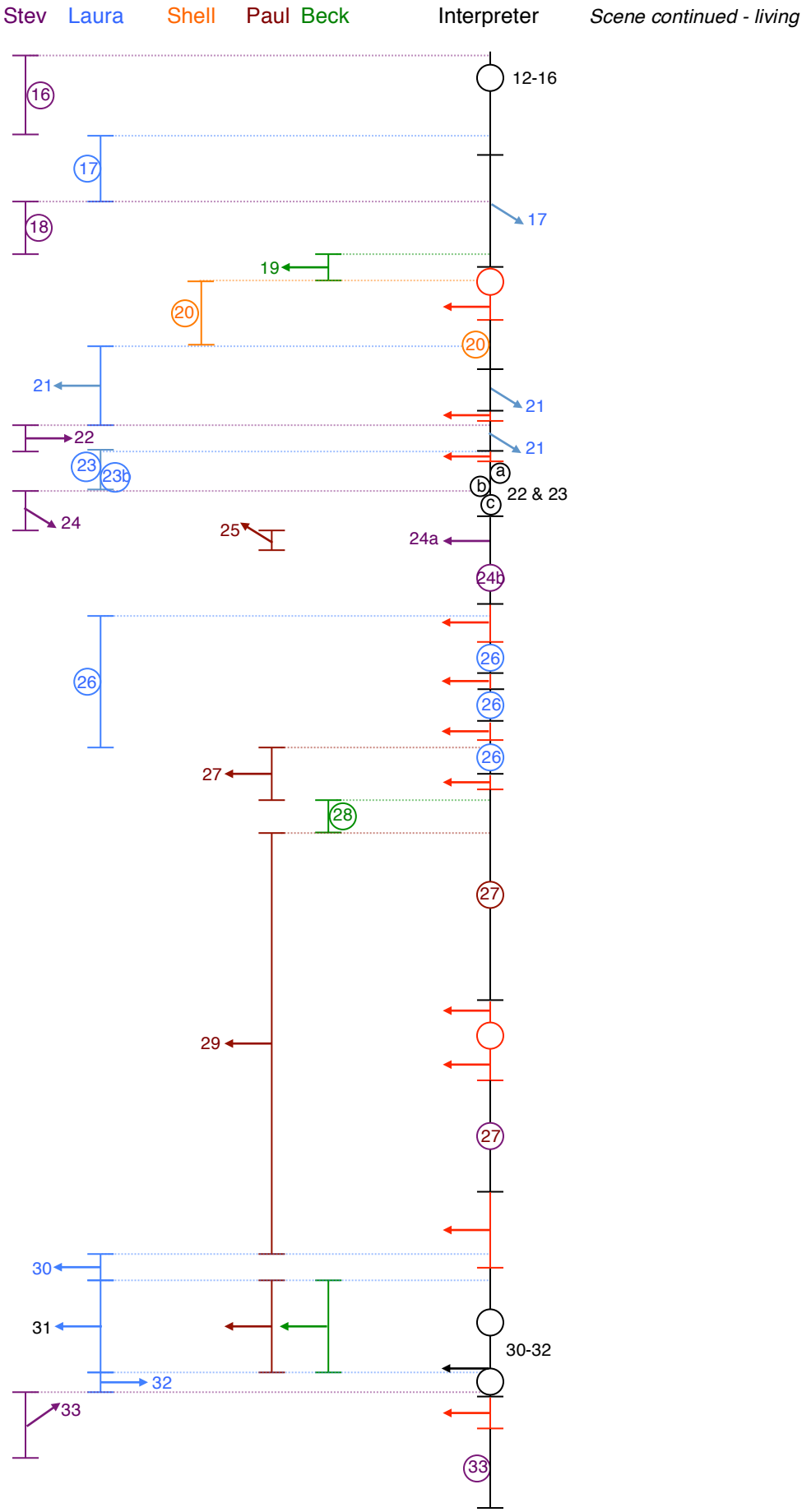
Appendix 1: Directional vectors legends

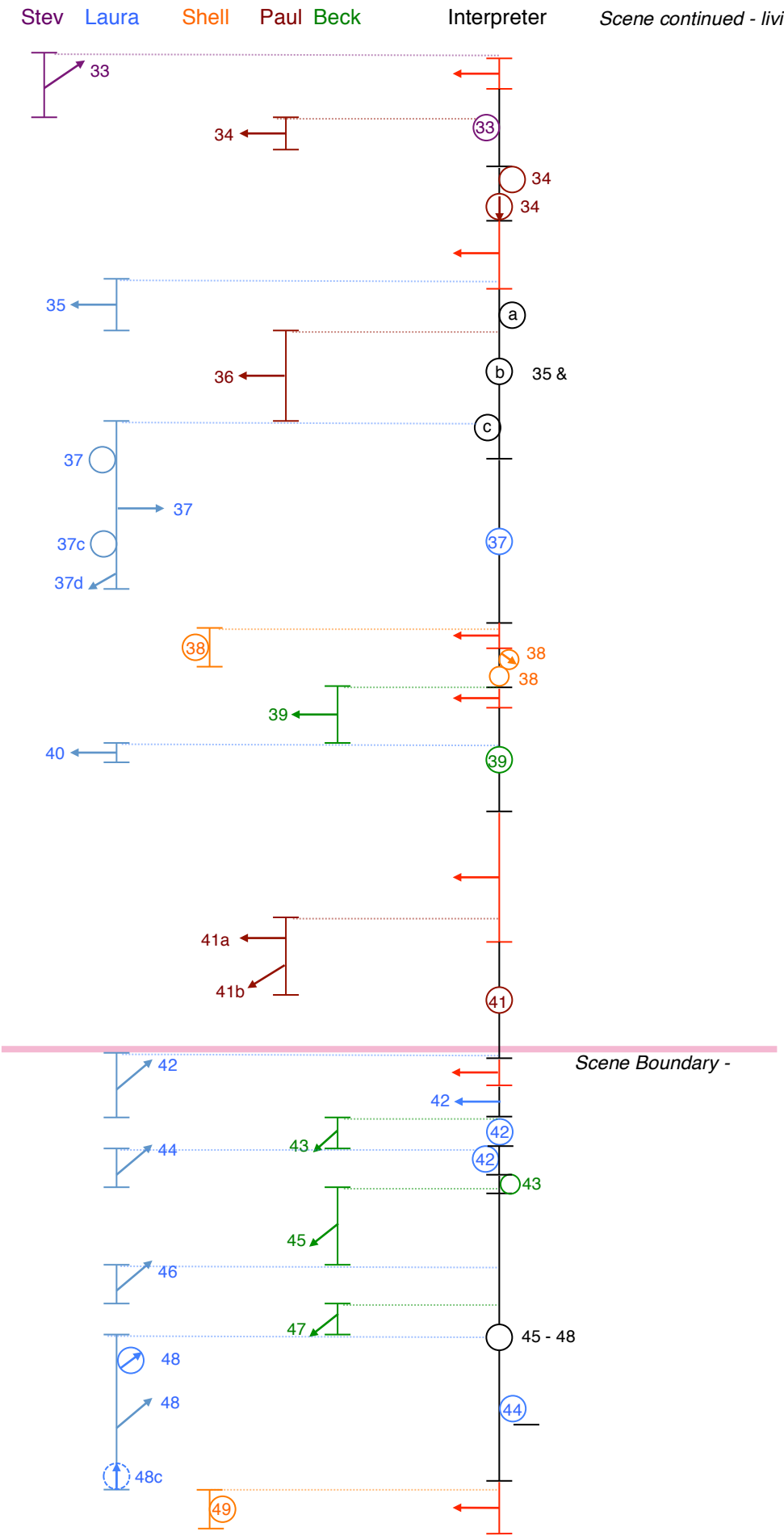


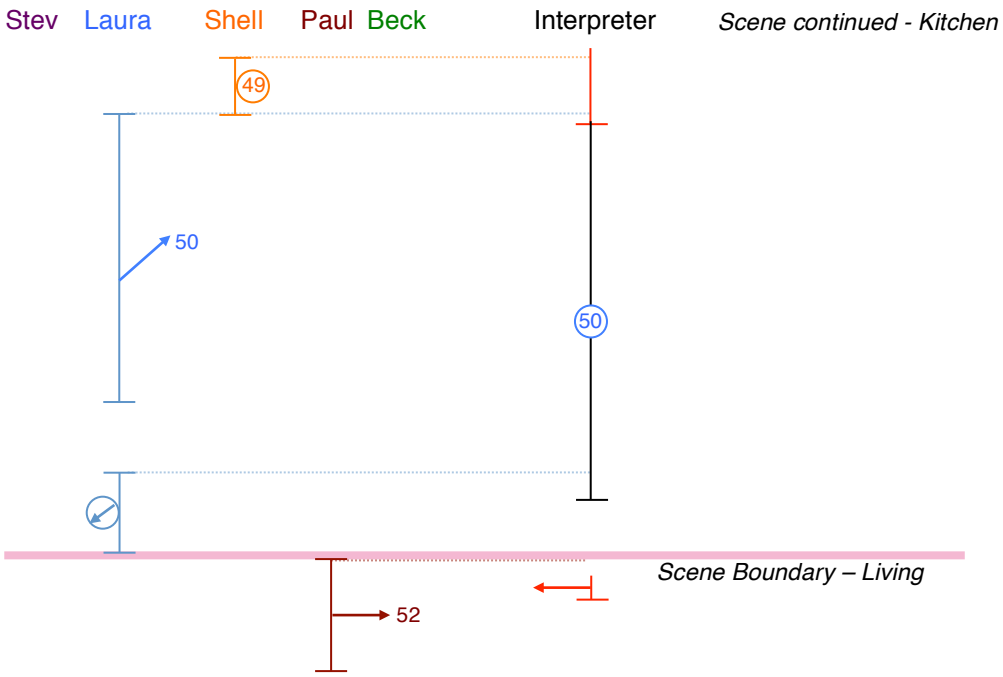
Appendix 2: *Him & Her*

Appendix 2.1 Temporal Synchrony




Stev
Laura
Shell
Paul
Beck
Interpreter
Scene continued - living
12-16
16
17
17
18
19
20
20
21
21
21
22
23
23b
a
b
c
22 & 23
24
25
24a
24b
26
26
26
26
27
28
27
29
27
30
31
30-32
32
33
33

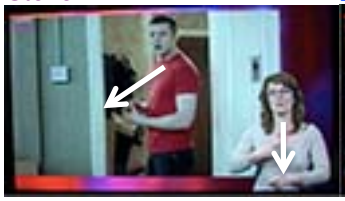

Stev
Laura
Shell
Paul
Beck
Interpreter
Scene continued - living
33
34
33
34
34
35
a
36
b
35 &
c
37
37
37c
37
37d
38
38
38
39
40
39
41a
41b
41
Scene Boundary -
42
42
42
44
43
42
43
45
46
47
45 - 48
48
48
44
48c
49


Stev
Laura
Shell
Paul
Beck
Interpreter
Scene continued - Kitchen
49
50
50
Scene Boundary – Living
52

Appendix 2.2: Character turns

Him & Her character turns screen grabs with time codes and vector descriptions. Each image references by character dialogue number taken from the dialogue annotation tier.

Steve 1



Steve's utterance left down (ld).
Interpreter is rendering Steve from two lines earlier *(before the start of the annotation section*).

Laura 2

Laura's utterance camera right (cru), finishing at 00:08.04.
Interpreter is rendering character Paul's line from two lines earlier *(before the start of the annotation section*).
The interpreter starts rendering Steve 1 at 00:08.06; then Laura 2 at 00:09.3, completing by two shifts, at 00:11.8 (during the on-screen dialogue pause between Laura 2 and Steve 3).

Steve 3

Steve's utterance left down (ld).
Interpreter in 'shut down' during the on-screen pause in dialogue between Laura 2 and Steve 3.

Laura 4a

Laura's utterance camera left (cl). This one line of dialogue contains 3 vectors.
Interpreter coming out of 'shut down' to render, to camera (c), a merged shift covering dialogue lines 4 – 7.

Laura 4b

Laura's vector changes (4b) during dialogue 4.
Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

Laura 4c

Laura's vector changes (4c) during dialogue 4.
Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

Shelly 5

Shelly's utterance right (r).
Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

Laura 6a

Laura's utterance camera left (cl). The one line of dialogue contains 3 vectors.
Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

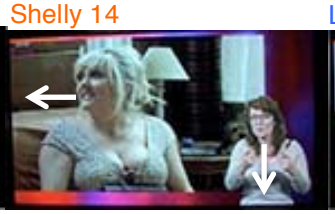
Laura 6b

Laura changes vector (6b) right (r).
Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

Laura 13

Laura's utterance camera left (cl).
Interpreter has started a merged shift to camera (c) rendering part of dialogue 12 up to, and including, dialogue 16.

Shelly 14



Shelly's utterance left (l).
Interpreter continues with merged shift to camera (c) covering dialogue lines 12 – 16.

Laura 15

Laura's utterance camera left (cl).
Interpreter continues with merged shift to camera (c) covering dialogue lines 12 – 16.

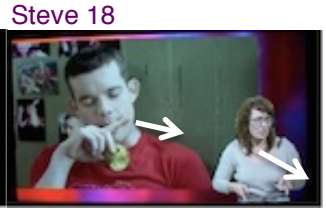
Steve 16

Steve's utterance camera right (cr).
Interpreter continues with merged shift to camera (c) covering dialogue lines 12 – 16.

Laura 17

Laura's utterance camera left (cl).
Interpreter continues with merged shift to camera (c) covering dialogue lines 12 – 16.

Steve 18

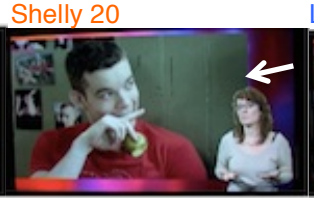


Steve's utterance camera right (cr).
Interpreter renders Laura 17 right down (rd).

Becky 19

Becky's utterance left (l).
Interpreter continues rendering Laura 16 right down (rd). Steve 18 is omitted.

Shelly 20



(Off-screen) Shelly's utterance camera left (cl).
Interpreter 'shut down' to camera (c). Becky 19 is omitted.

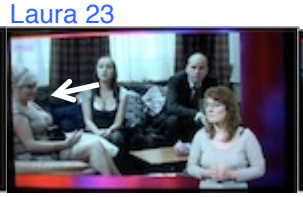
Laura 21

Laura's utterance left (l).
Interpreter rendering Shelly 20 camera left (cl).

Steve 22

Steve's utterance right (r).
Interpreter is rendering Laura 21 right down (rd).

Laura 23

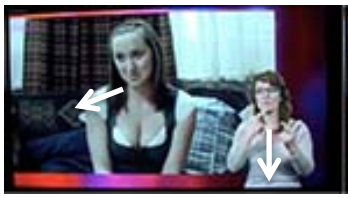


Laura's utterance contains two vectors camera left (cl), then camera right (cr).
Interpreter 'shut down'.

Steve 24

Steve's utterance right down (rd).
Interpreter rendering merged shift, Steve 22 and Laura 23, camera left (cl).
Merged shift contains 3 vectors: cr; cl; cr.

Laura 6c



Laura's vector changes (6c) during dialogue 6. Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

Paul 7

Paul's utterance left (l). Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.

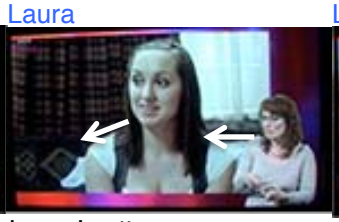
Steve & Becky

Simultaneous utterances'- Steve "That's nice", and Becky "Aww that's nice", right (r). Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7. Steve and Becky utterances' omitted from interpreter's rendition.

Shelly 9

Shelly's utterance (00:34.1 – 00:35.6) right (r). Interpreter continues with merged shift to camera (c) covering dialogue lines 4 – 7.
The interpreter renders Shelly 9 at 00:34.7 left (l).

Laura

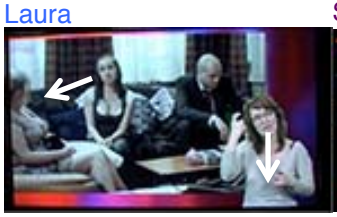


Laura's utterance camera left (cl). The one line of dialogue contains 3 vectors.
Interpreter rendering Shelly 9 left (l).
During this vector (00:35.6-00:39.2) the interpreter starts (00:37.0) rendering dialogue 10 to camera (c).

Laura

Laura changes vector (10b) right (r). Interpreter continues to render dialogue 10 to camera (c).

Laura



Laura changes vector (10c) during dialogue 10. Interpreter continues to render dialogue 10 to camera (c).

Steve 11

Steve's utterance right (r). Interpreter continues to render dialogue 10 to camera (c).

Paul 12

Paul's utterance right (r). Interpreter continues to render dialogue 10 to camera (c).
During Paul 12 (00:44.5-00:46.9) the interpreter omits Steve 11 and part renders dialogue 12 left (l) (00:45.3-00:46.2).

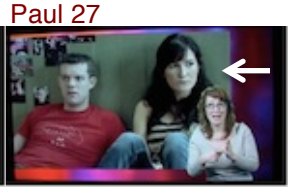
Paul 25

Paul's utterance left up (lu).
Interpreter rendering Steve 24 left (l) with Paul 25 omitted.

Laura 26

Laura turning to utter camera left (cl).
Interpreter 'shut down'.

Paul 27



(Off-screen) Paul's utterance left (l).
Interpreter is rendering Laura 26 to camera (c).

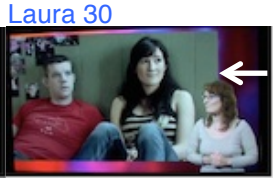
Becky 28

Becky's utterance camera right (cr).
Interpreter is rendering Paul 27 to camera (c).

Paul 29

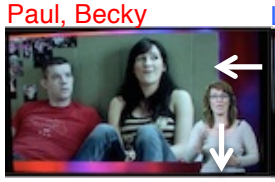
Paul's utterance left (l).
Interpreter continuing to is rendering Paul 27 to camera (c).

Laura 30



(Off-screen) Laura's utterance left (l).
Interpreter 'shut down'.

Laura, Shelly, Paul, Becky

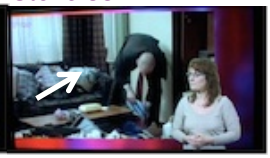


(Off-screen) simultaneous utterances left (l).
Interpreter rendering merged shift, Laura 30 through to Laura 32, to camera (c).

Laura 32

Laura's utterance left (l).
Interpreter rendering merged shift, Laura 30 through to Laura 32, to camera (c).

Steve 33

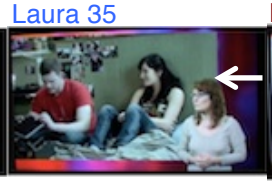


(Off-screen) Steve's utterance right up (ru).
Interpreter 'shut down'.

Paul 34

Paul's utterance left (l).
Interpreter rendering Steve 33 camera left (cl)

Laura 35

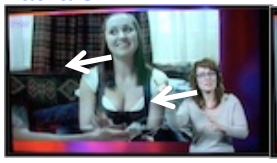


(Off-screen) Laura's utterance left (l).
Interpreter 'shut down' for 10-second pause between Paul 34 and Laura 35.

Paul 36

Paul's utterance left (l).
Interpreter rendering merged shift, Laura 35 and Paul 36, camera right (cr),

Laura 37

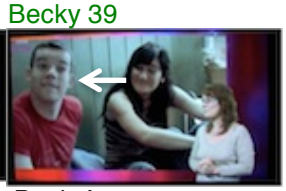


Laura's utterance camera left (cl). This one line of dialogue contains 4 vectors. Interpreter rendering merged shift, Laura 35 and Paul 36, camera left (cl),

Shelly 38

Shelly's utterance camera left (cl). Interpreter in 'shut down' for 3-second pause between Laura 37 and Shelly 38.

Becky 39



Becky's utterance left (l). Interpreter in 'shut down' for 1-second pause between Shelly 38 and Becky 39.

Laura 40

(Off-screen) Laura's utterance left (l). Interpreter rendering Becky 39 to camera (c).

Paul 41

Paul's utterance left (l). Interpreter 'shut down' for 13-second pause between Laura 40 and Paul 41.

Laura 42 – new

(Off-screen) Laura's utterance right up (ru). Interpreter rendering Paul 41, from previous scene, to camera (c).

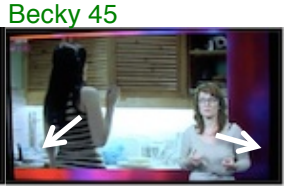
Becky 43

Becky's utterance left down (ld). Interpreter rendering Laura 42 left (l) (Laura 42 rendered over 3 separate shifts).

Laura 44

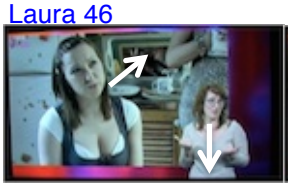
(Off-screen) Laura's utterance right up (ru). Interpreter rendering Laura 42 camera left (cl).

Becky 45



Becky's utterance left down (ld). Interpreter rendering Laura 43 camera right (cr).

Laura 46



Laura's utterance right up (ru). Interpreter rendering merged shift, Becky 45 to Laura 48, to camera (c).

Becky 47

Becky's utterance left down (ld). Interpreter rendering merged shift, Becky 45 to Laura 48, to camera (c).

Laura 48

(Off-screen) Laura's utterance right up (ru). This one line of dialogue contains 3 vectors. Interpreter rendering merged shift, Becky 45 to Laura 48, to camera (c).

Shelly 49

Shelly's utterance camera right (cr). Interpreter 'shut down' and Shelly 49 omitted.

Laura 50

(Off-screen) Laura's utterance right up (ru). Interpreter is still in 'shut down'.

Laura 51

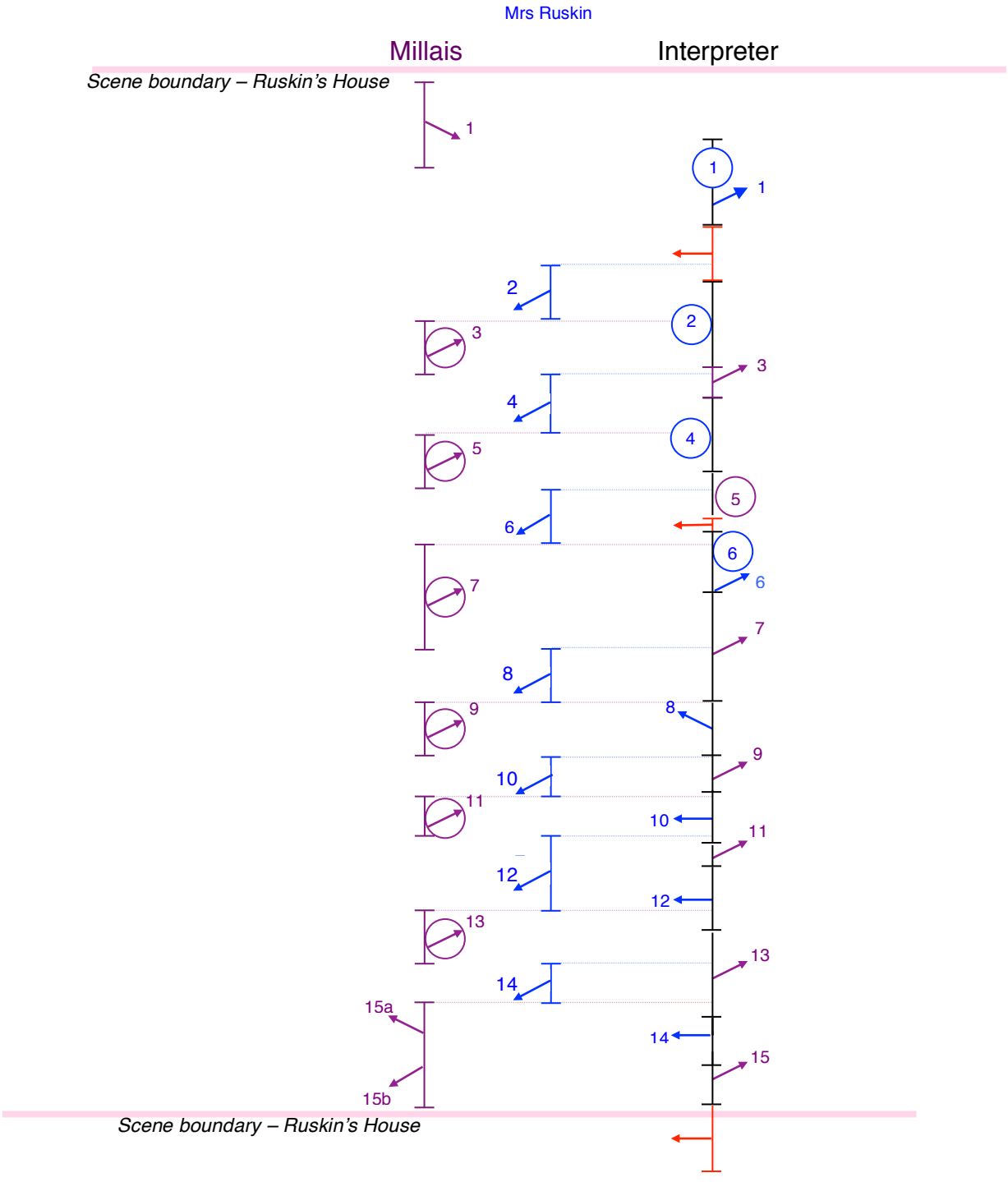
Laura's utterance camera left down (cld). Interpreter is rendering Laura 50 to camera (c).

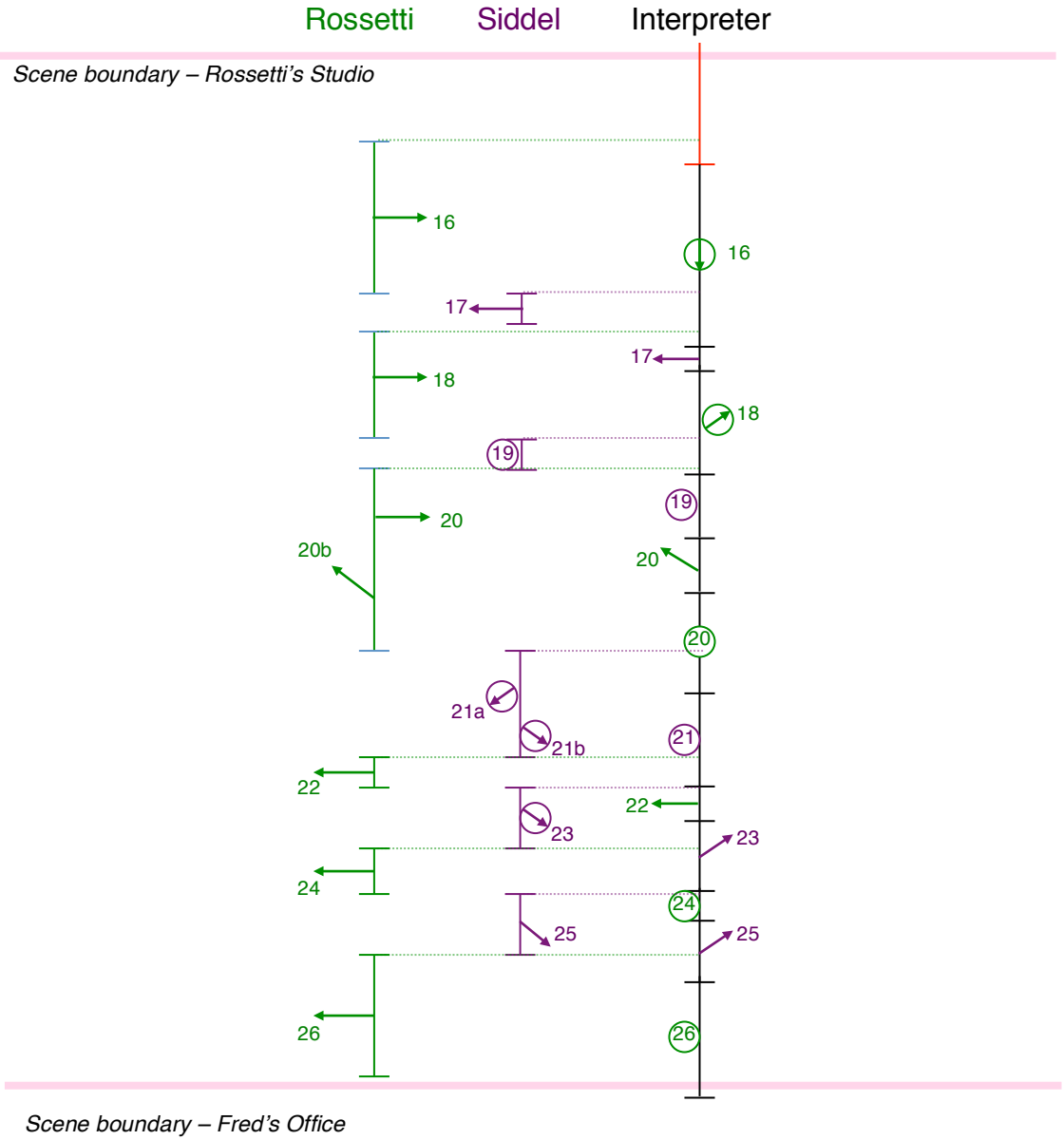
Paul 52 – new

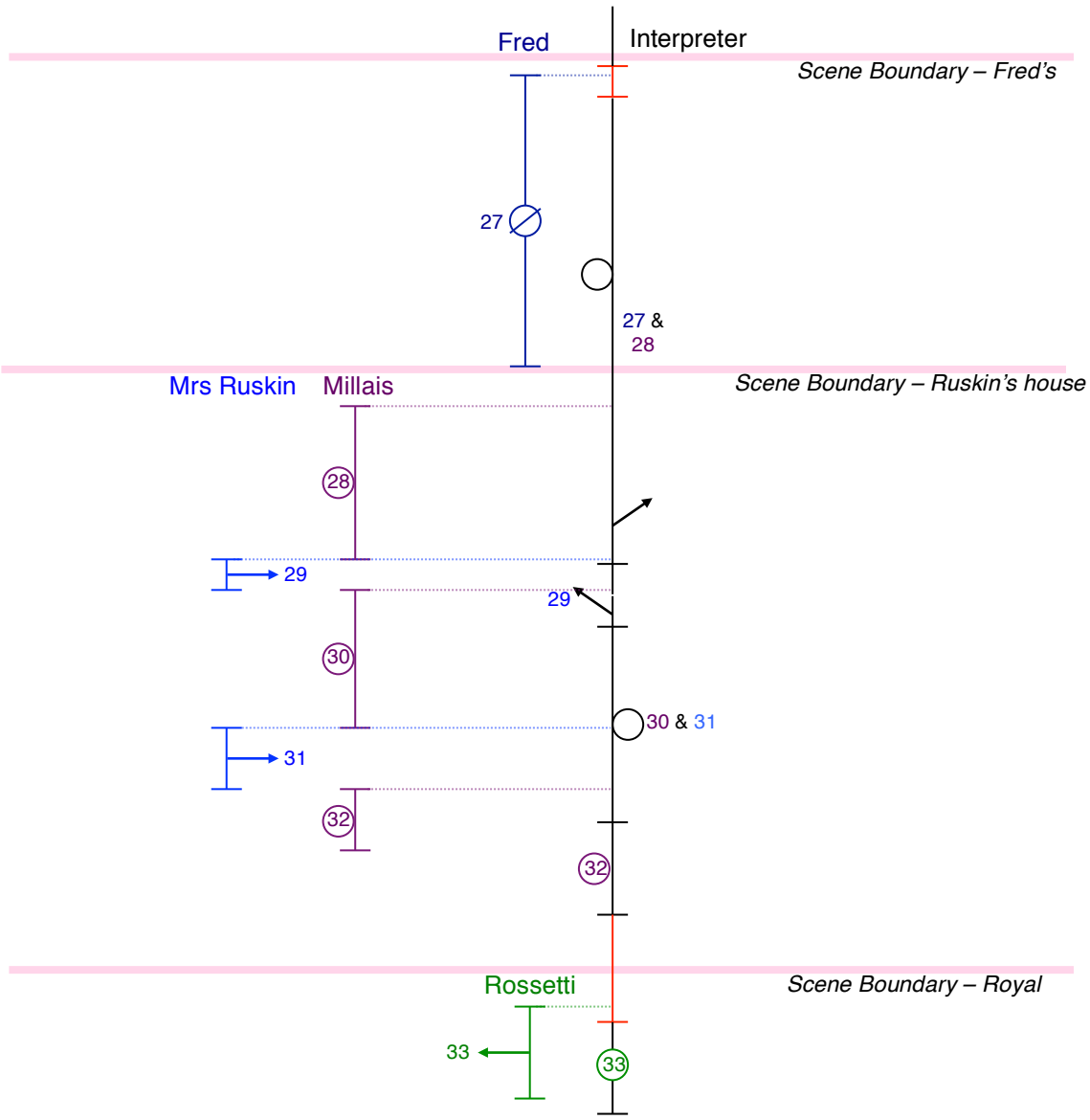
Paul's utterance left (l). Interpreter is rendering Laura 51, from previous scene, to camera (c).

Appendix 3: *Desperate Romantics*

Appendix 3.1 Temporal Synchrony




Rossetti
Siddel
Interpreter
Scene boundary – Rossetti's Studio
16
16
17
17
18
18
19
19
20
20b
20
20
21a
21b
21
22
22
23
23
24
24
25
25
26
26
Scene boundary – Fred's Office

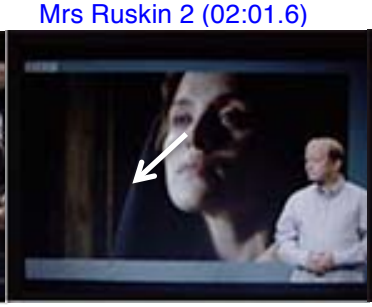

Fred
Interpreter
Scene Boundary – Fred's
27
27 &
28
Mrs Ruskin
Millais
Scene Boundary – Ruskin's house
28
29
29
30
30 & 31
31
32
32
Rossetti
Scene Boundary – Royal
33
33

Appendix 3.2: Character turns

Millais 1 (01:42.8)

As opening credits finish Millais, close-up on his hands, starts utterance right down (rd) (01:42.8) Interpreter faded in (01:44.1) and starts to render utterance to camera (c) (01:45.2) then vector change to right up (ru).

Mrs Ruskin 2 (02:01.6)



Mrs Ruskin's utterance left down (ld) (02:01.6). Interpreter 'shut down' rendering pause between Millais 1 (ended 01:50.4) and Mrs Ruskin 2.

Millais 3 (02:06.0)

Millais's utterance camera right up (cru). Interpreter mid-way through rendering Mrs Ruskin 2 camera left (cl) (02:02.0-02:09.0).

Mrs Ruskin 4 (02:11.1)

Mrs Ruskin's utterance left down (ld). Interpreter is mid-way through rendering Millais 3, right up (ru) (02:09.0-02:12.1).

Millais 5 (02:14.9)

Millais's utterance camera right up (cru). Interpreter mid-way through rendering Mrs Ruskin 4 camera left (cl) (02:12.1-02:16.0).

Mrs Ruskin 6 (02:18.8)

Mrs Ruskin's utterance left down (ld). Interpreter is mid-way through rendering Millais 5, camera right (cr) (02:16.0-02:19.7).

Millais 7 (02:22.1)

Millais's utterance camera right up (cru). Interpreter is rendering previous dialogue Mrs Ruskin 6 right up (ru) (02:20.3-02:23.6).

Mrs Ruskin 8 (02:32.1)

Mrs Ruskin's utterance left down (ld). Interpreter is rendering Millais 7 right up (ru) (02:23.6-02:34.0).

Millais 9 (02:35.3)

Millais's utterance camera right up (cru). Interpreter is rendering previous dialogue Mrs Ruskin 8 left up (lu) (02:34.0-02:37.6).

Mrs Ruskin 10 (02:38.1)

(Off screen) Mrs Ruskin's utterance left down (ld). Interpreter is rendering Millais 9 right up (ru) (02:27.6-02:39.7).

Millais 11 (02:40.3)

Millais's utterance camera right up (cru). Interpreter is rendering previous dialogue Mrs Ruskin 10 left (l) (02:39.7-02:41.2).

Mrs Ruskin 12

(Off screen) Mrs Ruskin's utterance left down (ld). Interpreter is rendering Millais 11 right up (ru) (02:41.2-02:42.9).

Millais 13 (02:48.0)

Millais's utterance camera right up (cru). Interpreter is rendering previous dialogue Mrs Ruskin 12 left (l) (02:42.9-02:48.9).

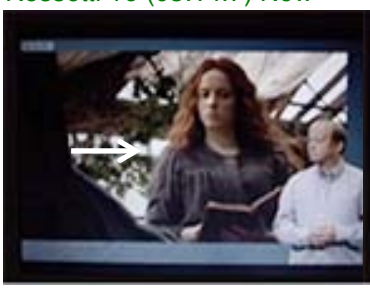
Mrs Ruskin 14 (02:53.2)

Mrs Ruskin's utterance left down (ld). Interpreter is rendering Millais 13 right up (ru) (02:48.9-02:54.7).

Millais 15 (02:54.7)

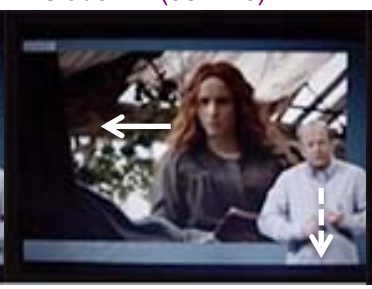
Millais's utterance camera right up (ru). Interpreter is rendering previous dialogue Mrs Ruskin 14 left (l) (02:54.7-02:55.5).

Rossetti 16 (03:14.7) New



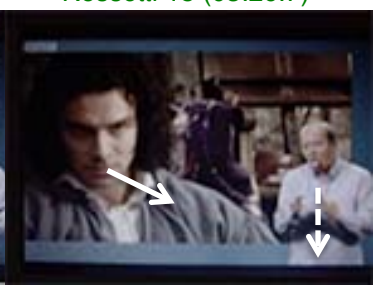
Rossetti's utterance right (r).
Interpreter 'shut down' starts rendering Rossetti 16 (03:15.4) camera down (cd) and with 0.7 lag time.

Siddel 17 (03:24.8)



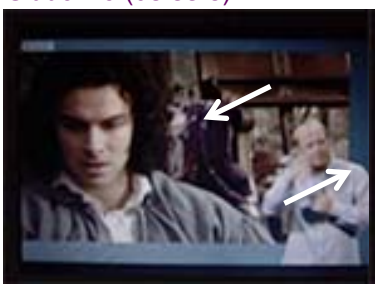
Siddel's utterance left (l).
Interpreter is rendering Rossetti 16 camera down (cd) (03:15.4-03:27.3).

Rossetti 18 (03:26.7)



Rossetti's utterance camera right (cr).
Interpreter is finishing rendering Rossetti 16 camera down (cd) (03:15.4-03:27.3).

Siddel 19 (03:33.5)

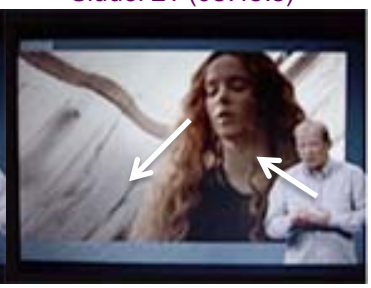


(Off-screen) Siddel's utterance camera left (cl).
Interpreter is rendering Rossetti 18 camera right up (cru) (03:28.2-03:35.5).

Rossetti 20 (03:35.2)

Rossetti's utterance right (r).
Interpreter is rendering Siddel 19 camera left (cl) (03:35.5-03:37.6).

Siddel 21 (03:48.5)

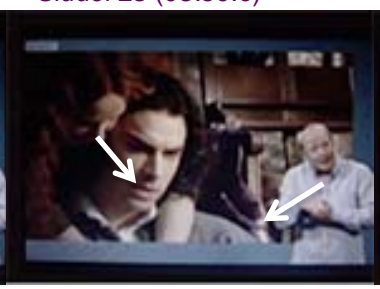


Siddel's utterance camera left down (cld).
Interpreter is rendering Rossetti 20 left up (lu) (03:37.6-03:45.2).

Rossetti 22 (03:55.0)

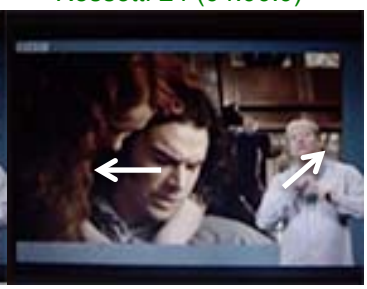
Rossetti's utterance left (l).
Interpreter is rendering Siddel 21 camera left (cl) (03:50.2-03:56.7).

Siddel 23 (03:56.6)



Siddel's utterance camera right down (crd).
Interpreter is finishing rendering Siddel 21 camera left (cl) (03:35.5-03:37.6).

Rossetti 24 (04:00.0)



Rossetti's utterance left (l).
Interpreter is rendering Siddel 23 right up (ru) (03:58.1-04:03.4).

Siddel 25 (04:03.7)

Siddel's utterance right down (rd).
Interpreter is rendering Rossetti 24 camera left (cl) (04:03.4-04:05.1).

Rossetti 26 (04:07.3)

Rossetti's utterance left (l).
Interpreter midway in rendering Siddel 25 right up (ru) (04:05.1-04:09.7).

Millais 28 (04:38.4) New Scene

Millais's utterance camera left (cl).
Interpreter rendering merged turn, Fred 27 and Millais 28, camera left (cl) (04:18.8-04:40.0).

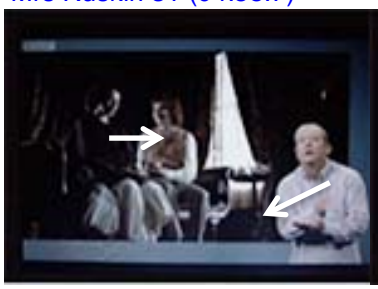
Mrs Ruskin 29 (04:48.2)

Mrs Ruskin's utterance camera right (r).
Interpreter rendering merged turn, Fred 27 and Millais 28, right up (ru) (04:40.0-04:49.6).

Millais 30 (04:49.2)

(Off-screen) Millais's utterance camera left (cl).
Interpreter finishing rendering Millais 28 right up (ru) (04:40.0-04:49.6).

Mrs Ruskin 31 (04:58.7)

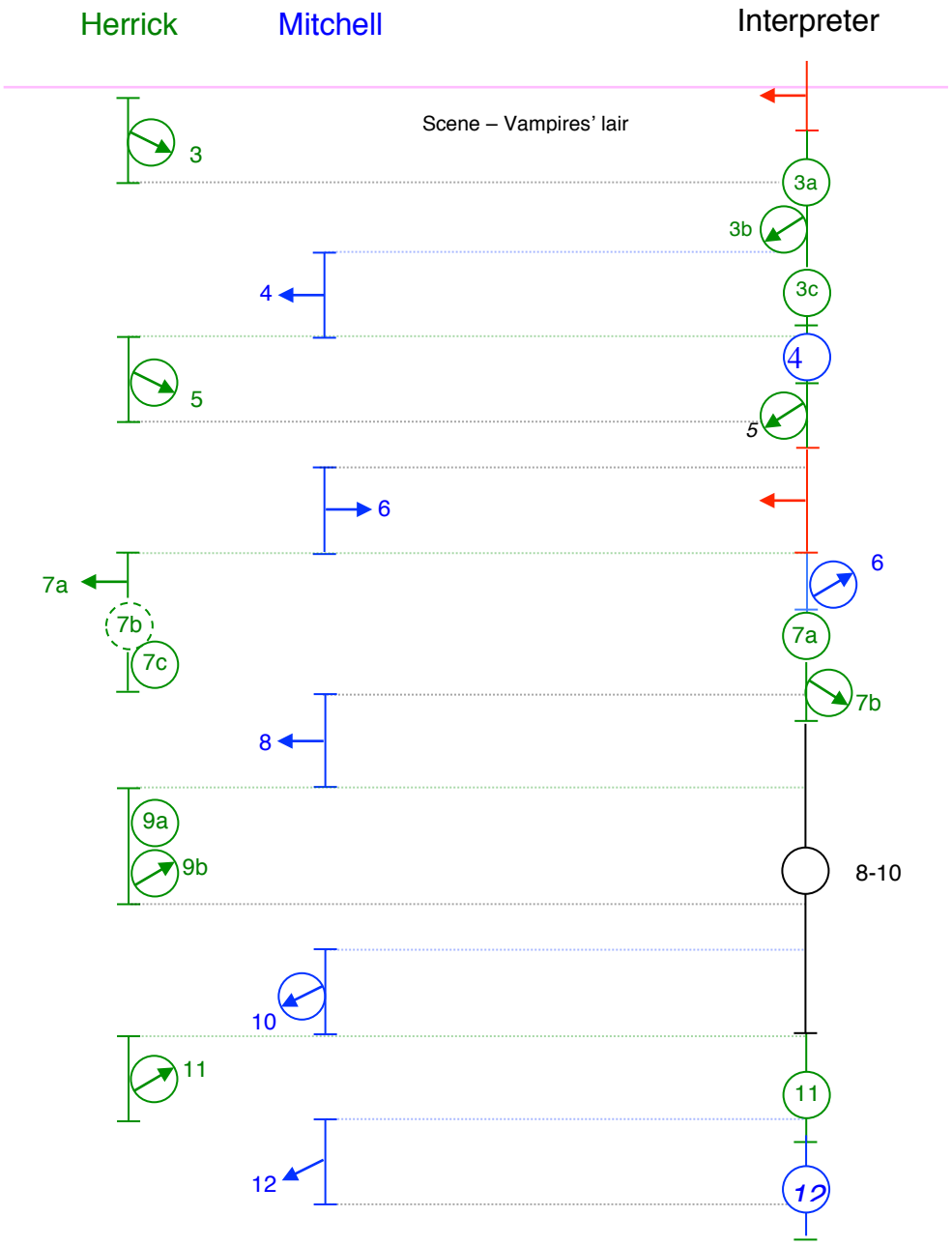


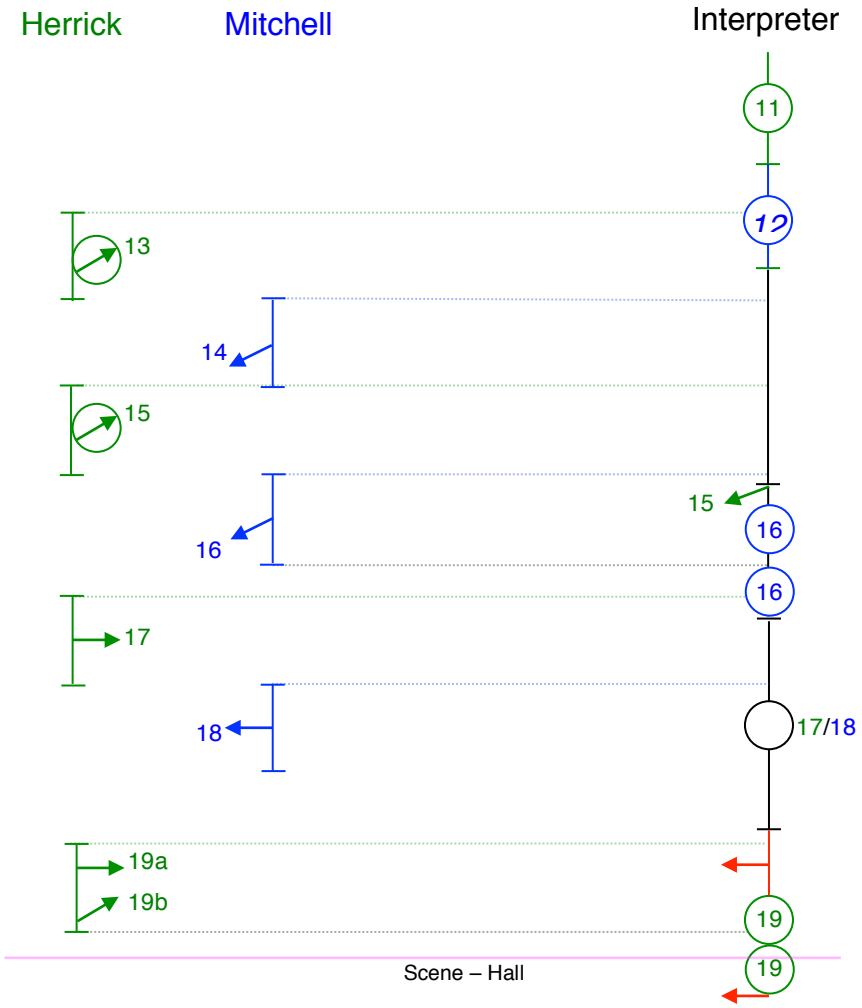
Mrs Ruskin's utterance camera right (r).
Interpreter rendering merged turn Millais 30 and Mrs Ruskin 31 camera right (cr) (04:50.1-05:04.3).

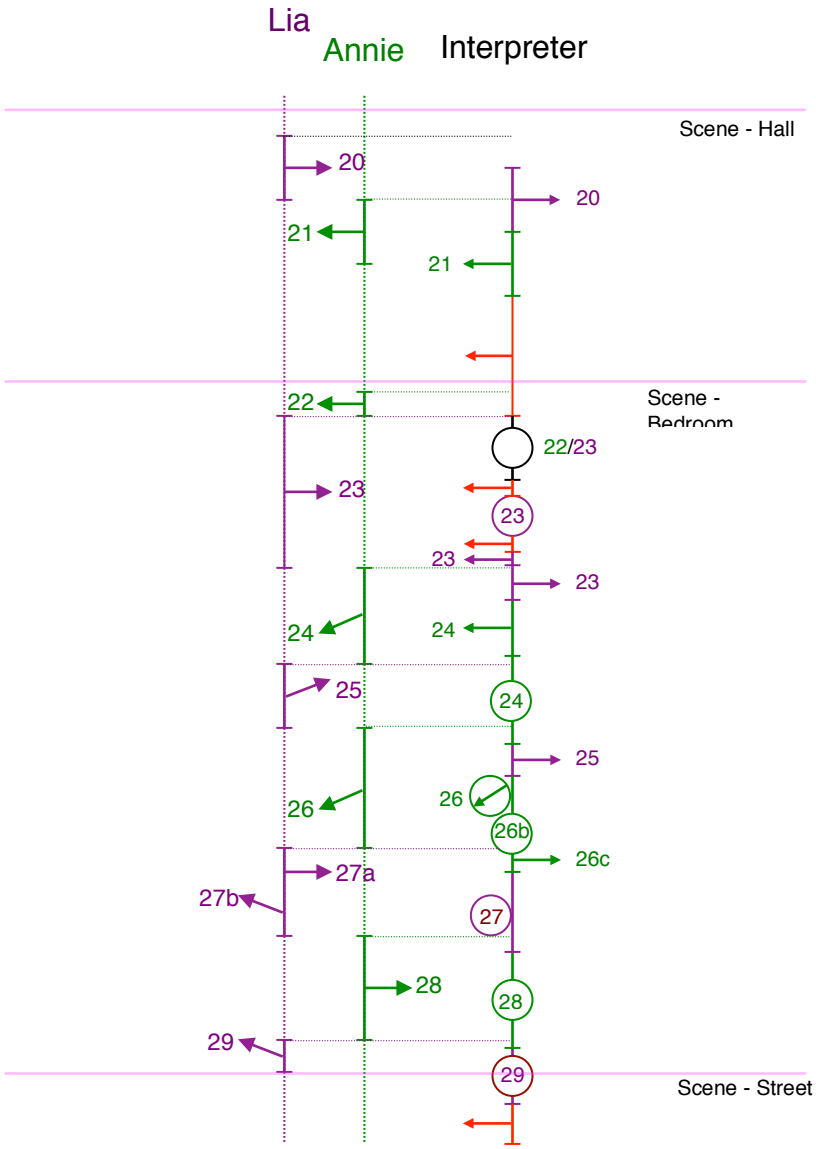
Millais 32 (05:02.9)

Millais's utterance camera left (cl).
Interpreter rendering merged turn Millais 30 and Mrs Ruskin 31 camera right (cr) (04:50.1-05:04.3).

Appendix 4: *Being Human*
Appendix 4.1 Temporal Synchrony




Herrick
Mitchell
Interpreter
11
12
13
14
15
15
16
16
16
17
18
17/18
19a
19b
19
19
Scene – Hall


Lia
Annie
Interpreter
Scene - Hall
20
20
21
21
Scene - Bedroom
22
22/23
23
23
23
23
24
24
25
24
25
26
26
26b
26c
27a
27b
27
28
28
29
29
Scene - Street

Appendix 4.2: Being Human character turns

Being Human character turns screen grabs with time codes and vector descriptions. Each image references by character dialogue number taken from the dialogue annotation tier.

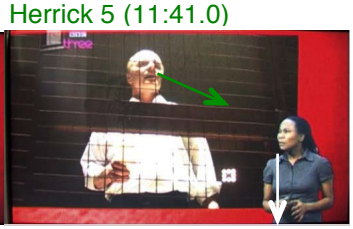
Herrick 3 (11:34.0)

(Off screen) Herrick delivering camera right and down (crd). Interpreter maintianing 'screen focus' from previous scene starts dialogue at 11:35.9.

Mitchell 4 (11:39.8)

Mitchell's utterance left (l). Interpreter rendering previous line Herrick 3 camera left down (cld) (11:35.9 – 11.40.7)

Herrick 5 (11:41.0)



Herrick's utterance camera right down (crd). Interpreter is rendering previous line (Mitchell 4) to camera (c). (11:40.7 – 11:42.7)

Mitchell 6 (11:50.5)

Mitchell's utterance camera right (c). Note use of reverse shot *(ref to why reverse shot later)* Interpreter in 'shut down' rendering 5.5 second pause between Herrick 5 and current line. (11:49.0 – 11:51.4)

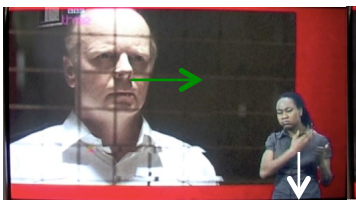
Herrick 7 (11:51.8)

Herrick's utterance to left (l). Interpreter is rendering Mitchell 6 camera right up (cru). (11:51.4 – 11:54.0)

Mitchell 8 (12:08.7)

Mitchell's utterance to left (l). Interpreter is rendering Herrick 7b camera right down (crd). (12:03.9 – 12:10.6)

Herrick 9 (12:16.3)



Herrick's utterance camera right (cr). Interpreter is rendering lines 8-10 in a 'merged' shift to camera (c). (12:10.6 – 12:43.0)

Mitchell 10 (12:37.1)

Mitchell's utterance camera left down (cld). Interpreter is rendering lines 8-10 in a 'merged' shift to camera (c). (12:10.6 – 12:43.0)

Herrick 11 (12:40.7)

Herrick's utterance camera right up (cru). Interpreter is rendering lines 8-10 in a 'merged' shift to camera (c). (12:10.6 – 12:43.0)

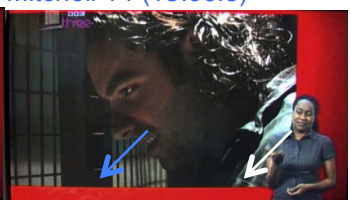
Mitchell 12 (12:50.2)

Mitchell's utterance left down (ld). Interpreter is rendering Herrick 11 to camera (c). (12:43.0 – 12:52.1)

Herrick 13 (13:04.2)

Herrick's utterance camera right up (cru). Interpreter is rendering Mitchell 12 to camera (c). (12:52.1 – 13:05.6)

Mitchell 14 (13:06.5)



Mitchell's utterance left down (ld). Interpreter rendering lines 13-14 in a merged shift camera left down (cld). (13:05.6 – 13:14.0)

Herrick 15 (13:11.4)

Herrick's utterance camera right up (cru). Interpreter rendering lines 13-14 in a merged shift camera left down (cld). (13:05.6 – 13:14.0)

Mitchell 16 (13:13.2)

Mitchell's utterance left down (ld). Interpreter rendering Herrick 15 camera left down (cld). (13:14.0 – 13:15.1)

Herrick 17 (13:31.5)

On-screen character, Herrick's utterance left (l). Interpreter is rendering second shift of Mitchell 16 to camera (c). (13:23.7 – 13:32.7)

Mitchell 18 (13:42.6)

Mitchell's utterance left (l).
Interpreter is rendering lines 17-18 in a merged shift to camera (c).
(13:32.7 – 13:50.1)

Herrick 19 (13:58.1)

Herrick's utterance right (r).
Interpreter in 'shut down' rendering 13.4 second pause between Mitchell 18 and Herrick 19.
Starts rendering Herrick 19 at 14:00.1

Scene boundary (14:11.0)

Start of new scene.
Interpreter is rendering second Herrick 19 shift to camera (c).
(14:07.9 – 14:14.8)

Lia 20 (14:48.5)

Lia fades in screen left of on-screen character Annie delivering dialogue right (r).
Interpreter fades in 2.3 seconds after Lia appears.

Annie 21 (14:53.0)

Annie's utterance left (l).
Interpreter is rendering previous line Lia 20 right (r) (14:51.4-14:55.2).

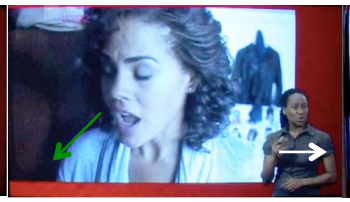
Annie 22 (15:10.6)

Annie's utterance left (l).
Interpreter holding 'shut down' during scene boundary, and no dialogue, into bedroom (15:01.5-15:11.6).

Lia 23 (15:11.7)

(Off-screen) Lia's utterance right (r).
Interpreter in 'shut down' during a pause in Lia 23 (15:16.5-15:18.0)

Annie 24 (15:23.3)

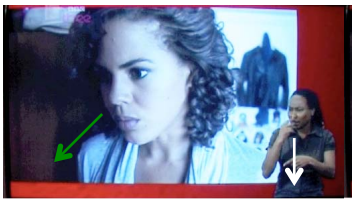


Annie's utterance left down (ld). Interpreter is rendering Lia 23 right (r) the third of three shifts that render Lia 23 (15:23.1-15:24.3).

Lia 25 (15:28.5)

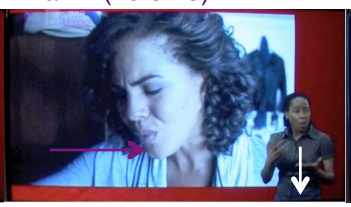
Lia's utterance right up (ru).
Interpreter rendering Annie 24 to camera (c)
(15:27.0-15:31.0).

Annie 26 (15:30.5)



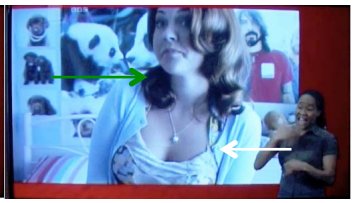
Annie's utterance left down (ld). Interpreter is still rendering line Annie 24 to camera (c) (15:27.0-15:31.0).

Lia 27 (15:34.3)



(Off-screen) Lia's utterance right (r). Interpreter rendering Annie 26 to camera (c) (15:32.0-15:35.4).

Annie 28 (15:41.8)



(Off-screen) Annie's utterance right (r). Interpreter is rendering Lia 27 camera right (cr) (15:34.5-15:42.8).

Lia 29 (15:48.1)

Lia's utterance left up (lu). Interpreter is rendering Annie 28 to camera (c) (15:42.8-15:48.8).

Scene boundary

Interpreter is rendering Lia 29 to camera (c), across scene boundary and 4.2 seconds into next scene (15:48.8-15:53.3).

Appendix 5 – Pilot Study

As discussed in Chapter 3, Methodology, a pilot study of the in-vision interpreters' output was undertaken. The source material was from Signpost, which only uses Deaf interpreters. Presented here is one scene from that study which is illustrative of the activities of the Signpost interpreters of TV drama.

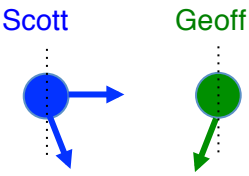
Figure A: Screen locations

The scene is from the ITV detective drama 'Scott and Bailey', and takes place in a police interview room with a police detective, Scott, interviewing a suspect, Geoff. In Figure A 'Screen locations' we can see that Scott is located screen left with Geoff opposite her screen right.

Throughout this scene, the characters do not change locations and maintain their positions on the left-right axis. Between the two characters, there are 15 dialogue turns, eight by Scott and seven from Geoff.

Figure B 'Character vector maps' demonstrates that the characters' directional vectors reflect this relative spatial relationship, maintaining the left-right relationship between them.

Figure B:
Character vector maps



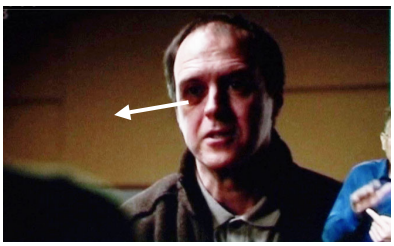
All of Scott's utterances are played into the right axis, although due to the changes in camera positioning, she has two right axis directional vectors 'right' (4) and 'camera right' (6) (Figure C). Geoff's directional vectors are played 'camera left' (Figure D), and neither character uses the 'to camera' vector.

Figure C: Scott ‘camera right’ and ‘right’

In the interpreter’s rendition, however, the ‘to camera vector’ dominates the target text.

In Figure E ‘Temporal Synchrony’, on the following page, apart from the opening two character turns, Scott 1 and Geoff 2, all the rendered played ‘to camera’.

Figure D: Geoff ‘camera left’



Additionally, ‘shutting down’ occurs in the rendition (the red t-bars in figure E), as in the main case studies, although in this case, the interpreter’s gaze remains straight to camera during ‘shut down’, whereas, in the instances of the other case studies, the interpreters’ gaze is ‘across’ the screen, looking right to left.

Looking at the interpreter’s role shifts in the rendition, with the exception of the first two role shifts, all the interpreter’s role shifts contain multiple character turns. The role shift labelled ‘5-11’, for example, appears to be one rendered character talking, but in fact it covers seven turns, from Scott 5 to Geoff 11.

Analysis of word-sign matching between the dramatic text and the rendered text indicates that the dramatic text strongly influences the construction of the target text.

It also appears that the presence of the teleprompter is a distinct factor in the delivery of the rendered text ‘to camera’, as the interpreter is translating/interpreting ‘live’ from the written dramatic text displayed directly under the camera filming the interpreter.

As figure E shows, the characters maintain their locations on the left-right axis, with their respective directional vectors reinforcing the relative spatial relationships in the narrative world.

As previously mentioned, the rendered text is spatially at odds with that of the drama, with role shifts played to camera and a lack of use of topographical space.

As discussed in Chapter 3, 'Methodology', whilst the annotation tool can capture the interpreter's activities, the limited directional vector use in the rendered text would be insufficient to fully test the design and structure of the tool.

Figure E: Temporal Synchrony