

Characterization priorities in Persian audio descriptions: A comparative study of films for children and adults

 **Vida Kavid**

Translation Studies Department
Allameh Tabataba'i University
Tehran, Iran

 **Fatemeh Parham**

✉ Corresponding Author
Translation Studies Department
Allameh Tabataba'i University
Tehran, Iran

Abstract

This study examines the priorities of characterization in Persian audio descriptions of films for visually impaired audiences, focusing on a comparative analysis of adult and children's films. By employing Rimmon-Kenan's (2005) model of indirect characterization – action, speech, environment, and external appearance – and integrating Egri's (1923) character bone structure, the research analyzes the portrayal of film protagonists across 14 audio-described films. A total of 1,915 protagonist-related audio descriptions were identified, from which 4,735 instances of characterization elements were extracted and analyzed: 2,623 from adult films and 2,112 from children's films. The findings reveal a consistent prioritization pattern across both film groups, with the description of the environment ranked highest, followed by actions, external appearance, and speech. However, differences within these categories provide key insights into the distinct demands of audio descriptions for different audiences. Notably, in children's films, external appearance is described prior to the start of the animation, as children's cognitive development may require more explicit cues to grasp social and emotional elements. These findings highlight the critical importance of well-prioritized descriptions in enhancing accessibility for visually impaired audiences, allowing them to engage with films as fully as sighted viewers.

Keywords: audio description, characterization, prioritization, the visually impaired, adults, children

1. Introduction

The United Nations Convention on the Rights of Persons with Disabilities emphasizes its primary goal as ensuring that all individuals fully and equally enjoy their human rights and freedoms (McCallum, 2012, p. 3). This aim highlights the importance of accessibility, which has increasingly attracted attention across various fields. Greco (2018, p. 206) notes that accessibility plays a critical role in reshaping society, becoming a major focus in disciplines such as transportation studies, human-computer interaction, geography, engineering, design, sustainability, translation studies, cultural heritage, education, and tourism (Greco, 2018, p. 209). In Translation Studies, the concept of making translations accessible to target audiences is not new. Neves (2009) references Nida's (1964) work, which underscores the necessity of tailoring translations to different types of audiences (p. 151). Accessibility also holds significant importance in the media, leading to the emergence of Media Accessibility, a field concerned with making media and cultural events – such as television, theater, museums, and sports performances – accessible to individuals with sensory impairments, whether visual (through audio description) or auditory (through sign language interpretation or subtitles for the deaf and hard of hearing) (Mazur & Vercauteren, 2019, p. 2). Audio description, which transforms visual information into verbal descriptions delivered during silent intervals in audiovisual programs or live performances, is recognized as a form of intersemiotic translation based on Jakobson's typology (Diaz-Cintas, 2005, p. 4). As a part of accessibility studies in audiovisual translation, audio description has garnered significant scholarly interest worldwide (Chaume, 2013). The rapid

advancements in digital technology and the Internet have increased the global circulation of audiovisual products, enabling them to reach wider, more diverse audiences across different countries and cultures. Consequently, it has become essential to consider the needs of all audience groups, including individuals with disabilities.

Pérez-González (2014) categorizes audiovisual translation into three main types: subtitling, re-voicing, and assistive forms, with audio description being classified as a subcategory of the assistive forms. A key area of research within the field of audio description is the issue of content selection. Since audio descriptions are inserted during the silent intervals of audiovisual content, where no dialogue occurs, describers face the challenge of limited time. This limitation prevents them from describing all the details of a given scene, forcing them to prioritize which information to include. The concept of content selection, therefore, raises the issue of how to prioritize details in the narrative of a film. Vercauteren (2012) suggests that narratology provides a solid theoretical foundation for content selection in audio description, as it offers multiple advantages (p. 211). Following Rimmon-Kenan's (2005) argument, a film can be seen as a narrative fiction, which is the recounting of a sequence of fictional events (p. 2). Vercauteren (2016) further explains that structural narratology seeks to identify the underlying principles and structures of story construction. This framework can assist audio describers in deciding which information to prioritize by allowing for a systematic analysis of the source text (p. 118). Bal (2009), a key figure in structural narratology, proposes that narratives are composed of three levels: fabula, story, and text. At the story level, narrative construction involves three essential elements: time, space, and characters. Since audiovisual content is a form of narrative, these three components are inherently present, and audio describers must recognize them and reconstruct the narrative to ensure that visually impaired audiences can enjoy the story to the fullest extent.

As Bal (2009) and other narratologists argue, characters are fundamental to any narrative and play a crucial role in shaping the movie-watching experience. Characters possess various traits, and the way these traits are portrayed is referred to as "characterization". Rimmon-Kenan (2005) distinguishes between two types of characterization: direct and indirect. Direct characterization involves explicitly naming a character's traits, such as through the use of adjectives, abstract nouns, or other parts of speech (p. 61). In contrast, indirect characterization presents traits implicitly through actions, speech, physical appearance, or environment, leaving it up to the audience to infer the character's qualities (p. 61). Despite the central importance of characters in any narrative (Fresno, 2016, p. 61), relatively few studies have explored how characters and their traits are represented in audio descriptions and how these elements are prioritized. One significant contribution to this area is Vercauteren's 2014 conceptual study, which applied narratological theories to propose a model for audio describing characters in films. Mazur (2014) also conducted research focusing on the gestures and facial expressions of characters in audio description, using kinesics to categorize various gestures and facial expressions by their functions, and suggesting strategies for describing them. Another notable study is by Fresno, Castellà, and Soler-Vilageliu (2016), who quantitatively measured the amount of information that blind and visually impaired (BVI) users recalled and recognized after listening to audio-described excerpts from films and TV series (p. 146). Fresno (2016) also explored how users form mental representations from the integrated information they receive from both the film (dialogues and sounds) and the audio description (p. 60).

Given the time constraints faced by audio describers, deciding which elements of characterization to prioritize becomes a significant challenge. However, despite the importance of this issue, existing guidelines for audio description have only briefly addressed it. These guidelines provide some general

recommendations on character description, with Snyder (2014) noting that key elements such as ethnicity or race, relationships, physical features (e.g., hair, build, clothing), age, and names should be included. Nonetheless, most guidelines lack detailed, practical advice on how to prioritize these characterization elements during the description process (Vercauteren, 2012).

Another important issue in audio description that warrants further academic attention is the age of the audience. The audio description of programs aimed at children should differ from those designed for adults, as discussed in both scholarly literature and existing guidelines. For instance, Orero (2011) states that audio description for children should include explanations of gestures and facial expressions that carry social significance, helping to improve the social habits of young audiences. Walczak and Szarkowska (2012) argue that for children's audio description, conveying the plot is more important than providing every detail. Various guidelines also emphasize specific features for content aimed at young children. ADLAB guidelines recommend using short, simple sentences with undemanding vocabulary for children (Ramael, Vercauteren, & Reviers, 2021). According to the ITC (2000), because blind or partially sighted children are more likely to experience language delays than their sighted peers, audio descriptions for them should employ simple vocabulary and grammatical structures, as well as engaging adverbs and adjectives. The guideline also highlights the necessity of adopting an appropriate tone in the narration to align with the atmosphere of the program. Additionally, given that children's programs often contain songs, describers are advised to refrain from speaking during musical segments. Finally, OFCOM (2000) notes that the use of pronouns, particularly "we", should differ between audio descriptions for children and adults. These established differences in recommendations across age groups makes a comparative analysis of children's and adult audio descriptions a valuable undertaking.

Audio description has been the subject of various studies worldwide, with many focusing on the reception of audio description productions. Experimental research, such as that by Peli, Fine, and Labianca (1996), Schmeidler and Kirchner (2001), and Fresno, Castellà, and Soler-Vilageliu (2016), has examined how audiences perceive audio description. However, before diving into reception studies, there is a growing need for more corpus-based research to better understand audio description production trends across different countries. This is particularly vital in regions where audio description is still emerging, as in Iran. In Iran, audio description is a relatively new practice, both academically and in real-world applications. Initiatives such as Sevina, founded by actress Gelareh Abbasi, have taken steps to make audiovisual content accessible to the blind community in the Persian-speaking world (Khoshsaligheh, Shokoohmand, & Delnavaz, 2022). Despite these efforts, more systematic, data-driven studies are needed to improve the quality and accessibility of audio description services.

Research in the field of audio description has explored various angles, ranging from narrative structure to audience preferences. Matamala and Ramael (2015) investigated how audio description functions in films that rely heavily on visual effects, while Braun (2007) analyzed the cognitive and linguistic complexities involved in creating coherent multimodal discourses in audio description. Reception studies, such as those by Chmiel and Mazur (2022) and Bardini (2020), have examined how audiences with vision impairments experience audio description, highlighting the importance of adapting it to meet diverse preferences. Other studies have focused on specific challenges in audio description, like describing violence (Brescia Zapata & Matamala, 2020), or exploring new media formats such as 360° videos (Fidyka & Matamala, 2021). In Iran, academic research on audio description remains limited but growing. The study by Ghadimi and Parham (2025) has examined audio description practices in Iranian cinema, comparing English and Persian audio

descriptions and exploring the depiction of characterization, kinetics and implicature. Legal and practical challenges in media accessibility, discussed by Shokoohmand and Khoshsaligheh (2019), underscore the need for more structured governmental involvement and further research to expand audio description services in Iran.

As reviewed above, numerous lines of research on audio description exist, including studies on linguistic and technical considerations, reception, competence, audio description for live events, and the history of the field. However, the age of the audio description audience has received little academic attention—a gap the present study aims to address. The decision to compare adult and children's films in this study is motivated by both theoretical and practical considerations. From a theoretical perspective, narratology and cognitive development literature suggest that audiences of different ages process narrative information differently. Developmental psychology research indicates that younger audiences, particularly visually impaired children, may not possess the same inferential abilities as adults due to delays in cognitive functioning and image formation (Swallow, 1976). From a practical standpoint, audio description guidelines in various countries explicitly recommend different strategies for children's content, including simplified vocabulary, appropriate tone, and avoiding overlap with songs (ITC, 2000). Yet, empirical studies are needed to systematically test whether actual audio description practices reflect these recommendations. Comparing adult and children's films allows this study to determine whether Persian audio describers adjust their prioritization strategies based on the intended audience or apply a uniform approach regardless of age. This comparison is particularly valuable in the Iranian context, as Persian audio description is an emerging practice with distinct cultural and linguistic features that may differ from well-established audio description traditions such as English. Moreover, no official guidelines exist for producing audio descriptions in Persian, and describers typically work intuitively without formal training.

Another goal of this study is to focus on content prioritization in audio description. As time restrictions do not allow describers to describe every visual detail, the prioritization of information becomes crucial. Audio describers must find a balance, creating descriptions that are informative without providing excessive information. This study aims to address this gap by examining the prioritization of characterization elements in audio descriptions of protagonists in Persian-language films (both Iranian movies and foreign films dubbed into Persian) produced for adults and children. Ultimately, the research seeks to compare how these characterization elements are prioritized in audio descriptions for children versus adult films. The research questions guiding this study are:

1. Which characterization elements receive prioritization in the audio descriptions of protagonists in Persian adult films?
2. Which characterization elements receive prioritization in the audio descriptions of protagonists in Persian children's films?
3. What differences exist in these prioritization patterns between audio descriptions produced for adult films and those produced for children's films?

2. Methodology

This study aims to determine the prioritization of characterization elements in audio descriptions pertaining to protagonists in both adult and children's films in Iran. Additionally, it seeks to compare the prioritization of these elements between adult and children's films.

2.1. Corpus

The corpus of the study is composed of two parts: seven audio-described films for adults, with a total duration of 814 minutes, and seven audio-described films for children, totaling 719 minutes and 16 seconds.

The adult films in the corpus include both Iranian films in Persian and foreign films dubbed into Persian, covering a range of genres such as comedy, drama, and action. These films were selected randomly from the limited collection of audio-described movies available in Iran. The selected adult films are as follows:

1. *When the Moon Was Full (2019)*
2. *Wrath of Man (2021)*
3. *Forrest Gump (1994)*
4. *Motreb (2019)*
5. *Free Guy (2021)*
6. *One Night in Tehran (2019)*
7. *Big Fish (2003)*

The children's films consist entirely of foreign animated productions dubbed into Persian spanning various genres, including adventure, drama, and fantasy. These animations were randomly selected from the available audio-described animations in Iran. The selected children's films are as follows:

1. *Cinderella (1950)*
2. *Despicable Me 1 (2010)*
3. *Despicable Me 2 (2013)*
4. *Robin Hood (1973)*
5. *Soul (2020)*
6. *The Lion King (2019)*
7. *Wish Dragon (2021)*

All the audio descriptions were in Persian and were produced by the Iranian NGOs Sevina (<https://sevinagroup.com/>), Gooshkon (<http://gooshkon.ir/>), and Sevina-Filimo¹ (<https://www.filimo.com/>). The audio descriptions were accessed from the official website of these organizations.

2.2. Data Collection

The data collection process consisted of three stages. In the first stage, all 14 films were watched to identify the protagonists. Protagonists, as the central characters in a film, were determined using Corbett's (2013) criteria. According to this framework, a protagonist is the character who most actively responds to the pivotal event that alters the world at the beginning of the story. They are also the character with the strongest motivation to take action, the most at stake in the narrative, and the one who elicits the deepest empathy

¹ The movies jointly produced by Sevina Group and Filimo which is an Iranian video-on-demand platform

from the audience. Additionally, the protagonist embodies the core moral message of the story (p. 158). Furthermore, online reviews of the films were consulted to verify the correct identification of protagonists. Reviews were sourced from <https://www.rogerebert.com/> for English-language films and <https://moviemag.ir/> for Persian-language films.

It is important to note that, in some animated films for children, the protagonist was an animal. This aligns with Abbott's (2002) view, which defines characters as "in addition to persons, any quasi-volitional entities like animals, robots, extraterrestrials, and animated things" (p. 188).

In the second stage, the audio descriptions of all 14 films were carefully listened to, and the protagonist-related segments were extracted and organized into tables. Altogether, 1,915 protagonist-related audio descriptions were extracted, with 1,029 coming from adult films and 886 from children's films. From these 1,915 audio descriptions, a total of 4,735 instances of characterization elements were identified and analyzed. In the third stage, screenshots of the scenes corresponding to each protagonist-related audio description were captured. This step established a direct visual-audio correspondence, allowing each description to be linked to the specific visual moment it referred to. Capturing these screenshots served two purposes: first, it facilitated the verification and cross-checking of the extracted data without needing to re-watch the entire films; second, it provided a visual reference that supported the subsequent analysis of characterization elements. These statistics are summarized in Table 1 below.

Table 1: corpus specifications

Films	Minutes	Number of Protagonist-related Audio Descriptions	Number of Characterization Elements in Audio Descriptions
Adult Films	814'	1,029	2,623
Children's Films	719':16"	886	2,112
Total	1,533':16"	1,915	4,735

Source: Authors

2.3. Theoretical Framework

Since the present study aims to determine how characterization elements are prioritized in film narratives, theories from the field of narratology proved particularly relevant. Accordingly, the study employed Rimmon-Kenan's (2005) characterization model as its primary theoretical framework. Subsequently, a specific dimension of Egri's (1923) tridimensional character bone structure was adopted to optimally operationalize Rimmon-Kenan's model.

The reason Rimmon-Kenan's (2005) characterization model was chosen is that it offers a comprehensive account of all aspects of characterization in narratives, compared to other available models. Within this framework, character is defined as a construct within a story that is manifested through two basic types of character indicators: direct and indirect. Direct characterization occurs through the explicit naming of traits by "an adjective (e.g. 'he was goodhearted'), an abstract noun ('his goodness knew no bounds'), or possibly some other kind of noun ('she was a real bitch'), or part of speech ('he loves only himself')" (Rimmon-Kenan, 2005, p. 61). Indirect characterization, by contrast, "does not mention the trait but displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply" (p. 61). Given that blind and visually impaired audiences can access direct characterization through film dialogue and, consequently, such information is not included in audio descriptions, the present study focuses exclusively on indirect characterization.

Indirect characterization operates through four main elements: (1) action, (2) speech, (3) environment, and (4) external appearance. "Actions" may be either "one-time", which are actions that happen only once, tend to evoke the dynamic aspect of a character, and often mark a turning point in the narrative, or "routine", referring to repeated habitual behaviors. "Speech" encompasses both the conversations characters engage in and the silent activity of their minds, like flash backs and flash forwards. Since blind and visually impaired audiences can hear character dialogue directly, conversations are not included in audio descriptions; accordingly, the present study examines only the characters' silent mental activity under this element. "Environment" refers to a character's physical surroundings (room, house, street, town) as well as their human environment (family, social class). "External appearance", the final element, is classified by Rimmon-Kenan into two types of features: those beyond a character's control, such as height or eye color, and features that depend on the character's own choices, such as clothing. However, since this binary classification allows for subjectivity in determining what constitutes an instance of external appearance, and since certain features are sometimes difficult to categorize as controlled or uncontrolled, Egri's (1923) model was adopted to provide a more systematic operationalization of this element.

Egri's tridimensional character bone structure comprises three dimensions of physiology (8 indicators), sociology (9 indicators), and psychology (10 indicators). The physiological dimension was adopted in the present study as an operationalization of Rimmon-Kenan's external appearance category. Its eight indicators are: (1) sex, (2) age, (3) height and weight, (4) color of hair, eyes, and skin, (5) posture, (6) appearance — good-looking, over- or underweight, clean, neat, pleasant, untidy, the shape of the head, face, and limbs, (7) defects — deformities, abnormalities, birthmarks, and diseases, and (8) heredity (Egri, 1923, pp. 32–37).

Based on these frameworks, the final model of analysis for this study is presented in Table 2 below.

Table 2: theoretical model of analysis

Indirect Characterization Elements			
Action	Speech	Environment	External Appearance
<ul style="list-style-type: none"> – One-time action – Routine action 	<ul style="list-style-type: none"> – Silent activity of mind 	<ul style="list-style-type: none"> – Physical environment – Human environment 	<ul style="list-style-type: none"> – Sex – Age – Weight – Height – Color of hair, eye, skin – Appearance – Posture – Defects – Heredity

Source: Authors

2.4. Data Analysis

To assess the prioritization of characterization elements in adult and children's films, the audio descriptions of each film were meticulously analyzed along with the corresponding scenes, based on the theoretical model of analysis (Table 2). Since each category in the model of analysis was explicitly defined prior to the analysis, the coding process involved minimal subjectivity.

This analysis led to the identification of the characterization elements present in the audio descriptions. The frequency of each characterization element was then quantified, both within individual films and across the

entire corpus. This quantitative approach allowed for the determination of the priorities of characterization elements for films targeted at adults and those aimed at children.

To compare the differences in the prioritization of characterization elements between children's and adult films, the identified priorities for each element were analyzed. The results for adult films were systematically compared with those for children's films, facilitating a clearer understanding of how characterization strategies differ across these two categories of cinema.

3. Results

All 1,915 audio descriptions related to protagonists were analyzed to identify the elements of characterization they emphasized, and the frequency of each element was calculated separately for adult and children's films, allowing for direct comparison.

The findings are reported in response to the three research questions guiding this study. Section 3.1 addresses the characterization priorities identified in the adult-film dataset (RQ1), Section 3.2 examines the priorities in children's films (RQ2), and Section 3.3 presents a comparative account to highlight the principal similarities and differences between the two parts of the corpus (RQ3).

3.1. Characterization Priorities in Adult Films

This section addresses the first research question by examining how characterization is prioritized in the audio descriptions of the seven adult films. It begins with examples that demonstrate how characterization elements are identified and analyzed in the adult-film dataset and then presents the distribution of the four main categories and their subcategories.

The first example comes from the Persian film *Motreb* (2019), at the timestamp of 00:03:27. In this scene, the protagonist, Ibrahim, is a club singer who has been prohibited from performing since the Islamic Revolution of 1979. At this moment, soldiers invade the club where Ibrahim works, aiming to arrest the singers, and he attempts to escape from them (see Figure 1). Notably, the scene lacks dialogue or any sound that directly signifies Ibrahim's escape; the only audio present consists of the screams of patrons in the club, which does not provide any indication of his actions. The corresponding audio description states, "ابراهيم پا به فرار ميذاره", which literally translates to "Ibrahim escapes".

According to Rimmon-Kenan's model of characterization, the phrase "پا به فرار گذاشتن" (escaping) exemplifies an instance of 'action' categorized as a 'one-time' event, as it occurs only once throughout the film and does not take place routinely. This audio description serves to inform visually impaired audiences about the protagonist's decisive action, enhancing their understanding of the narrative's progression.

Figure 1: one-time action of the protagonist in *Motreb*

Source: *Motreb* (2020), <https://www.filimo.com/>

Another instance is drawn from the Iranian film *When the Moon Was Full* (2019), aimed at adult audience. The film tells the story of a girl named Faezeh, the protagonist, who falls in love with a boy named Abdolhamid from Sistan and Balouchestan, leading to their marriage. However, she encounters numerous challenges due to Abdolhamid's family, particularly his brother, who is revealed to be Abdolmalek Rigi, a terrorist. This scene occurs at the timestamp of 00:00:20 and marks the audience's first encounter with Faezeh (see the corresponding screenshot in Figure 2). In this moment, Faezeh is walking through a bazaar, and there is no dialogue present. The Persian audio description for this scene states, "فائزه چادر مشکی، سرش و با پای که از پای دیگهش کوتاهتره لنگان لنگان در بازار راه می‌ره و به حجره‌ها نگاه می‌کنه"، which can be translated as "Faezeh wears a black veil (chador) and, with one leg shorter than the other, hobbles through the bazaar, looking at the stalls". This audio description emphasizes the protagonist's external appearance, noting her leg defect and attire, as well as her actions of walking in the market and observing the stalls.

Figure 2: external appearance of the protagonist in *When the Moon Was Full*

Source: *When the Moon Was Full* (2019), <https://www.filimo.com/>

After analyzing all protagonist-related AD segments in the adult-film dataset, the frequency of characterization elements was calculated and is presented in Table 3. From the 1,029 audio descriptions analyzed, 2,623 instances of characterization were identified and classified into four main categories: action, speech, environment, and external appearance.

Table 3: frequency of characterization elements in *adult* audio-described films

Characterization Elements		Item Frequency	Total Frequency	Total Percentage
Action	One-time action	1,098	1124	42.85%
	Routine action	26		
Speech	Silent activity of mind	23	23	0.87%
Environment	Physical	701	1264	48.18%
	Human	563		
External Appearance	Sex	5	212	8.08%
	Age	4		
	Weight	1		
	Height	1		
	Hair color	1		
	Eye color	0		
	Skin color	0		
	Appearance	72		
	Posture	125		
	Defects	3		
	Heredity	0		
Total		2,623	2,623	100%

Source: Authors

The results indicate that the protagonist's environment is the most prioritized element by audio describers, accounting for 48.18% of all characterization elements in the adult-film dataset. This category includes the physical environment, which mainly highlights the protagonist's home, town, or workplace, as well as the human environment, which encompasses family, friends, lovers, and enemies. The second priority in adult films is the protagonist's actions, accounting for 42.85% of the instances. Although action was the second overall priority, its sub-category 'one-time action' appeared most frequently, with 1,098 occurrences. Additionally, a comparison of the two action sub-components reveals that one-time actions made up 98% of all action instances, while routines accounted for only 2%. Notably, this 2% occurred solely in *Free Guy*, as no other film in the dataset included the protagonist's routines in its audio descriptions.

This reliance on environment may not simply be a matter of frequency, but rather a reflection of a functional interdependence between environment and action. It appears that describing action often necessitates specifying the location where the action occurs, suggesting that environment serves as an essential anchor for presenting action. This synergy is particularly evident in instances where the action itself is incomplete without its spatial context. Consider the following example:

Figure 3: element of physical environment to describe action



Persian Audio Description:

اچ می ره تو شرکت امنیتی فورتیکو.

Literal English Translation:

H enters Fortico's Security Company.

Source: *Wrath of Man* (2021), <http://gooshkon.ir/>

In this example, the description of the action of entering is inextricably linked to the environment of the company. Therefore, environment descriptions may function as a necessary complement to action, providing the required narrative framework rather than existing merely as an independent characterization choice. Beyond this functional necessity, the use of environment appears to be a deliberate narrative tool for socioeconomic signaling. By highlighting specific settings—such as homes, workplaces, or social spaces—audio describers provide the visually impaired audience with subtle cues regarding the protagonist's background and lifestyle. Consequently, environment descriptions potentially serve to enrich the narrative by allowing viewers to infer the protagonist's personal circumstances, effectively translating visual socioeconomic indicators into descriptive, accessible content.

External appearance ranked third, accounting for 8.08% of all instances, whereas speech was the least represented category, with only 0.87%. Overall, to answer research question 1, these findings demonstrate a clear hierarchy in the adult-film dataset, where characterization is constructed primarily through references to the protagonist's environment and actions, rather than through external appearance or speech.

The treatment of external appearance in adult audio described films reveals a distinct cultural divergence in practice. External appearance was divided into 11 sub-categories; among these sub-categories, 'sex' appeared to be treated differently in Iranian and foreign films. In Iranian films, characters are often introduced by name early in the audio-described version, even before they are formally introduced in the original film. Since Persian names are gender-specific, visually impaired audiences can infer the character's sex from their name. In contrast, foreign films explicitly state the character's sex.

3.2. Characterization Priorities in Children's Films

This section addresses the second research question by focusing on the characterization priorities found in the audio descriptions of the seven children's films. It first provides examples of how characterization elements are analyzed in this dataset and then reports the distribution of action, speech, environment, and external appearance, along with their respective subcategories.

One example comes from the animation *Wish Dragon* (2021) at the timestamp of 00:10:47. In this scene, details about the protagonist's physical environment indirectly convey information regarding his social and economic status and that of his family. The corresponding Persian audio description states, "همین‌طور که از پله‌های خونه‌شون بالا می‌ره با پاش گل‌های توی راهرو رو آب می‌ده. ساختمونشون کهنه و قدیمیه", which translates to "As he climbs the stairs of their house, he waters the plants in the corridor with his leg. Their building is worn out and old". According to Rimmon-Kenan's model (2005), this audio description emphasizes the protagonist's physical environment, highlighting the stairs of his house, the flower pots in the corridor, and the worn-out condition of the building. These elements collectively help the visually impaired audience gain insight into the protagonist's social and economic circumstances.

Figure 4: physical environment of protagonist in *Wish Dragon*



Source: *Wish Dragon* (2021), <http://gooshkon.ir/>

A further example is drawn from the animated film *Soul* (2020). The protagonist, Joe Gardner, is a jazz music teacher who is on the verge of achieving his lifelong dream of playing with a renowned jazz singer when he falls into a manhole. This accident causes his soul to separate from his body and enter another realm. At the timestamp of 1:19:26 (Figure 5), Joe reflects on his life and recalls the sight of fireworks in the sky. This moment represents a silent internal dialogue, presented as a flashback. The scene does not contain any spoken words or dialogue, only the sound of fireworks. The Persian audio description, “ یاد درخشش فشفسه‌ها توی آسمون می‌افته ”, translates to “He remembers the sparkle of the fireworks in the sky”, indicating that the protagonist is reminiscing about his past, with the audio description further elaborating on this memory. According to the model of analysis, this audio description exemplifies the characterization element of ‘speech’.

Figure 5: silent speech of protagonist in *Soul*



Source: *Soul* (2021), <http://gooshkon.ir/>

One notable observation regarding external appearance in children's films is that, within this dataset, skin color is mentioned only for the black protagonist in *Soul* (see Figure 6). The protagonist is described as "گاردنر به مرد سیاهپوست قدبلند معلم موسیقیه", meaning "Gardner is a tall black man who is a music teacher", where "سیاهپوست" (black) refers to his skin color. While this single instance does not allow for generalization, it raises the possibility that the choice to describe the skin color of a black protagonist could be ideologically motivated.

Figure 6. protagonist's skin color in *Soul*



Source: *Soul* (2021), <http://gooshkon.ir/>

Regarding external appearance, an important finding in the audio descriptions of children's films is that, in most cases, the external appearance of the protagonists is described before the animation begins. In other words, before the movie starts, the audio describer provides a detailed and comprehensive description of the characters' external features. For example, in *Despicable Me 2*, the protagonist Gru is described as follows: "شخصیت اول - گرو: به مرد چاق با دست و پاهاى لاغر و سرى بدون مو که کاپشن زيبدار مشکى مى پوشه" "و به شال گردن بزرگ و خاکستری رنگ داره. دماغ بزرگش هم معروفه" which translates to, "The first character - Gru: A fat man with thin arms and legs, a bald head, wearing a black zip-up jacket and a large gray scarf. His big nose is also famous". This description includes several sub-categories of external appearance, such as sex, weight, and specific physical traits. Once the film is underway, other elements are described as the story progresses. It is important to note that these descriptions are not repeated during the movie unless there is a change in the protagonist's appearance or new details are introduced.

In the 886 audio descriptions from the seven children's films, 2,112 instances of characterization elements were identified and classified into four main categories: action, speech, environment, and external appearance. The frequency and percentage of each category are shown in Table 4, which highlights that environment, at 48.43%, is the highest priority, while action, at 44.88%, is the second priority for Persian audio describers of children's films.

Table 4: frequency of characterization elements in *children's* audio-described films

Characterization Elements		Item Frequency	Total Frequency	Total Percentage
Action	One-time action	948	948	44.88%
	Routine action	0		
Speech	Silent activity of the mind	18	18	0.85%
Environment	Physical	566	1023	48.43%
	Human	457		
External Appearance	Sex	5	123	5.82%
	Age	3		
	Weight	3		
	Height	3		
	Hair color	1		
	Eye color	1		
	Skin color	2		
	Appearance	81		
	Posture	24		
	Defects	0		
	Heredity	0		
Total		2,112	2,112	100%

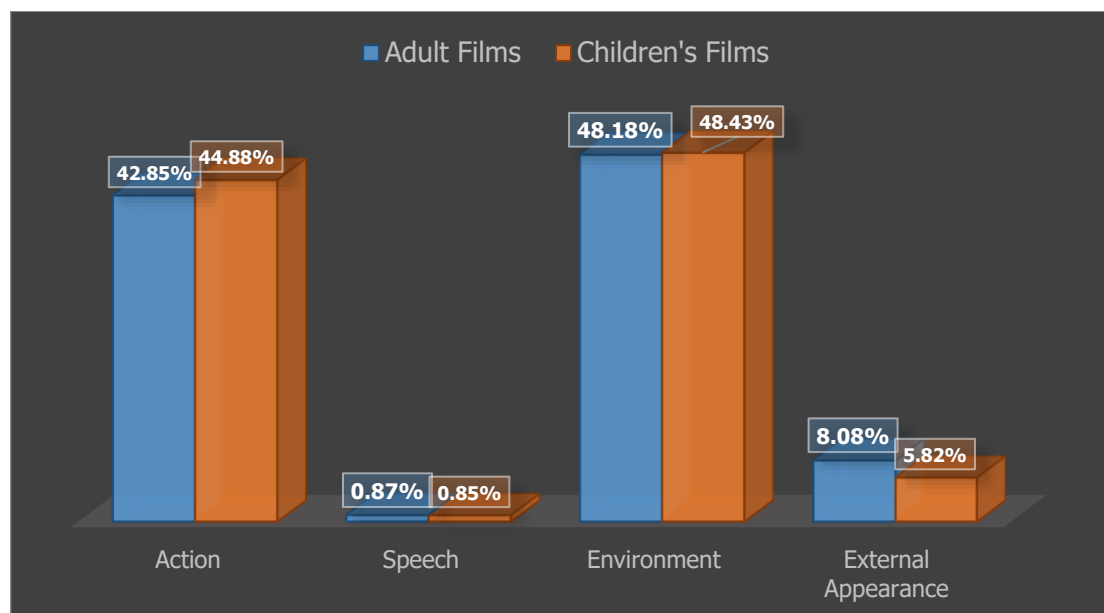
Source: Authors

3.3. Comparison of Adult and Children's Films

This section synthesizes the findings to examine the comparative characterization priorities between the adult-film and children's-film datasets. By analyzing these distributions side-by-side, we highlight the extent to which prioritization strategies differ—or converge—across these two distinct audience groups.

The chart in Figure 7 summarizes how differently children's and adult films prioritize characterization elements across the four main categories of action, speech, environment, and external appearance. The chart shows a high level of similarity between children's and adult films, as both groups have prioritized the environment of the protagonists first, with action, external appearance, and speech following as the second, third, and fourth priorities, respectively.

Figure 7: comparison of characterization elements in children's and adult films

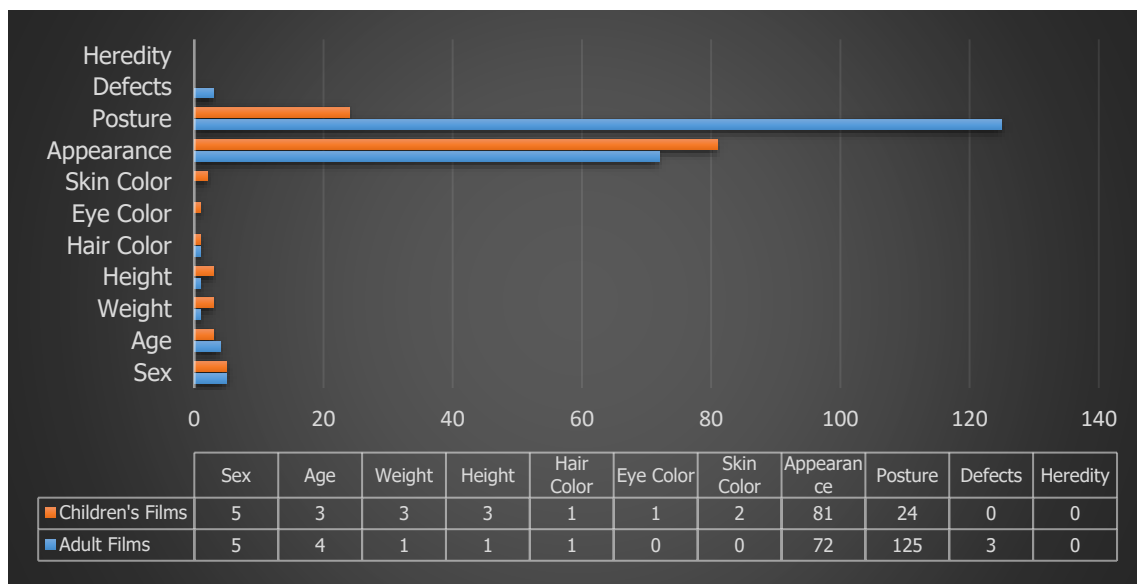


Source: Authors

In terms of the sub-categories within each element, one-time actions stand out as the top priority in both children's and adult films. However, routine actions were not audio described in any of the children's films, while adult films featured 26 instances of describing the protagonists' routine behaviors. Regarding the environment, the physical setting surrounding the protagonists was more frequently described than the human environment in both categories of films.

Finally, the descriptions of the sub-categories of external appearance for protagonists are compared between children's and adult films, with the results presented in Figure 8. The chart indicates that among the 11 sub-categories, "appearance" (with 81 instances in children's films and 72 in adult films) and "posture" (with 125 instances in adult films and 24 in children's) are the most prominent in both groups.

Figure 8: comparison of sub-categories of external appearance in children's and adult films



Source: Authors

4. Discussion

The frequent prioritization of environment as a characterization element in adult films invites critical interpretation regarding how narrative context is constructed in Persian audio description. 'Environment' in characterization corresponds to what Chatman (1978) calls spatial setting in narrative, and Vervaeck (2005) sees as a vital element without which story development is inconceivable. Thus, this great reliance on environment may not simply be a matter of frequency, but rather a reflection of a functional interdependence between environment and action. Describing an action often necessitates specifying the location in which it occurs, suggesting that environment serves as an essential anchor for presenting action. This relationship is particularly evident when an action is difficult to interpret or remains incomplete without its spatial context. Moreover, Vercauteren (2014) conceptualizes setting and environment as a fundamental component of audio description and emphasizes its intrinsic relationship with characters and their actions. This perspective provides an important point of comparison with the present findings: while previous research primarily emphasizes the narrative function of environment and setting and its relationship with action, the present study demonstrates how this function also operates as a characterization strategy in Persian audio description. Thus, the role of environment extends beyond simply providing a backdrop.

The prominence of action as the second most frequent element of characterization in Persian audio description of adult films resonates with Burroway's (2019) view that action serves as the primary engine of plot progression and character development. By prioritizing dynamic, one-time actions, Persian audio descriptions may help maintain narrative momentum. This choice suggests a strategic hierarchy: describers prioritize immediate, non-repetitive events because they appear essential for the audience to follow the storyline, whereas routine actions are bypassed unless they serve a specific narrative purpose. The prominence of action can also be interpreted through Vandaele's (2012) cognitive-narratological approach, which conceptualizes audio description as a process of selecting visual elements according to their narrative relevance and narrative force, rather than simply verbalizing everything visible on screen. Vandaele (2012) emphasizes that describers need to identify elements that contribute to the audience's construction of the narrative, including actions and visual cues that generate anticipation, curiosity, or other narrative effects. In this sense, the present findings extend Vandaele's (2012) account of narrative selection by demonstrating how the principle of narrative relevance may operate specifically through the prioritization of action as a characterization element, allowing characters' actions to contribute simultaneously to story progression and character development.

Conversely, the limited occurrence of speech—encompassing silent thought or internal dialogue—does not necessarily signal that this element is afforded lower priority in characterization in adult films. Rather, this scarcity appears to be a reflection of the source films themselves, which provided few instances of silent mental activity or flashbacks to the protagonist's memories. However, in the instances where flashbacks and silent mental activities did occur, they were always included in the audio descriptions. Therefore, speech is not inherently a lower priority than other elements; rather, its limited frequency reflects its rarity in the original films. The same reasoning applies to routine actions; their limited representation in audio descriptions stems from the fact that, in most films, such actions are not depicted unless they serve a critical role in character development or plot progression.

Overall, considering the results related to external appearance in adult films, the findings suggest that greater emphasis on describing physical traits could potentially enhance accessibility for visually impaired audiences, as such descriptions may influence how listeners perceive characters. This implication may be particularly relevant given the diverse needs within this population. For example, congenitally blind individuals may lack visual memory, while partially-sighted individuals do possess it. As the ITC (2000) highlights:

"Individuals seek different levels of detail and content from descriptions, and these differences are most noticeable with age and degree of visual impairment. Most forms of visual disability occur through a progressive degeneration of sight and are accompanied by a visual memory. The experience of these people is, therefore, very different from those who were born without sight and who have no visual memory to draw upon". (p. 6)

The findings related to the second research question show that, in children's films, environment and action are clearly prioritized in Persian audio descriptions. Describing the environment often becomes essential for narrating the action, since the location and surrounding space provide the context needed to understand what the characters are doing. Action, likewise, takes priority most probably because it drives the plot forward, making it crucial for audio describers to foreground it so that visually impaired audiences can follow the story effectively.

The fact that in children's films, the external appearance of protagonists is prioritized by positioning these descriptions at the start of the film, rather than by frequent mention throughout the movie can help the visually impaired children to benefit from more detailed descriptions of characters' physical appearances to better understand them. As Swallow (1976, p. 273) observes:

"The cognitive functioning of the visually impaired child is slower to develop than that of his sighted counterpart. In addition, there may be a developmental gap between the operative and figurative aspects of his thought, as well as difficulties in image formation".

Orero (2011) also emphasized the importance of describing characters' external appearance and facial expressions, as this helps children "learn the significance of facial movements and the attached social significance" (para. 9). However, this approach may have some drawbacks. Providing a detailed description of characters before the movie starts could spoil the film and diminish the sense of suspense. Additionally, as Fresno, Castellà, and Soler-Vilageliu (2016) argued, long character descriptions may be difficult for the audience to recall, which suggests that fragmented descriptions throughout the movie may be more effective. Nevertheless, in cases where there is insufficient time during the film to describe external appearance, providing this information beforehand may be the most practical solution.

However, it should be acknowledged that all children's films in this corpus are animated, while the adult films are predominantly live-action. This difference in medium (animation vs. live-action) may also contribute to the observed tendency to describe external appearance upfront in children's films. Animated characters typically have stable, iconic, and exaggerated visual designs that can be efficiently introduced before the narrative begins, whereas live-action characters often undergo changes in clothing, appearance, and subtle physical nuances that may require ongoing description throughout the film. Therefore, the finding that external appearance is described before the film starts in children's films cannot be uniquely attributed to the age of the target audience; the animated nature of these films may also be a contributing factor.

The findings of this research align in part with a number of corpus-based studies that examine prioritization in audio description. Darwish, Haider and Saed (2023), for example, adopted a corpus-assisted approach to explore which types of visual content are more frequently verbalized in Arabic audio description, making their methodology broadly comparable to the present study. Similarly, Liu, Casas-Tost, and Rovira-Esteva (2022) used frequency counts and an adapted labeling scheme to analyze the distribution of described content in Chinese and Spanish audio descriptions. While their classification system differs from the narratological framework employed in our research, their study likewise highlights the patterned selection of content in audio description. A more specific parallel is provided by Ghadimi and Parham (2025), whose analysis of Persian audio descriptions focuses on three movement-related categories—gesture, manner, and posture—and found gesture to be the most prioritized kinetic element in Persian audio descriptions.

The comparison of the children's and adult films, as explored in the third research question, reveals a striking overall consistency in the prioritization of characterization elements in Persian audio descriptions. Despite the differences in the intended audiences, both adult and children's films rely primarily on the description of the protagonists' environment and actions, while external appearance and speech receive comparatively less attention. This convergence suggests that the prioritization of characterization in Persian audio description may be driven, at least in part, by fundamental narrative and accessibility requirements that transcend audience age. In particular, action is central to the progression of narrative events and character development, as Burroway (2019) argues, while the description of the surrounding environment can provide

the spatial and social context necessary for interpreting those actions. From this perspective, the prominence of these two elements in both datasets may reflect the necessity to reconstruct essential narrative information for visually impaired audiences rather than a deliberate adaptation of characterization strategies to different age groups.

Based on the professional guidelines reviewed, the primary distinction between children's audio description and that of adults lies in language use. The ADLAB guidelines, for instance, recommend simple language that is accessible to children (Ramael, Vercauteren, & Reviers, 2021), while the ITC (2000) and OFCOM (2000) provide recommendations regarding the use of undemanding vocabulary, grammatical structures, and tone. Since the present study focused on characterization in children's and adult films and did not examine the linguistic realization of characterization elements, its findings (i.e., similar prioritization patterns in children's and adult films) cannot confirm or challenge such distinctions in the practice of Persian audio description production. Future research may investigate whether the linguistic-oriented guidelines are systematically reflected in the Persian audio description.

The comparison of children's and adult datasets also reveals important differences at the level of subcategories of external appearance. Our evaluation of the 11 subcategories of external appearance revealed that "posture" and "appearance" yielded the most pronounced results. The greater attention to posture in the adult films compared to the children's dataset may indicate that describers of adult films are more likely to verbalize subtle visual cues that contribute to the interpretation of a character's psychological or emotional state. Gestures, facial expressions, and bodily behavior have been recognized as important components of character development in audio description (Mazur, 2014), and such visual cues may be particularly valuable when they convey meanings that are not explicitly communicated through dialogue. In this respect, the more frequent description of posture in adult films may reflect an attempt to preserve nuanced aspects of characterization that adult audiences can interpret within a more complex narrative context. In contrast, children's films may focus less on subtle body language, favoring more straightforward visual cues to keep the narrative clear and engaging for younger viewers.

By contrast, appearance-related descriptions such as being good looking, fat, thin, tidy, or messy are present in both datasets with comparable frequency. This may indicate that appearance functions as a basic and cross-generic identification cue rather than a strictly age-specific one. The broader implication is that children's films do not necessarily require a fundamentally different descriptive hierarchy from adult films. Instead, they require selective adjustments within the same hierarchy.

5. Conclusion

In conclusion, this study highlights how characterization elements in audio descriptions for children's and adult films produced in Iran are prioritized, shedding light on key differences and similarities between the two. Both groups of films prioritize the environment as the most frequently described element, followed by actions, external appearance, and speech. However, the nuances within these categories offer important insights into the unique demands of audio descriptions for different audiences. For instance, one-time actions are the most commonly described in both children's and adult films, while routine actions are notably absent from children's films but present in adult films. This suggests a more straightforward

narrative style in audio-described children's films, aimed at maintaining clarity and engagement for younger viewers.

A significant finding is the prioritization of external appearance, particularly in children's films, where detailed descriptions of characters are provided before the animation begins. Describing characters early on helps visually impaired children better understand the story. As Swallow (1976) and Orero (2011) have emphasized, children's cognitive development may require more explicit cues, such as detailed descriptions of physical appearance and facial expressions, to help them grasp social and emotional elements.

The treatment of race in audio descriptions also invites reflection on possible ideological dimensions. In the present dataset, skin color is mentioned only for the Black protagonist in *Soul*. While no broader pattern can be drawn from a single example, this observation suggests that future research could explore whether such decisions reflect socio-political narratives, as translational choices are shaped not only by linguistic factors but also by cultural and ideological contexts.

Accessibility is central to the purpose of audio description, ensuring that visually impaired audiences can fully engage with audiovisual content. The results of this study underscore the critical role audio description plays in enhancing accessibility, especially for children and adults with visual impairments. By providing clear, well-prioritized descriptions of key elements like action, environment, and appearance, audio description helps visually impaired audiences engage with films as sighted viewers do. For instance, by offering early descriptions of character traits in children's films, audio description enables visually impaired children to form mental images of the characters and follow the story effectively. Similarly, adult films use more nuanced descriptions, such as posture, to convey subtle emotional and psychological states, enriching the experience for visually impaired adults.

The study also highlights the need for audio description to strike a balance between providing enough detail to foster understanding while avoiding overwhelming the audience. As Fresno, Castellà, & Soler-Vilageliu (2016) noted, an effective audio description is one that is informative without being exhaustive. The findings suggest that while children's films may require simpler, more direct descriptions, adult films can incorporate more complex characterizations without losing accessibility. Ultimately, the goal of audio description is to make audiovisual products more inclusive, ensuring that visually impaired audiences in Iran can access and enjoy films in ways that are meaningful and engaging for them. However, future research should focus on audience reception, gathering feedback from visually impaired individuals to refine and improve the audio description process. This would ensure that audio descriptions in Iran not only meet technical requirements but also align with the preferences and needs of their target audience.

Acknowledgements / Funding

The authors received no financial support for this research.

Conflict of interest

The authors declare no conflict of interest.

Ethical statement

This study was conducted in accordance with the principles of scientific research and did not require additional ethics committee approval.

Declaration of AI usage

ChatGPT (OpenAI) was used to assist with final language polishing.

Data availability

The data supporting the findings of this study are available upon request.

Author contributions

	Vida Kavid	Fatemeh Parham
Conceptualization	X	X
Data curation	X	
Formal analysis	X	
Methodology	X	X
Project administration	X	
Supervision		X
Validation		X
Visualization		
Writing - original draft	X	X
Writing - review & editing		X

References

- Abbott, P. (2002). *The Cambridge introduction to narrative* (1st ed.). Cambridge University Press. <https://doi.org/10.5860/choice.40-0733>
- Bal, M. (2009). *Narratology: Introduction to the theory of narrative* (3rd ed.). University of Toronto Press.
- Bardini, F. (2020). Film language, film emotions and the experience of blind and partially sighted viewers: A reception study. *Journal of Specialized Translation*, 33.
- Braun, S. (2007). Audio description from a discourse perspective: a socially relevant framework for research and training. *Linguistica Antverpiensia New Series*, 6, 357-369.
- Brescia Zapata, M., & Matamala, A. (2020). Violence in audio description: A descriptive study of three films by Quentin Tarantino. *TRANS: Revista de Traductología*, (24), 111-128, <https://doi.org/10.24310/TRANS.2020.v0i24.9519>
- Burroway, J. (2019). *Writing fiction: A guide to narrative craft* (10th ed.). The University of Chicago Press.
- Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. New York: Cornell University Press.
- Chaume, F. (2013). The turn of audiovisual translation. *Translation Spaces*, 2(January), 105–123. <https://doi.org/10.1075/ts.2.06cha>
- Chmiel, A., & Mazur, I. (2022). A homogenous or heterogeneous audience? Audio description preferences of persons with congenital blindness, non-congenital blindness and low vision. *Perspectives: Studies in Translation Theory and Practice*, 30(3), 552-567. <https://doi.org/10.1080/0907676X.2021.1913198>
- Corbett, D. (2013). *The art of character: Creating memorable characters for fiction, film, and TV*. Penguin.
- Darwish, N., Haider, A. S., & Saed, H. (2023). Aspects of visual content covered in the audio description of Arabic series: A corpus-assisted study. *Open Cultural Studies*, 7(1), 2023, 1-21. <https://doi.org/10.1515/culture-2022-0174>
- Díaz Cintas, J. (2005). Audiovisual translation today: A question of accessibility for all. *Translating Today*, 4, 3–5.

- Egri, L. (1923). *The art of dramatic writing*. Simon and Schister.
- Fidyka, A., & Matamala, A. (2021). Retelling narrative in 360° videos: Implications for audio description. *Translation Studies*, 14(3), 298-312. <https://doi.org/10.1080/14781700.2021.1888783>
- Fresno, N., Castellà, J., & Soler-Vilageliu, O. (2016). What should I say? Tentative criteria to prioritize information in the audio description of film characters. In A. Matamala, & P. Orero (Eds.), *Researching audio description: New approaches* (pp. 143–167). Palgrave Macmillan.
- Fresno, N. (2016). Carving characters in the mind: A theoretical approach to the reception of characters in audio-described films. *Hermēneus*, 18, 59–92.
- Ghadimi, F., & Parham, F. (2025). Translation for the visually impaired: A study of kinetic units, implicature, and coherence in Persian audio descriptions. *Iranian Journal of Applied Language Studies*, 17(1), 95-114. <https://doi.org/10.22111/ijals.2024.50045.2475>
- Greco, G. M. (2018). The nature of accessibility studies. *Journal of Audiovisual Translation*, 1(1), 205–232. <https://doi.org/10.47476/jat.v1i1.51>
- Herman, L., & Vervaeck, B. (2005). *Handbook of narrative analysis*. London: University of Nebraska Press.
- ITC. (2000). *ITC guidance on standards for audio description* (May). http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_desc_word3.pdf
- Khoshsaligheh, M., Shokoohmand, F., & Delnavaz, F. (2022). Persian audio description quality of feature films in Iran: The case of Sevina. *International Journal of Society, Culture & Language*, 10(3), 1–19.
- Liu, Y., Casas-Tost, H., & Rovira-Esteva, S. (2022). Made in China versus made in Spain: A corpus-based study comparing AD in Chinese and Spanish. *The Journal of Specialised Translation*, 38, 180-207. Retrieved from https://jostrans.soap2.ch/issue38/art_liu.php
- Matamala, A., & Remael, A. (2015). Audio-description reloaded: An analysis of visual scenes in *2012* and *Hero*. *Translation Studies*, 8(1), 63-81.
- Mazur, I. (2014). Gestures and facial expressions in audio description. In A. Maszerkowska, A. Matamala, & P. Orero (Eds.), *Audio description: New perspectives illustrated* (pp. 199–212). John Benjamins. <https://doi.org/10.1075/btl.112.10mas>
- Mazur, I., & Vercauteren, G. (2019). Media accessibility training. *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 18, 1–22. <https://doi.org/10.52034/lanstts.v18i0.564>
- McCallum, E. R. (2012). *The UN convention on rights of persons with disabilities* (August Issue). <https://doi.org/10.1093/acprof:oso/9780198077626.003.0015>
- Neves, J. (2009). Interlingual subtitling for the deaf and hard-of-hearing. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual translation: Language transfer on screen* (1st ed., pp. 151–169). Palgrave Macmillan. <https://doi.org/10.5040/9781350024960.0014>
- Orero, P. (2011). Audio description for children: Once upon a time there was a different audio description for characters. In E. Di Giovanni (Ed.), *Entre texto y receptor: Accesibilidad, doblaje y traducción* (pp. 169–184). Peter Lang.
- OFCOM. (2000, May). Guidance on standards for audio description (based on Independent Television Commission (ITC) guidance description). Retrieved from http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_desc_w
- Peli, E., Fine, E. M., & Labianca, A. T. (1996). Evaluating visual information provided by audio description. *Journal of Visual Impairment and Blindness*, 90(5), 378–385. <https://doi.org/10.1177/0145482x9609000504>
- Pérez-González, L. (2014). *Audiovisual translation: Theories, methods and issues*. Routledge.
- Ramael, A., Vercauteren, G., & Reviers, N. (2021, December 14). ADLAB. Retrieved from <http://www.adlabproject.eu/Docs/adlab%20book/index.html>
- Rimmon-Kenan, S. (2005). *Narrative fiction: Contemporary poetics* (2nd ed.). Routledge.
- Schmeidler, E., & Kirchner, C. (2001). Adding audio description: Does it make a difference? *Journal of Visual Impairment & Blindness*, 95(4), 197–212.

- Shokoohmand, F., & Khoshsaligheh, M. (2019). Audiovisual accessibility for the deaf and hard of hearing in Iran. *New Voices in Translation Studies*, (21), 62-92. <https://doi.org/10.14456/nvts.2019.18>
- Snyder, J. (2014). *The visual made verbal*. American Council of the Blind.
- Swallow, R.-M. (1976). Piaget's theory and the visually handicapped learner. *Journal of Visual Impairment & Blindness*, 70(7), 273-281.
- Vandaele, J. (2012). What meets the eye: Cognitive narratology for audio description. *Perspectives*, 20(1), 87-102. <https://doi.org/10.1080/0907676x.2011.632683>
- Vercauteren, G. (2012). A narratological approach to content selection in audio description: Towards a strategy for the description of narratological time. *MonTI: Monografías de Traducción e Interpretación*, 4, 207-231. <https://doi.org/10.6035/MonTI.2012.4.9>
- Vercauteren, G. (2014). A translational and narratological approach to audio describing narrative characters. *Translation, Texts, Media*, 27(2), 71-90.
- Vercauteren, G. (2016). *A narratological approach to content selection in audio description* (PhD dissertation). Germany: Universiteit Antwerpen.
- Walczak, A., & Szarkowska, A. (2012). Text-to-speech audio description of educational materials for visually impaired children. In E. D. Giovanni, & S. Bruti (Eds.), *Audiovisual translation across Europe: An ever-changing landscape* (pp. 209-233). Peter Lang.

Filmography

- Abyar, N. (2019). *When the Moon Was Full*. Noore Taban.
- Appelhans, C. (2021). *Wish Dragon*. Sony Pictures.
- Burton, T. (2003). *Big Fish*. Sony Pictures.
- Coffin, P., & Renaud, C. (2010). *Despicable Me 1*. Universal Pictures.
- Coffin, P., & Renaud, C. (2013). *Despicable Me 2*. Universal Pictures.
- Docter, P., & Powers, K. (2020). *Soul*. Walt Disney.
- Favreau, J. (2019). *Lion King*. Walt Disney.
- Geronimi, C., Jackson, W., & Luske, H. (1950). *Cinderella*. Walt Disney.
- Kiayee, M. (2019). *Motreb*. Film Iran.
- Levy, S. (2021). *Free Guy*. 20th Century Studio.
- Najafi, F. (2019). *One Night in Tehran*. Raft Films.
- Reitherman, W., & Hand, D. (1973). *Robin Hood*. Walt Disney.
- Ritchie, G. (2021). *Wrath of Man*. Warner Bros.
- Zemeckis, R. (1994). *Forrest Gump*. Paramount Pictures.

Audio Descriptions

- Abbasi, G. (2020a). *Lion King*. Filimo-Sevina. <https://www.filimo.com/>
- Abbasi, G. (2020b). *Motreb*. Filimo. <https://www.filimo.com/>
- Amini, M. (2020). *Despicable Me 1*. Gooshkon. <http://gooshkon.ir/>
- Amini, M. (2021a). *Soul*. Gooshkon. <http://gooshkon.ir/>
- Amini, M. (2021b). *Wish Dragon*. Gooshkon. <http://gooshkon.ir/>
- Amini, M. (2021c). *Wrath of Man*. Gooshkon. <http://gooshkon.ir/>
- Amiri, F. (2021a). *Despicable Me 2*. Gooshkon. <http://gooshkon.ir/>

- Amiri, F. (2021b). *One Night in Iran*. Gooshkon. <http://gooshkon.ir/>
- Asayesh, V. (2019). *Cinderella*. Sevina. <https://sevinagroup.com/>
- Bohrani, M. (2021). *Forrest Gump*. Sevina. <https://sevinagroup.com/>
- Ehteshami, S. (2019). *Robin Hood*. Sevina. <https://sevinagroup.com/>
- Heidari, A. (2020). *Free Guy*. Gooshkon. <http://gooshkon.ir/>
- Pesyani, S. (2020). *Big Fish*. Sevina. <https://sevinagroup.com/>
- Sharifinia, M. (2020). *When the Moon Was Full*. Filimo-Sevina. <https://www.filimo.com/>