



Suez Canal University
Faculty of Arts and Humanities
English Department

Multimodality and Meaning Potential of Movie Posters: An Interpretative Approach

A Dissertation Submitted in Fulfillment of the Requirements
for the PhD Degree in Linguistics

By

Yasmeen EL-Sayed Ibrahim Azab

Assistant Lecturer, Faculty of Arts
Benha University

Under the Supervision of

Prof. Nazik Mohamed Abdel-Lateef
Professor of Linguistics
English Department
Faculty of Arts
Benha University

Prof. Mohamed Mohamed Tohamy
Associate professor of Linguistics
English Department
Faculty of Arts and Humanities
Suez Canal University

2021

Acknowledgment

First and foremost, I would like to express my deepest thanks and gratitude to Allah, the most merciful, for helping me to finish this work.

My heartfelt appreciation goes to my dear supervisor Prof. Nazik Abdel-Lateef, who is sadly missed but remembered with love. May her gentle soul rest in peace. She has been my source of inspiration and motivation. Working under her supervision was the most fulfilling moment of my life. She was not only my mentor; rather, she was a friend, guide, and inspiration all modeled into one person. I will always be grateful to her for her generous support, warm encouragement, and insightful comments. I wish her endless happiness in paradise. Goodbye to great mentor ever.

I would like to extend my gratitude to Prof. Mohammad Tohamy for his suggestions, meticulous comments, guidance, and persistent help. Dr. Tohamy has always lifted my spirits, convinced me of my capabilities, and motivated me to complete my work. I greatly appreciate his immense help, support, and efforts.

Equal thanks go to my esteemed committee members: Prof. Nagwa Younis, head of the English department at the faculty of Education, and Prof. Amel Omer, my mentor at the faculty of Arts, who did not hesitate to accept examining me despite their tight schedule and limited time. It is a great honor for me that they participate in my committee and I am eager to listen to and learn from their insightful comments.

I am deeply grateful to my family, especially my loving mother, who has not only helped me in the hardest of times but has also inspired me to have the vision to reach for my dreams through her strong patience and blissful prayers. Without her unconditional love and unlimited support, this dissertation would not have been possible. Words cannot express how grateful I am to my beloved son, Ahmed, whose smile makes me cling to life and fills me with the desire to do my best for him.

And finally, I would like to express my sincere thanks to Prof. Hesham Hassan, Head of English Department, Banha University, Prof. Mohammad AbuArab, Vice Dean of the Faculty of Arts, Banha University, and all my colleges, especially Dr .Menna El-Masry, in the English Department at Banha University.

Abstract

“Adaptation,” “Inspiration,” “Quotation,” and “Borrowing” are diverse terminologies used in cinematic realm to denote the notion of exchanging ideas in cinemas all over the world. In the age of media and mass communication studies, Egyptian Cinema turned supernumerary and excessively to localize cinematic works from Hollywood calling this phenomenon as “*Tamseer*,” “*Iqtibas*,” or “*Egyptianization*”. As a type of print advertisement, posters are considered one of the vital elements of graphic arts and powerful visual communication mediums to advertise movies. Therefore, this research is dedicated to investigate movie posters of Hollywood and their Egyptian replica to unearth the degree of adaption as well as the similarities and differences between them. In order to achieve these goals, this dissertation adopts Multimodal Semiotic Theory as a theoretical framework, and applies the models of Kress and van Leeuwen's framework, *Reading Images: The Grammar of Visual Design* (2006), and van Leeuwen's framework, *Towards a Semiotics of Typography* (2006) to ten pairs of English and Arabic posters. The data are divided in to five categories: Comedy, Drama, Action, Thriller, and Fantasy. Each genre comprises two pairs of posters. The research reveals strong resemblance between Western-made posters and their Egyptian replica. The dissertation ultimately proves that despite the presence of this strong resemblance in the Egyptian posters, there are also authentic and creative posters which are localized and domesticized to suit the Egyptian spectator as well as the Egyptian society.

Key Words: *Adaptation, Advertisement, Movie Posters, Multimodality.*

Table of Contents

Table of Content	Page Number
Acknowledgment	I
Abstract	II
Table of Content	III
List of Figures	IX
List of Tables	XIV
List of Abbreviations	XVI
Chapter One: Introduction	1
1.1. Introduction	1
1.2. Research Problem.....	3
1.3. Objectives of Research.....	3
1.4. Research Questions	4
1.5. Limitations of Research	4
1.6. Research Methodology.....	4
1.7. Research Data	5
1.8. Overview of Related Terms	7
1.8.1. Posters (as a sort of Print ads).....	7
1.8.1.1. Brief History of Poster	10
1.8.1.2.Types of Posters	13
1.8.2. Movie Posters.....	15
1.8.2.1. Brief History of Movie Posters.....	18
1.9. Egyptian Movie (poster) adapted from Hollywood Version.....	20
1.10. Research Organization	30

Chapter Two: Theoretical Framework.....	32
2.0 Introduction.....	32
2.1. Semiotics	32
2.1.1. Some Pioneers Semioticicans	35
2.2. Social Semiotics.....	40
2.2.1. Semiotic Resources	43
2.3. Visual Social Semiotic.....	45
2.4. Multimodality as an Approach to Visual Social Semiotic	47
2.4.1. Mode.....	47
2.4.2. Monomodality.....	48
2.4.3. Multimodal Literacy	48
2.4.4. Multimodality.....	50
2.4.5. Multimodality and Visual Images	57
Conclusion	62
Chapter Three: Research Methodology and Procedures.....	63
3.0. Introduction.....	63
3.1. Kress and van Leeuwen's Grammar of Images (2006)	63
3.1.1. Representational Meta-function	64
3.1.1.1. Narrative Process.....	65
3.1.1.2. Conceptual Process.....	69
Classificational Process	71
Analytical process.....	71
Symbolic Process.....	71
3.1.2. Interactional Meta-function.....	73
3.1. 2.1. Contact (Image act and Gaze).....	73
3.1. 2.2. Social Distance/ Size of Frame	75
3.1. 2.3. Perspectives/Attitude	79
Horizontal Angle	80
Vertical Angle	81

3.1. 3. Compositional Meta-function	84
Information value	84
Salience.....	85
Framing.....	86
3.1.4. Modality	87
3.2. Kress and van Leeuwen (2006) Grammar of Colour; Colour as a Semiotic Mode.....	89
3.2.1. Distinctive Features of Colors.....	90
3.3. van Leeuwen (2006) Typography as a Semiotic Mode.....	93
3.3.1. The Distinctive Features of Typographic Letterforms.....	95
3.4. Research Procedures.....	98
Conclusion.....	99

Chapter Four: Analysis & Discussion.....	100
4.0. Introduction.....	100
4.1. Category One: COMEDY.....	101
4.1.1. Couple 1: <i>This Means War and Gawaza Meery</i>	101
1. Representational Meta-function	102
2. Interactional Meta-function.....	104
3. Compositional Meta-function	107
4. Modality	110
5. Colours and Its Connotation	111
6. Typography	113
Discussion	115
4.1.2. Couple 2: Shallow Hal and Habibi Na'eman	116
1. Representational Meta-function	117
2. Interactional Meta-function.....	119
3. Compositional Meta-function.....	122
4. Modality.....	125
5. Colours and Its Connotation	126
6. Typography	127
Discussion	129
4.2. Category Two: DRAMA	131
4.2.1. Couple 3: <i>Monster in Law and Game Over</i>.....	131

1. Representational Meta-function.....	132
2. Interactional Meta-function.....	134
3. Compositional Meta-function.....	137
4. Modality.....	139
5. Colours and Its Connotation	140
6. Typography.....	142
Discussion.....	143
4.2.2. Couple 4: <i>Malena and Halawet Rouh</i>.....	145
1. Representational Meta-function	146
2. Interactional Meta-function	147
3. Compositional Meta-function	150
4. Modality.....	152
5. Colours and Its Connotation	153
6. Typography	155
Discussion.....	156
4.3. Category Three: FANTASY	158
4.3.1. Couple 5: <i>Night at the Museum and El Harb El A'lameya El Talta</i>.....	158
1. Representational Meta-function.....	159
2. Interactional Meta-function.....	161
3. Compositional Meta-function	163
4. Modality	165
5. Colours and Its Connotation.....	166
6. Typography.....	167
Discussion	196
4.3. Couple 6: <i>Bedazzled and Teer Enta</i>	170
1. Representational Meta-function	171
2. Interactional Meta-function.....	172
3. Compositional Meta-function	175
4. Modality	176
5. Colours and Its Connotation	177
6. Typography.....	179
Discussion	180
4.4. Category Four: ACTION.....	182
4.4.1. Couple 7: <i>Let's Be Cops and El Badla</i>.....	182
1. Representational Meta-function.....	183
2. Interactional Meta-function	184

3. Compositional Meta-function.....	186
4. Modality	188
5. Colours and Its Connotation	189
6. Typography.....	190
Discussion	192
4.4.2. Couple 8: The Pacifier and Amn Dawlat	193
1. Representational Meta-function	194
2. Interactional Meta-function	196
3. Compositional Meta-function.....	198
4. Modality	200
5. Colours and Its Connotation	201
6. Typography.....	202
Discussion	204
4.5. Category Five: THRILLER	205
4.5.1. Couple 9: Now you see Me and El-Qerd Beytkalem.....	205
1. Representational Meta-function	206
2. Interactional Meta-function	208
3. Compositional Meta-function	210
4. Modality.....	212
5. Colours and Its Connotation.....	213
6. Typography.....	215
Discussion.....	217
4.5.2. Couple 10: Memento and Fasel Wa Na'oud	218
1. Representational Meta-function.....	219
2. Interactional Meta-function.....	221
3. Compositional Meta-function	223
4. Modality.....	225
5. Colours and Its Connotation	226
6. Typography	227
Discussion	229
Conclusion	230

Chapter Five: Findings & Conclusion.....	231
5.0. Introduction.....	231
5.1. Multimodal Results of Variable Items Supported with a Quantitative Description of the Frequencies of Occurrence of Each Item.....	231
5.1.1. Representational Metafunction	231
5.1. 2. Interactional Metafunction	234
5.1. 3. Compositional Metafunction.....	237
5.1. 4. Modality Makers	239
5.1. 5. Color Values.....	241
5.1.1.6. Typography.....	242
5. 2. Quantitative General Findings	245
5.3. Answering Research Questions	248
5.4. Recommendations for Further research	250
References	251

List of Figures

<i>Figure</i>	<i>Page Number</i>
Figure 1: Advertising Poster Objectives	8
Figure 2: Criteria of a Good Poster	10
Figure 3: Lithographic Stone	10
Figure 4: Two Poles for Developing Art of Poster	11
Figure 5 : Lithographic Poster Designs 1896 by Jules Chéret	12
Figure 6 : Common Types of Posters	13
Figure 7 : Three Key Dimensions for Designing Movie Posters	17
Figure 8: Pre-release Movie Poster Advertising	18
Figure 9: Movie Poster 1920	19
Figure 10: Example of Early Adaptation: <i>Laila</i> (1942) Film Poster alongside <i>Camille</i> (1936) Film Poster	21
Figure 11: Degrees of Adaptation	25
Figure 12: Examples of Three Degrees of Film Adaptation in Egypt	26
Figure 13: Factors of Unsuccessful Adaptation	26
Figure 14: How Semiotics Deliver Signs Meaning	34
Figure 15: Saussure's Dyadic Model of the Sign	35
Figure 16: Peirce Triadic Model of Sign	36
Figure 17 : Peirce Classification of Signs	36
Figure 18 : Jakobsen Six Communication Functions	37

Figure 19: Morris Division of Semiotic Method	38
Figure 20: Greimas Semiotic Square	39
Figure 21: A Cell and Nucleus	41
Figure 22: Four Visual Semiotic Elements	46
Figure 23: Visual Literacy and Multiliteracy	49
Figure 24: Three Analytical Perspectives of Multimodal Texts	55
Figure 25: Four Core Concepts of multimodal Research	55
Figure 26: Function of Multimodal Theory of Communication	56
Figure 27: Three Structures for Comprehending Multimodal Texts	57
Figure 28: Meaning- Making of Image	59
Figure 29: Instantiation of language and Images	60
Figure 30: Panofsky's Three Levels of Interpreting Images	60
Figure 31: Types of Narrative Processes according to Kress &van Leeuwen	65
Figure 32:Example of Action Process	66
Figure 33: Example of Reactional process from <i>Titanic</i> movie	67
Figure 34: Example of Speech Process from Stranger than Fiction Movie Poster	68
Figure 35: Three Forms of Circumstances	69
Figure 36: Circumstances of Penguin with Baby	69
Figure 37: Conceptual Pattern from the Movie <i>Pirates of the Caribbean</i>	70
Figure 38: Types of Conceptual Process according to Kress &van Leeuwen (2006)	70
Figure 39: Summarizing Kress &van Leeuwen (2006) RepresentationalMeta-Function	72
Figure 40: Types of Contact	74

Figure 41: Difference between 'Demand' and 'Offer' Image	75
Figure 42: Size of Frame and Social Distance	76
Figure 43:Kress and van Leeuwen System of <i>Perspective</i>	80
Figure 44: Difference between Frontal and Oblique Angle	81
Figure 45:High Angle Shot from <i>The Princess Bride</i> Movie	82
Figure 46:Low Angle Shot Example from <i>The Empire Strikes Back</i> Movie	82
Figure 47:Eye Level Shot Example from <i>Alice in Wonderland</i> Movie	83
Figure 48: Summarizing Kress &van Leeuwen (2006) Interactional Meta-Function	83
Figure 49: Information Values of Kress &van Leeuwen (2006)	84
Figure 50: Positions of Information Value in Visuals	85
Figure 51:Summarizing Kress &van Leeuwen (2006) Compositional Metafunction	86
Figure 52: Difference between Higher and Lower Modality	88
Figure 53:Visual Modality Makers	88
Figure 54 :Kress and van Leeuwen's Six Distinctive Features of Grammar of Colour	91
Figure 55:Primary Colors	92
Figure 56:Secondary Colors	93
Figure 57:van Leeuwen's Seven Distinctive Features of Typography	95
Figure 58: A Model for Multimodal Analysis of Movie Posters	100
Figure 59 :Color Connotation in <i>This Means War</i>	112
Figure 60 :Color Connotation in <i>Gawaza Meery</i>	113

Figure 61 :Color Connotation in <i>Shallow Hal</i>	126
Figure 62 :Color Connotation in <i>Habibi Na'eman</i>	127
Figure 63 :Color Connotation in <i>Monster in Law</i>	141
Figure 64 :Color Connotation in <i>Game Over</i>	141
Figure 65 :Color Connotation in <i>Malena</i>	154
Figure 66: Color Connotation in <i>Halawet Rouh.</i>	154
Figure 67:Color Connotation in <i>Night at the Museum</i>	166
Figure 68 :Color Connotation in <i>El Harb El A'lameya El Talta</i>	167
Figure 69:Color Connotation in <i>Bedazzled</i>	178
Figure 70 :Color Connotation in <i>Teer Enta</i>	178
Figure 71 :Color Connotation in <i>Let's Be Cops</i>	189
Figure 72:Color Connotation in <i>El Badla.</i>	190
Figure 73 :Color Connotation in <i>The Pacifier</i>	201
Figure 74 :Color Connotation in <i>Amn Dawlat</i>	202
Figure 75:Color Connotation in <i>Now You See Me</i>	214
Figure 76:Color Connotation in <i>El-Qerd Beytkalem</i>	214
Figure 77:Color Connotation in <i>Memento</i>	226
Figure 78 :Color Connotation in <i>Fasel Wa Na'oud</i>	227
Figure79 :Comparing Representational Meta-Function Processes in English and Arabic Posters	232
Figure 80:Comparing Three Types of Circumstances in English and Arabic Posters	232
Figure81: Comparing Direct Address and Indirect Address in English and Arabic	235

Posters.	
Figure82 :Comparing Close and Far Distances in English and Arabic Posters	235
Figure 83:Comparing Horizontal and Vertical Angles in English and Arabic Posters	235
Figure 84 :Comparing Information Values in English and Arabic Posters	237
Figure 85: Comparing Framing in English and Arabic Posters.	238
Figure 86 :Comparing Modality Makers in English and Arabic Poster	239
Figure 87: Comparing Color Values in English and Arabic Posters.	241
Figure 88:Comparing Typography in English and Arabic Posters	243

List of Tables

<i>Table</i>	<i>Page Number</i>
Table 1: Data of Research	6
Table 2: Examples of Adapted Movie Posters	27
Table 3: Metafunctional System of Language and Visual Social Semiotics	45
Table 4: Size of Frame and Social Distance with Examples	77
Table 5: Ideational, Interpersonal, and Textual Meaning Potentials of Typography	94
Table 6 : Production Information of This Means War &Gawaza Meery	101
Table 7: Modality Makers' Degree in Couple 1	111
Table 8: Summarizing Couple 1	115
Table 9: Information Production of Shallow Hal & Habibi Na'eman	116
Table 10: Modality Makers' Degree in Couple 2	125
Table 11: Summerizing Couple 2	128
Table 12: Production Information of Monster in Law & Game Over	131
Table 13: Modality Makers' Degree in Couple 3	140
Table 14: Summarizing Couple 3	143
Table 15: Table: Production Information Malena & Halawet Rouh	145
Table 16: Modality Makers' Degree in Couple 4	153
Table 17: Summarizing Couple 4	156
Table 18: Production Information of Night at the Museum &El Harb El A'lameya El Talta	158
Table 19: Modality Makers' Degree in Couple 5	166
Table 20: Summarizing Couple 5	168
Table 21: Production Information of Bedazzled & Teer Enta	170

Table 22: Modality Makers' Degree in Couple 6	177
Table 23: Summarizing Couple 6	180
Table 24: Information Production of Let's Be Cops & El Badla	182
Table 25: Modality Makers' Degree in Couple 7	189
Table 26: Summarizing Couple 7	191
Table 27: The Information Production of The Pacifier and Amn Dawlat	193
Table 28: Modality Makers' Degree in Couple 8	200
Table 29: Summarizing Couple 8	203
Table 30: Production Information of Now you see Me & El-Qerd Beytkalem	205
Table 31: Modality Makers' Degree in Couple 9	213
Table 32: Summarizing Couple 9	216
Table 33: Production Information of Memento & Fasel Wa Na'oud	218
Table 34: Modality Makers' Degree in couple 10	226
Table 35: Summarizing Couple 10	228
Table 36: Frequencies and Percentages of the Representational Meta-function Techniques	231
Table 37: Frequencies and Percentages of the Interactional Meta-function Techniques	234
Table 38: Frequencies and percentages of the Compositional Meta-function Techniques	237
Table 39: Frequencies and Percentages of Modality Makers	239
Table 40: Frequencies and Percentages of Color Values	241
Table 41: Frequencies and Percentages of Typography	242

List of Abbreviations

<i>Abbreviation</i>	<i>Meaning</i>
Ads	Advertisements
IPs	Interactive Participants
MC	Marketing Communication
MP	Movie Posters
MA	Multimodal Approach
MDA	Multimodal Discourse Analysis
RP	Represented Participants
SFL	Systemic Functional Language

Chapter One: Introduction

1.1. Introduction

In this information age, language and other different social semiotic resources (modes) are involved in daily communication. Among these resources, language is the most important; it is the vehicle of communication through which people can share ideas, exchange experience, articulate values, transmit knowledge, and sustain culture. It is a formal scheme of communication that uses words, sounds, and visual signs to deliver new information to public. Other resources such as music, color, and typography complement making-meaning process and they participate in effective communication.

Linguistic studies make a shift to investigate non- verbal different means of communication and scrutinize the interaction between them. Multimodality is the process of meaning-making through the interaction of "a multiplicity of modes such as image, gesture, posture, gaze, action, music, color, 3D objects, alongside speech and writing" (Wong, 2019, p.2). Multimodality as an interdisciplinary approach, involves linguistics, semiotics, cultural studies, media studies, computer science etc., becomes an essential practical domain (O' Halloran &Smith, 2011, p.1).

One of the most significant multimodal communication means used in this information age is advertising (Fill, 2009. P.47). Advertising is a way of communicating information about products or facilities which a company or an individual wants to market to the publics. Ads are conveyed through words, images, music, and actions in a medium which is used by the prospective buyers (Vilanilam & Varghese, 2004, p.4). Thus, ads include a mixture of "linguistic signs (words) and iconic signs (visual representations)" (Bignell, 2002, p.32). To examine an

advertisement is to comprehend its signs; every sign in an ad carries a meaning. So, to analyze the signs of ad is to "move from the sign's denotative meaning to its connotative meaning. The connotative meaning is the message of the ad " (Bignell, 2002, p.33).

As a type of print advertisement, movie poster is composed of a mixture of semiotic resources; it includes image or a scene from the movie, title of movie, names of movie's heroes, and production company or director's name and the date of publication (Aisala, 2018, p.6). The chief target of a movie poster is to attract many viewers into the movie theatre (Fagerholm, 2009, p.6). Correspondingly, movie posters are powerful means for establishing the ethos of societies; they display not only movie industry, but also condition, culture, and technology of their periods (Noyan, 2009). To examine a movie poster is to decode complex multimodal resources; text, aesthetic design, or the interaction of diverse modalities and semiotic tools used in poster to generate meaning.

In modern era, cinema is an important part of social and cultural life; new technology has revolutionized the realm of cinematography (Noyan, 2009). Although Egyptian cinema is highly regarded, the cinematic manufacturing also has a history of 'borrowing' western material and localizes it to fit Egyptian spectators. This is a widespread phenomenon in recent times (Aravanis, 2020). Some of Egyptian moviemakers move away from depicting new cinematic ideas and begin to coloring American movies with the Egyptian spirit from Hollywood making them 'masreya' (El Mohandes, 2016). This phenomenon is known in Egypt as '*Iqtibass*' or '*Tamseer*' (borrowing or Egyptanizing). These terminologies have a large semantic field that can include "draw from", "quote" and "adapt" (Gamal, 2009, p. 11). Thus,

this research tackles a multimodal analysis of Arabic and English movie posters which review similar or convergent cinematic plot.

1.2.Research Problem

This research is an attempt to investigate multimodal nature of Western movie posters and their Egyptian copy. The process of cultural borrowing, importing, translating or adapting of foreign scripts is problematic in Egyptian (and to a large extent in Arab) cinema. This raises the question of creativity and authenticity in the Egyptian film industry. So, a comparison between English poster and its Egyptian replica is crucial to investigate the phenomena of adaptation. The problem lies also on clarifying the ability of multimodality, as a linguistic interdisciplinary approach, to unearth visual messages of movie posters.

1.3.Objectives of Research

This study aims to investigate the role of multimodal semiotic approach, as trend of linguistic studies, in analyzing images (movie posters). The study also tends to show the applicability of multimodality in exploring the similarities and differences between multiple adapted Egyptian posters and their original English copies from a linguistic point of view. It also examines, linguistically, whether the poster of adapted movie is a replica or a blind copy of the original one or not. Further, the study illuminates how the amalgamation of Systemic Functional –MDA of Kress and Van Leeuwen (2006) and van Leeuwen's *Semiotic of Typography* (2006) is a comprehensive effective model for identify cultural dialogue between Egyptian cinema and Hollywood from a linguistic pattern.

1.4. Research Questions

In order to carry out the foregoing objectives, this research sheds light upon the following questions:

- 1- To what extent is multimodal analysis fruitful in examining and identifying similarities and differences between the original English poster and its Egyptian copy and showing the degree of adaptation in posters?
- 2- Are the changes made in the Arabic adapted posters authentic and significant to show differences between cultures or not?
- 3- To what extent can changing graphic elements of the English poster to the Arabic copy successfully convey the intended content of the Arabic movies?
- 4- What are the most common multimodal tools used in the Egyptian adaptation process?

1.5. Limitations of Research

There are two limitations during the selection of the ten pairs of English and Arabic posters. The first one is that the focus is on selecting posters of movies with similar plots. The second limitation is related to diversity in choosing Egyptian adapted posters. The researcher tries to overcome these limitations by dividing the selected data to 5 different categories for analytical diversity, and choosing some posters which are the replica of English ones and others which have slight changes in order to show the different degrees of adaptation.

1.6. Research Methodology

In order to fulfil the objectives of the research, this study applies a multimodal model based on Kress and van Leeuwen's (2006) approaches to multimodality in their work: *Reading Images: The Grammar of Visual Design* (2006). Based on Halliday's

Systemic Functional Linguistics (1960s), Kress and van Leeuwen apply Halliday's three metafunctions of language to images and multimodal texts: Representational Meta-function, Interactional Meta-function, and compositional Meta-function. Kress and van Leeuwen (2006) also investigate color as a semiotic mode in multimodal texts. Their model distinguishes six features for grammar of colour (Modulation, Saturation, differentiation, value, hue and purity).

In addition, the model adopted for this study is also based on van Leeuwen's framework in his seminal work: *Towards a Semiotics of Typography* (2006). This approach highlights distinctive features of letterform (weight, slope, expansion, orientation, regularity, connectivity, curvature). This model is used to scrutinize titles of movies. The two models are mingled to give an eclectic model for examining the interaction of diverse modes of communication (image, color, and typography) in movie posters seeking to achieve comprehensive and inclusive analysis of the Arabic posters and their original copies.

1.7. Research Data

The data consulted for the study are twenty Egyptian and English movie posters classified into five categories: *Action, Comedy, Drama, Thriller, and Fantasy*. Each category includes two couples of posters. The reason for dividing data into categories is to avoid repetition and to investigate the idea of borrowing / adaptation in more than one specific genre.

The collected data are taken from online film database *elcinema.com* and from



IMDB (Internet Movie Database) . Both of the two

databases provide complete information about



English and Arabic movies (<https://elcinema.com/> & <https://www.imdb.com/>). The

reason for choosing these two databases is that they are providing documented information about cinematic movies including critical views of critics and analysts about movies and its posters.

Furthermore, the choice of the posters is based on their modernity and their degree of adaptation. The researcher chooses some posters which are the same replica of English poster, and other which are alike, but with some differences in order to investigate the degree of adaption. Moreover, the selection of the data is also based on the affirmation of both the foregoing databases that this Arabic film (poster) is inspired from Hollywood. This is **also** documented in the last section of each analysis of poster; the researcher displays a scene from each movie to show the degree of adaptation.

The following table shows the selected Data:

Table 1: *Data of Research*

Genre	English Poster	Egyptian Poster
Drama	<i>Monster in Law</i>	<i>Game Over</i> / جيم أوفر
	<i>Malèna</i>	<i>Halawet Rouh /Rouh's Beauty/</i> حلاوة روح
Comedy	<i>This Means War</i>	<i>Gawaza Meery/ Martial Marriage/</i> جوازة ميري
	<i>Shallow Hal</i>	<i>Hypnotized Lover/ Habibi Na'eman/</i> حبيبي نائماً
Action	<i>Let's Be Cops</i>	<i>El Badla/ The Suit</i> / البدلة
	<i>The Pacifier</i>	<i>Dawlat Security/ Amn Dawlat/</i> أمن دولت
Fantasy	<i>Night at the Museum</i>	<i>El Harb El A'lameya El Talta/ World War III/</i> الحرب العالمية الثالثة
	<i>Bedazzled</i>	<i>Teer Enta/ You Fly/</i> طير إنت
Thriller	<i>Now you see Me</i>	<i>El-Qerd Beytkalem/Monkey Talks/</i> القرد بيتكلم
	<i>Memento</i>	<i>Fasel Wa Na'oud/ A Break And We'll Be Back/</i> فاصل و نعود

1.8. Overview of Related Terms

1.8.1. Posters (as a sort of Ads)

The word 'poster' is taken from the French '*L'Affiche*' to mean "conveying, acknowledging and introducing a piece of news, information or an announcement to a target population" (Kavuran & Çetinkaya, 2015). Posters are visual communication mean with artistic significance; they provide a rational way of communication as they can lure viewers into a particular happening and inform them of an upcoming product or service. Furthermore, poster is an abstract which presents brief message to the viewers; this message needs to be catchy and understood at glance (Dalen et al., 2002, p. 79). That is to say, Poster is "a printed product that is used to convey some particular message" (Aisala, 2018, p.6).

Besides, Poster is defined as "a composition of pictures and words – or words alone – often with a distinct graphic expression" (Halldin, 2014). Texts and images are the carriers of the intended message; the interaction between them paves the way to the viewers and stimulates their imagination and emotion to understand the significance of the poster rapidly. Moreover, different symbols can be used to deliver the message of the poster, these symbols can express love, death, courage, strength, hatred or something else (Halldin, 2014).

Moreover, Poster is a mass media technique which is used broadly in advertising as its visual nature helps to convey polysemic messages through their iconic function (Tziamtzi et al, 2015, p. 296). Posters are means for advertising which advertise a wide range of commercial industrial products, cultural products and entertainments, establishments, and services. The essential goal of advertising poster is to inform and persuade the viewer or the buyer with the product. Thus, posters

"represent a form of advertisement that can potentially be shown everywhere, exploit big spaces and surfaces and, when reproduced in giant size, become a spectacular form of advertisement of (presumably) spectacular movies"(Maiorani ,2007, p.46).

Chiefly, there are three main objectives advertising poster as follows:

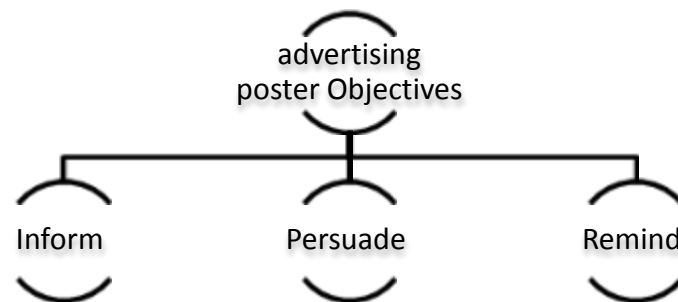


Fig 1: Advertising Poster Objectives (Samson, 2019).

- **Informative Advertising Poster:** it informs the consumers about the product i.e. price, uses, and so on.
- **Persuasive Advertising Poster:** it tries to persuade the customer with its products by providing advantages; it aims at persuading customers to purchase and convincing customers to tell others about a product.
- **Reminder Advertising Poster:** it aims to keep the product in the consumer's mind and to keep the consumer thinks about the product (Samson, 2019).

Posters, as a type of print ads, work on two stages of analysis. The first stage is the economic aspect; posters are related with making a commodity by its competitors to benefit its producer. The second stage is the poster itself; it is a language which is used to convince the viewers with specific target (Tziamtzi et al, 2015, p.296). So, the analyses of posters inform the viewers about "the large public of consumers they address, the society this public is part, and its cultural context" (Maiorani, 2007, p.46).

Furthermore, posters are a sort of ideological discourse; they coin ideology through allowing the existence of codes that are real in society. Posters make use of images, concepts, ideas, perceptions and myths that are prevailing culture in societies. Therefore, posters do not merely reflect "the dominant ideology, they process it" (Tziamtzi et al, 2015, p.296). That is to say, posters are mirrors to events, tendencies, and values of their times; they are indicators to the trends and attitudes of their time (Halldin, 2014).

Posters endure as one of the most permanent and solid forms of visual communication, and they exert a palpable physical presence, shaping spaces while reflecting and altering human behavior. Posters, for instance, can establish zones of behavioral expectation: 'Work Hard to Increase Fertilizer Production!' They can provide a unified voice to large numbers of people: 'Vote for Green!' They can even assert ownership of space itself 'Lebanon is Christian.' After a century and a half of innumerable uses by various people, posters remain uniquely positioned to materialize the increasingly immaterial nature of visual communication. (Guffey, 2015, p.7)

Additionally, poster must be, artistically and functionally, designed perfectly. Posters usually are designed by more than one creator- the artist, art director, copywriter, and layout artist- to deliver the intended message to viewers accurately (Halldin, 2014). Poster's design is important because it goes vast publics with their artistic values; it travels from one country to another country while it plays its role as a mean of communication, and more important than this, as being universal (Kavuran & Çetinkaya, 2015). So, the role of the poster's artist is to call the attention of the viewer to the poster and its contents rather than to achieve decoration (Iskin,2014, p. 179).

By and Large, there are general criteria for designing good poster as follows:

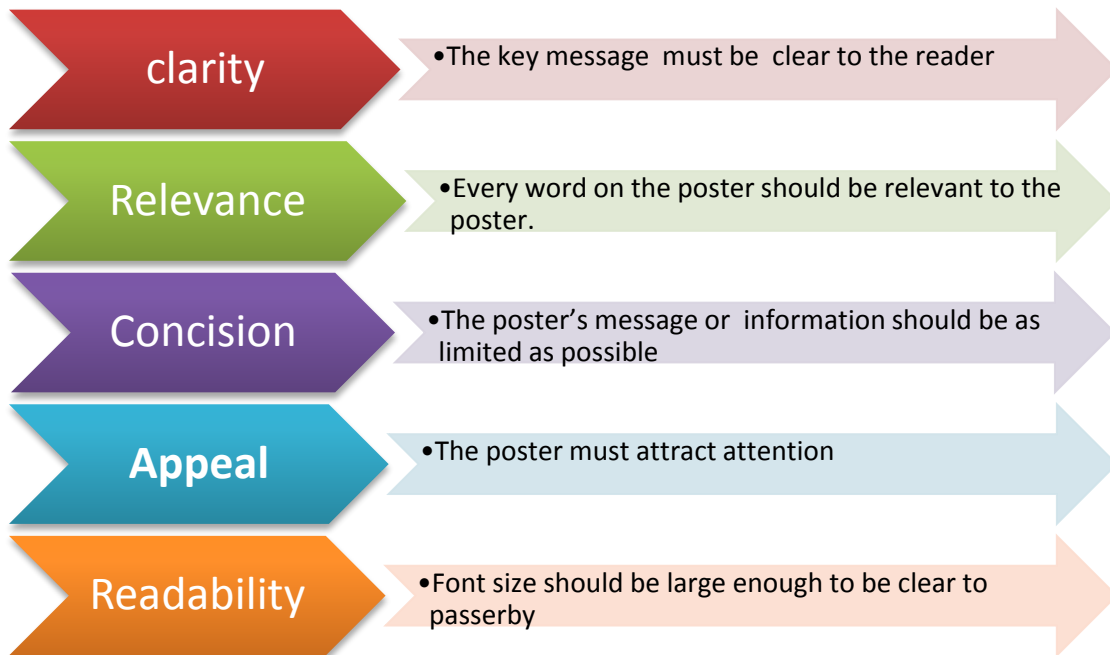


Fig 2: Criteria of a Good Poster (Dalen et al., 2002, p. 81-82).

1.8.1.1. Brief History of Poster

The earliest posters are simple with little design; their age traced back to ancient cities where commercial, social, and political announcement are put on stones, wooden boards, house walls, fences, lampposts, pavement flagstones and trees (Holtz-Bacha & Johansson, 2017, p.1). Until 1940, posters were mostly small, black-and-white handbills that involve text and put up inside buildings (Tziamtzi et al., 2015, p.295).



Fig 3: Lithographic Stone (Halldin, 2014).

In fact, posters are "the product of the industrial revolution" (Guffey, 2015, p.42). Posters on papers began to flourish after the industrial revolution and the invention of letterpress printing (Holtz-Bacha & Johansson, 2017, p.2). The art of designing posters began to spread and develop as a medium for visual communication in the beginning of the 19th century; posters began to reform their typographic landscape through their sheer size and physical presence (Guffey, 2015, p.8). Early posters appeared on walls, fences, lampposts, pavement flagstones, and trees.

Clearly, there are two important events in the early 19th century that release the new era of poster production:

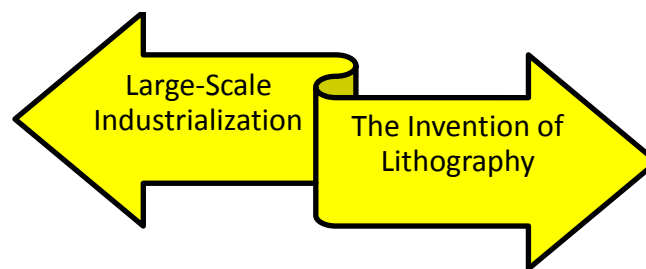


Fig 4: Two Poles for Developing Art of Poster (Beasley & Danesi, 2002, p. 78).

Industrialization creates a need for extensive advertising, and lithography¹ helps artists to use colored drawings on posters (Beasley & Danesi, 2002, p. 78). The birth of modern artistic poster is connected with the Parisian lithographer Jules Chéret; he is the first inventor of art in the poster (Iskin, 2014, p.6). In 1869, Jules Chéret initiated to France a *Scheme of -Colour Lithographic Posters* that maintained new colour registration that transforming the poster into artistic gold (Guffey, 2015, p.43)

¹ Lithography is "a printing process that uses a flat stone or metal plate on which the image areas are worked using a greasy substance so that the ink will adhere to them by, while the non-image areas are made ink-repellent" (<https://www.tate.org.uk/art/art-terms>).



Fig 5: Lithographic Poster Designs 1896 by Jules Chéret (Guffey, 2015, p.10).

Since the second half of the 1860s, Chéret designed posters for commercial products. Through using the new forms of color printing, his style became a model for modern poster design (Holtz-Bacha & Johansson, 2017, p.2). After that, colorful posters began to travel to London and New York and spread in public streets, markets, and squares. The poster rapidly stretched around the world and became a core of the graphic design commerce (Guffey, 2015, p.13). By the end of 19th century, the spread of lithographic printing helped for quick production of large-sized posters with low cost. This also helped for the growing importance of images making as graphics become an essential part of poster advertising and substituting the text-dominated posters (Holtz-Bacha & Johansson, 2017, p.3). Hence, posters become useful and fruitful way of delivering information. Posters began to be printed on cheap paper and mixed with everyday life designed for display on the streets, fences, walls, hoardings, or Morris columns (Iskin, 2014, p.41).

With the outbreak of World War I and World War II, posters were used for new purposes; posters are designed for political propaganda to recruit volunteers for the military. After the two war posters, as a primary form of advertising, faced a threat

and began to decline after the invention of television and radio. However, by mid 1960s, modern posters began to occupy people's attention; posters are shifted from organic art to modern art (Holtz-Bacha & Johansson, 2017, p.3). In the digital age of the 21st century, posters begin to be printed digitally to advertise all purposes i.e., social, political, and cultural and spread rapidly by internet users.

1.8.1.2. Types of Posters

Posters are used for a variety of purposes, so they can be classified into different categories; each category has its own features. The following figure exposes the most common types of posters:

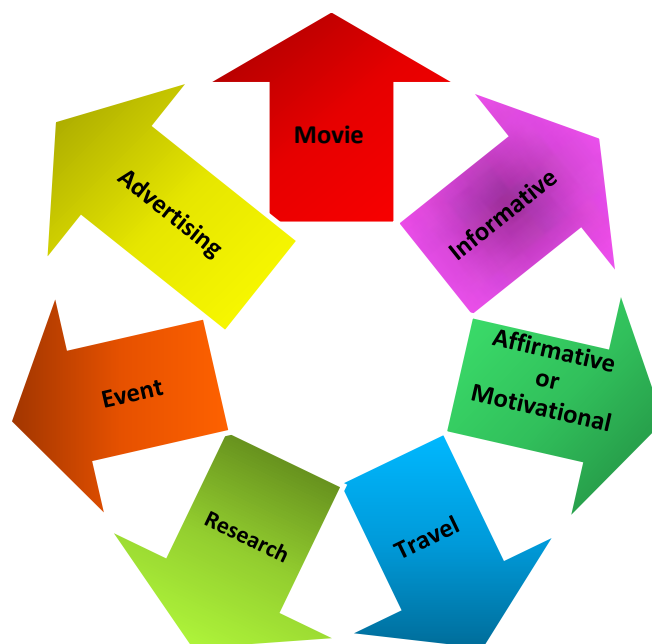


Fig 6: Common Types of Posters (Geuens, 2020).

- 1. Advertising Posters:** are used for broadcasting new products; they are used by brands for promotional purposes. This category of posters can be displayed everywhere i.e., newspapers, magazines, mobile apps, emails, and so on. Their chief goal is to transfer the attention of the viewers to the advertised item (Naillon, 2019)

2. **Informative Poster:** are designed for informing or educating public about something; they are used "for a social awareness campaign or to help save an endangered species" (Naillon, 2019). They help viewers to be more data-informed because informative posters embrace a multitude of realistic information. Mostly, they contain only one central picture to attract attention and the rest surrounds valuable text that informs the viewers about the subject of the poster (Geuens, 2020)
3. **Affirmative/Motivational Poster:** These types of posters are always positive to convey motivational or inspirational sayings. They seek for stimulating positive emotions in the viewer, so they usually encompass motivational quotes or catchy words designed with large and bold typography (Geuens, 2020). They encourage people "to adhere to a certain kind of ideal or they support people in times when they need some emotional strengthening" (Naillon, 2019).
4. **Event Posters:** are called as 'self explanatory' posters; they catch the viewer's awareness to forthcoming events like concerts, theatre plays, fairs and so on. Their chief aim is to 'sell' the future events (Geuens, 2020).
5. **Travel Poster:** they encourage viewers to travel to see the world; their goal is to motivate the viewer to go to see a new place. Tourism agencies and airlines use travel posters to advocate their services. Travel posters appear usually in airports, hotels, or any kind of business that works with tourism (Geuens, 2020).
6. **Research Posters** are used in academic situations to highlight research work. Their nature is serious as they are mostly text with data-heavy depend on

information and display a resumed edition of the research, so they require a lot more time and attention from the viewer.

7. **Movie Posters** are a branch of the ad poster family, but they stand out because their target is more determined and their message is clearer. They aim to create buzz and propaganda around an upcoming movie to make the viewer take a decision to buy tickets and see movie in cinemas (Geuens, 2020). The following part tackles movie posters in detail as the core of this research.

1.8.2. Movie Posters

Movie poster is a category of printed ads used to advertise a movie. Movie posters are "original images or illustrations which give a quick glimpse at the idea of the film" (Geuens, 2020). Movie poster, a sort of visual communication, is constructed to attract movie goers. To understand a movie poster is to "decode a complex piece of discourse including multiple semiotic resources" (Chen & Gao, 2013, p. 76). However, posters are crucial for marketing movie's content in attractive way, but without uncovering movie's plot (Aisala, 2018, p.43). That's to say, movie posters are created to declare a commercial product to passerby, to attract public attention, and to be understood at glance (Parmelee, 2009, p.181).

Movie poster, as a form of graphic communications, is used to promote and broadcast a movie; it aims to fascinate the viewers through the interaction of different modes of communication like language, image, and colours (Chen&Gao, 2013). Another essential aim of movie poster is to increase interest in a movie; it is an effective technique to spread a movie in a wider scale. Accordingly, the key purpose of movie poster is to advertise its movie effectively; "the movie is the main product and the poster is a complementary signifier of the movie" (Aisala, 2018, p.7). Thus, it

is important that posters should display the major issues of the film (Shahid et al, 2015).

Henceforth, understanding movie poster depends on two aspects: the poster itself and the viewers. Regarding the poster, movie poster should convey the emotions of the movie and the core message on the screen. Concerning the viewers, viewer needs to be able to look at the poster and relate to the movie through it. Thus, posters are "primarily advertisements and their task is to connect with the people on the street, not with the images on the screen" (Fagerholm, 2009, p. 5).

Moreover, movie poster as a symbolic visual representation presents all the values and themes of a movie in a static plane. Movie poster's message is highlighted through two distinctive codes: the linguistic and the iconic, to create a visual experience to its viewers. The linguistic code includes movie title, tagline, credit block, and names of movie's heroes. The iconic code donates a glimpse into what the movie is about through using imagery and eye-grabbing design (Shahid et al, 2015). The iconic messages encompass comprehending what behind the images which indicate the outline story of the movie and the central characters of it.

However, the poster should be attractive as the viewers do not know the hidden secrets of the movie. Movie posters "are designed to contain as many elements from the film as possible. The Designers need to emphasize the important details about the plot still keep the intrigue uncovered" (Geuens, 2020). Through movie posters the viewers have an image and their imagination; they have the leads of the movie not the conclusion. The mystery of poster is the advertising tool for selling the movie; it encourages the viewer to go to see the movie (Fagerholm, 2009, p. 6). Therefore,

movie poster as a marketing device is supposed to sell the "visual style of the film to the audience" (Aisala, 2018, p.43).

Thus, the design of movie poster requires acknowledging the designer by the movie synopsis to take in to account the required information need for the subject of the movie (Noyan, 2009). Indeed, the design of movie poster depends on three key dimensions as follows:

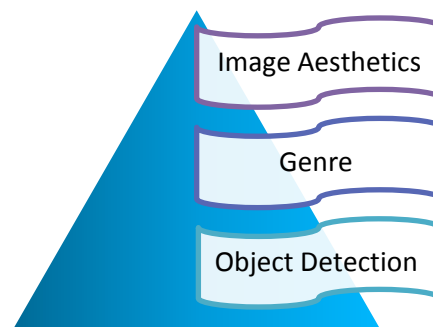


Fig 7: Three Key Dimensions for Designing Movie Posters (Chu & Guo, 2017).

Regarding image aesthetics, movie poster is a type of medium designed to grasp public's attention to pay time and money to watch the advertised movie. This can be achieved through depicting dramatic excited scenes in posters to lure viewers' consideration (Chu & Guo, 2017). So, movie poster is known as "an advertisement for an existing story with pre-existing visuals" (Aisala, 2018, p.43).

Concerning genre, movie poster should clarify the genre of the new movie i.e., action, funny, mysterious, fantasy and so on. The viewers can identify the genre of the movie through its poster; this occurs through the use of image, text, font, and color. It returns to the designers of the poster if they decide to tie visual style of poster to movie's content or if they want to create new distinct representation of the movie through delivering interrelated but not identical message about the new movie (Aisala, 2018, p. 7). Therefore, movie poster needs to convey "the identity of the movie, which

inevitably speaks more strongly to those who can be considered fans of the genre in question" (Fagerholm, 2009, p.5). The third dimension, object detection is concerned with depicting important elements like movie title, main actor's name, Production Company, captions, name of director and other typical objects that clarify characteristics of movie (Chu & Guo, 2017).

Moreover, movie poster is published before the movie's theoretical release; it is an encouraging tool to stimulate viewers to go and watch the new movie (Aisala, 2018, p.6.). This is known as 'pre-release' advertising which operates four purposes as follows:

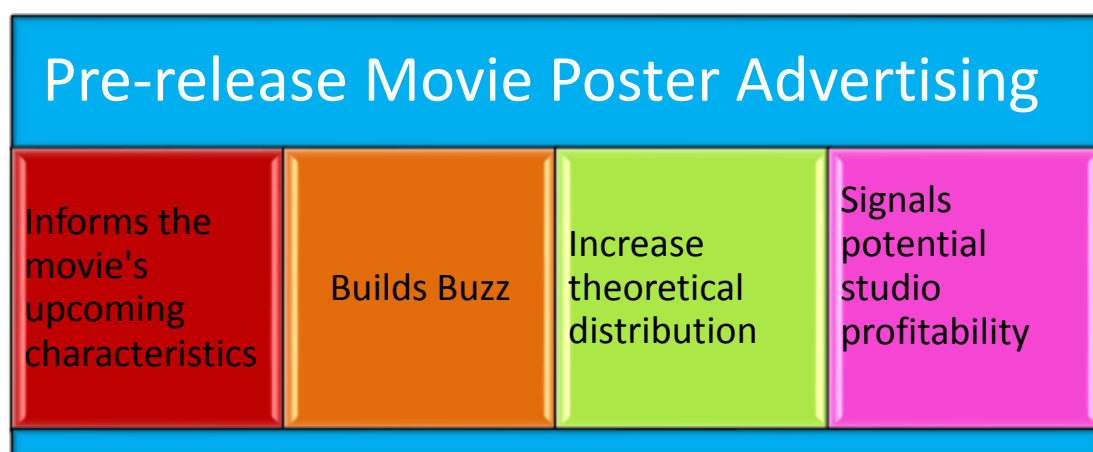


Fig 8: Pre-release Movie Poster Advertising (Rennhoff & Wilbur, 2011, p.306)

1.8.2.1. Brief History of Movie Posters

In early days, movie posters were limited in design; they were depicting just scenes from the movie. Movie actors weren't known, so they did not emerge in posters. The designers focused mainly on catching viewer's to the theatre rather than focusing on artistic aspects. In the 1920's, layout became important for designing movie posters; poster's designer began to focus on the hero, portray a dramatic scene from the movie, and depict the hero in a portrait-like manner (Halldin, 2014).



Fig 9: Movie Poster 1920 (Hadllin, 2014)

The 1930s is considered as the golden age for movie poster's industry. Posters began to mix photo collages with drawings to shape the form of the classic movie poster; the photograph "provided information from the movie and the drawings drew attention to the poster" (Hadllin, 2014). In 1940s with the outbreak of WWII, the golden years of crafting movie posters began to decline; war movie were dominated in the period to generate an atmosphere of patriotism. Movie poster industry shifted from high quality lithograph printing to lesser and cheaper papers for printing (Zijlstra, 2015, p. 6). In 1950s, movie poster's craft faced a great development due to the invention of the television set. This leads to development in different techniques like photography, photo offset, and color variation (Noyan, 2009).

The decades of 1960s and 1970s showed a clear shift in movie posters' design; posters' designers changed the style from "the multi-colored and detailed, and towards a more iconic style" (Zijlstra, 2015, p. 8). The decades of 1980s and 1990s highlighted new forms of posters had been developed for advertising in the up-to-date video market; this gave birth to the video posters. With the appearance of computerized influences in the 1990s, posters began presenting imaginary pictures of mysterious creatures and locations. Movie Posters began to combine photographic backgrounds, with slogans at the top, and the names of stars put above the name of the movie which usually appears towards the bottom of the poster (Zijlstra, 2015, p. 10). In the 2000s, digital marketing advertising has overtaken print media as new current improvements

to keep up with trends in typography, color mixture, graphic details, art and photography. Posters began to appear in social media, websites and emails, which are used globally on a mass scale.

1.9. Egyptian Movie (Poster) adapted from Hollywood Version

Due to new revolutionized technology, the world of cinematography is greatly interconnected and developed. Hollywood influences cinema industries around the globe; this phenomenon is called '*Hollywoodization*'. Hollywood dribbles in local cinemas through transmitting not only ideas, but also scripts, acting, directing and photographing (Gamal, 2009, p. 10). Consequently, *Hollywoodization* is a concept which affects and shapes cinema industry to adopt ideas, style, plot, production or even names of Hollywood in other countries (Ibbi, 2013).

Alongside, Egyptian cinema has a long history dates back to the late 19th century and has a large number of giant original successful cinematic movies; Egypt's film industry "was the world's third largest" (Aravanis, 2020). However, it is noticeable that a huge number of famous Egyptian movies are inspired by Hollywood films. Remaking the idea in the realm of cinema is nor new or be up to specific country or certain culture. The terms '*Tamseer*', '*iqtibas*' or '*Egyptianization*' are used to mean taking the storyline from Hollywood and localize or domesticize it to suit the Egyptian society and culture (El Mohandes, 2016). The main purpose of inspiration is to find ideas for Egyptian movies. The trend of adapting Egyptian movies from Hollywood is not a new one. One of the early initial examples of a knock-off

Egyptian film appeared in *Laila* (1942) film which is built on² the Hollywood movie *Camille* (1936):



Fig 10: Example of Early Adaptation: *Laila* (1942) Film Poster alongside *Camille* (1936) Film Poster (Aravanis, 2020).

Borrowing or re-translating the idea exists throughout the years in Egyptian cinema. In the past, though films were built on famous western films, their Egyptian equivalents appear with sophisticated level of originality and creativity. With Egyptian cinema's decline in the late 20th century, a great degradation occurs in the manner of borrowing western ideas in cinema (Aravanis, 2020). In modern era, borrowing foreign ideas from western became a widespread phenomenon in Egypt. Audience was surprised by great number of movies which are borrowed from foreign films. Some of them were succeeded and had great appeal by the viewers, while others failed miserably (Magdy, 2017). Also, some of these movies borrow the plot only, while others tend to imitate a great level of detail, crafting a few alterations

² The 1942 film *Laila* starring Laila Mourad and Hussein Sedky tells the story of a beautiful lady called Laila who is sick with tuberculosis. Farid (Sedky) falls in love with Laila, but his father opposes their love and asks Laila to get away from his son. Farid rushes to Laila as she lies in bed dying as a result of her illness.

The 1936 film *Camille* stars Greta Garbo and Robert Taylor and notifies the exact same story of the young lovers. Marguerite Gautier (Garbo) is also sick with tuberculosis. Armand's father begs her to turn away from his son and the film ends with Marguerite's tragic death in the arms of Armand (Aravanis, 2020).

(Shawky, 2017). In essence, Gamal (2009) clarifies how foreign plot is quoted as follows:

The plot would have to be credible to an Egyptian audience and naturally would have to conform to their socio-cultural frame of reference. The importation of film ideas meant essentially that the plot would be translated into Egyptian context and fleshed out with local details from the characterisation to costume, décor, music, songs and dance. (p.10)

There are conflicting opinions³ about the idea of cinematic adaptation. On one hand, literal adaptation of foreign plot produces superficial work that lacks credibility and highlights poorness of Egyptian production to localize the work to be suitable for Egyptian audience and Egyptian context. On the other, some of the Egyptian adapted films surpasses the original American ones. They are more prominent and creative

³ Recently, the increasing number of adapted Egyptian movies creates a buzz on Egyptian social media. Many critical articles are published on social networking sites like for instance

من سرقة الأفكار إلى نهب المضامين: هوليوود.. الأم غير الشرعية للسينما في مصر
<https://www.okaz.com.sa/article/142776>

السينما ترفع شعار... «الأفلام الأجنبية أم العربي» <https://www.baladnaelyoum.com/>

الاقتباس.. قرصنة مع الشكر.. «الطريق» تنشر قصة 100 فيلم مصري «مسروق» من هوليوود

<https://www.altreeq.com/49153>

بوسترات أفلام العيد ترفع شعار "ليه تبتكر لما ممكن تقلد" <https://www.youm7.com/1795795>

أفلام العيد "منحوتة" من أفلام أجنبية <https://www.elfagr.com/1602101>

الفيلم المنحوت [Www. YouTube.Com](http://Www.YouTube.Com)

than foreign works. Indeed, they are so successful "in domesticating the foreign work both at the macro (context) and micro (dialogue) levels" (Gamal, 2009, p.11).

Thus, there is a great difference between being inspired by Hollywood, and just bluntly copying its movies. The Egyptian film critic, **Tarek el-Shinnawi** accused those moviemakers of copyright infringement. El-Shinnawi mentioned to *Al Arabiya News* that "copying Western movies is a signal of a "bankruptcy of ideas" among members of Egypt's film industry" (as cited in Meki, 2014). Moreover, the Egyptian screenwriter **Khaled Diab** mentions that he does not oppose inspiring foreign movies but they must involve the new creativity of the author and innovation of the director giving birth to successful new artistic cinematic work. Diab adds that *Oscars* are given to adapted movies; this means that they are not weak cinematic works (Mousa, 2013).

Meki (2014) published in *Al Arabiya News* that "viewers can spot strong resemblance between several Egyptian films and well-known Western productions from Hollywood and Europe with eyebrow-raising plot similarities".

Abbas (2016) published in *AlmasryAlyoum* that Egyptianization of foreign movies dates back to the end of the eighties to be shown to the viewer in Arabic language and similar events. Movie makers justify borrowing and knocking- off Hollywood films as "similarity of ideas" (Abbas, 2016). The Egyptian critic **Magda Morris** also has no objection with borrowing or adapting ideas, but only on the condition that informing audience by adaption. The authors need to take in to consideration the Egyptian environmental conditions in order to achieve an objective adaptation to accomplish a successful work. On the other hand, Morris objects the large number of Arabic cinematic works knocked- off from foreign ones which

shows authors' laxity and their exploitation to the successfulness of foreign versions without exerting any effort to change or add ideas to suit their communities (Mousa, 2013).

Moreover, the Egyptian film critic **Magda Khairallah** informed *Al Arabiya News*:

Like any other film industry worldwide, Egyptian cinema's adaptations are not something to be ashamed of. There is a difference between adaptation and copying the work of others. Adaptation should contain parallel creativity to show that there was effort made to add to the original plot. (as cited in Meky, 2014)

In like manner, the critic **Hanan Shoman** indicates that the history of cinema is based on adaptation. For instance, American cinema itself quotes and reproduces Japanese works. The idea of adapting, borrowing, or imitating foreign cinema is not a flaw in itself, rather the adapted work must add local form in depicting events and dialogue language. Shoman affirms that the criterion for the authenticity of the inspiration is the final form of the movie, clarifying that works that are identical to foreign works often do not succeed. Even if they succeeded, they will remain in the mind of the viewers as adapted story (Mousa, 2013).

Moreover, the screenwriter **Nader Salah El-Deen** clarifies the difference between copying and adapting foreign movies; copying means replicating events, characters, and scenes while adapting means inspiring relations and places with altering events to be suitable to the new story and Arab country (Mousa, 2013).

By and large, adaption is a widespread phenomenon all over the world; it does not mean the weakness or poorness of cinemas. That is to say, adaptation is "a

commonly used technique by directors" (El Mohandes, 2016). Some people regard such adaptation as a blind copying, while other people loves the localized version more than Hollywood's original edition (Meky, 2014). To sum up, adaptation "is not a crime; it just needs to be done skillfully to make the adaptation of the movies lovable and serve justice to the original source or else the adaptation strays away from the original"(El Mohandes,2016). Generally speaking, there are three degrees of adaptation as follows:

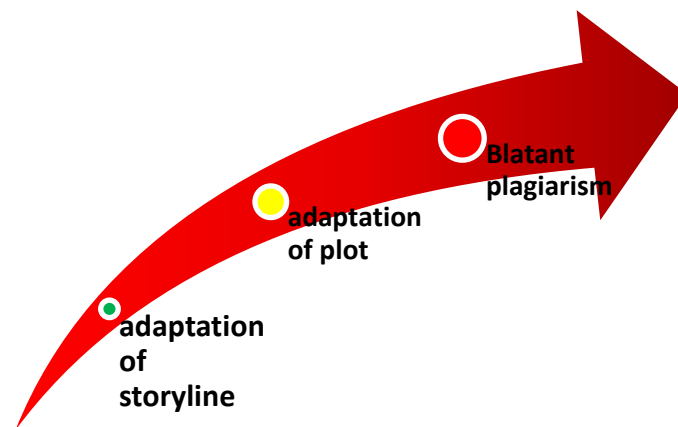


Fig 11: Degrees of Adaptation (El- Shamaa, 2017)

- **Storyline adaptation:** it is the inspiration of movie's dramatic arc like for example *Al-Irhab wal-Kabab* (1992) –*Dog Day Afternoon* (1975)
- **Plot adaptation:** there are two cases of plot adaptation, the first case is the borrowing of a part of another film plot making a plot twist, while the second case is borrowing a total plot, only altering the setting like for instance *Welad Rezk* (2015) make a twist adaptation from *The Usual Suspects* (1995) and *Four Brothers* (2005).
- **Blatant adaptation** it is the calamitous degree of adaptation; it is a blatant plagiarism. An early example of blatant adaptation is *Pretty Woman* (1990) and *El Jeans* (1994). In this sort of adaptation filmmakers "take a foreign

movie and only change the actors and language and call it their own work without crediting the originals" (El Mohandes, 2016).



Fig 12: Examples of Three Degrees of Film Adaptation in Egypt (El Mohandes, 2016).)

In fact, the deep likenesses between several Egyptian films and well-known Western movies from Hollywood raise "the question of creativity and authenticity in the Egyptian film industry" (Rizk, 2017). There are four factors that make some of Egyptian film adaptation antipathetic, misfortune, noisome, or sometimes ridiculous in Egypt, they are as follows:

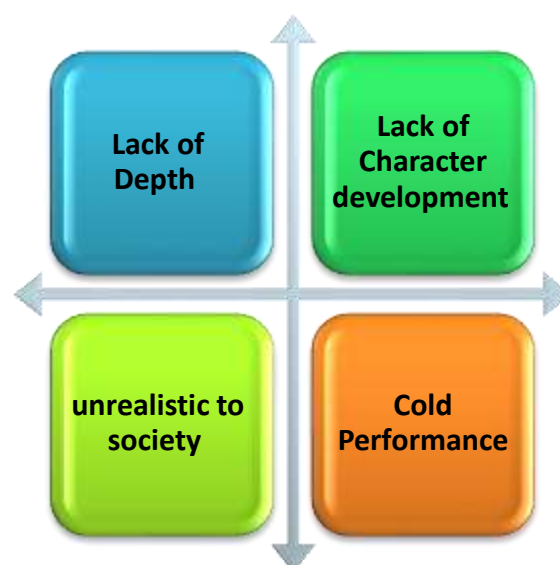



Fig 13: Factors of Unsuccessful Adaptation (El Mohandes, 2016).

Lack of depth means adding nothing to the original work; this makes the copied movie weak and loses its taste. Keeping characters as the same in the movie makes it disappointing. Moreover, the failure of director to localize and domesticate the foreign plot to suit its culture makes the work unrealistic to the society. Finally, when the actor follows the same steps of the original script without adding nothing to impose his character makes its performance cold and just blind representation (El Mohandes, 2016). The following table exposes some examples⁴ of Egyptian movies adapted from Hollywood over the years.



Table 2: *Examples of Adapted Movie Posters (Rizk, 2017 & Moustapha, 2016& Meky, 2014 and Magdy, 2017)*

Original English movie	Copy Arabic Movie	Posters of the couples
<i>Sabrina (1954)</i>	<i>Gharam Al-Asyad (1961)</i>	
<i>Love in the afternoon (1957)</i>	<i>EL 7ob El Kbeer (1986)</i>	
<i>Some Like It Hot (1959)</i>	<i>Azkiaa Laken Aghbiya (1980)</i>	
<i>The Magnificent Seven (1960)</i>	<i>Shams el Zanati (1991)</i>	

⁴ For extra adapted Egyptian movies follow IMBD online database: Hollywood Movies that inspired Egyptian Movies. <https://www.imdb.com/list/ls077290409/>

Original English movie	Copy Arabic Movie	Posters of the couples
<i>Fun with Dick and Jane</i> (1977)	<i>Isabat Hamada wi Toutou</i> (1982)	 
<i>48 Hrs.</i> (1982)	<i>Hanafy El Obbaha</i> (1990)	 
<i>Scarface</i> (1983)	<i>Al-Imbrator</i> (1990)	 
<i>Back to School</i> (1986)	<i>Morgan Ahmed Morgan</i> (2007)	 
<i>Best of the Best</i> (1989)	<i>Agd3 Nas</i> (1993)	 
<i>Scent of a woman</i> (1992)	<i>Ameer el Zalam</i> (2002)	 
<i>Groundhog Day</i> (1993)	<i>1000 Mabrouk</i> (2010)	 
<i>Dennis the Menace</i> (1993)	<i>Tom w Jemmy</i> (2013)	 

Original English movie	Copy Arabic Movie	Posters of the couples
<i>I love trouble</i> (1994)	<i>Ga2ana el Bayan el Taly</i> (2001)	
<i>Rain Man</i> (1998)	<i>El Torbeeney</i> (2008)-	
<i>Me, Myself & Irene</i> (2000)	<i>Ya ana Ya Howa</i> (2011)	
<i>Hot Chick</i> (2002)	<i>Banat ElA'm</i> (2012)	
<i>Stuck on You</i> (2003)	<i>Hassan w Bo2loZ</i> (2016)	
<i>Ma Tegy Nor2os</i> (2004)	<i>Shall We Dance?</i> (2006)	
<i>Are We There Yet</i> (2005)	<i>El Hob Kedah</i> (2007)	
<i>Blind Dating</i> (2006)	<i>Sabahu kadab</i> (2007)	

Original English movie	Copy Arabic Movie	Posters of the couples
<i>The Tattooist</i> (2007)	<i>El Feel El Azraq</i> (2014)	
<i>Ted</i> (2012)	<i>Son3 Fy Masr</i> (2014)	

1.10. Research Organization

This study is presented in five chapters as follows:

Chapter one (introduction) displays the research problem, its rationales, its hypothesis. It also highlights posters, specifically movie posters, as a genre of printed advertisement. After that, an overview about Egyptian cinema's adaption of movie (posters) from Hollywood is presented.

Chapter Two (Theoretical Framework) tackles the development of multimodal theory. The chapter starts with defining Semiotics, its pioneers, Social Semiotics, Visual Social Semiotic and Multimodal Visual Social Semiotic (Multimodality). Focusing on image (poster) as a multimodal mode, the chapter ends with how to analyze visual image.

Chapter Three (Research Methodology) introduces the selected model; the researcher discusses the selected multimodal theories which are applied to Arabic and English posters in chapter four. The chapter includes a review of the multimodal analysis models suggested by Kress & van Leeuwen (2006) and van Leeuwen's approach (2006) as they represent the base model adopted for this study. The chapter

also gives a detailed explanation of the eclectic model in order to investigate the interaction between image and colors in movie posters in chapter four.

Chapter Four (Analysis & Discussion) applies the two selected model (Kress & van Leeuwen (2006) and van Leeuwen (2006) to ten pairs Arabic and English movie posters.

Chapter Five (Conclusion and Recommendations) concludes by presenting the major findings and the results of the analysis. It also offers suggestions for further investigations.

Chapter Two: Theoretical Framework

2.0 Introduction

The main purpose of the study is to investigate the applicability of multimodality to read movie posters. That's why, chapter two reviews multimodality as a theoretical framework. It begins by reviewing the term Semiotics and its pioneers, Social Semiotics, Visual Social Semiotics, Multimodality, and Multimodal Images.

2.1 Semiotics

Semiotics or semiology (from the Greek, *sēmeion*, means 'sign') is an expression which stands for the science of signs. Semiotics is generally defined as "the study of the sign" (Chandler, 2007, p. 3). In fact, Semiotics is the "study of the rules underlying the sign system and helps us understand the use and implications of signs, and in particular, visual and verbal signs in communication" (Fan, 2006, p.123). Significantly, semiotics is concerned with studying the discrepancy between illusion and reality (Cobley, 2010, p.3). So, semioticians scrutinize "how meanings are constructed and how reality is mirrored and reflected (Berger, 2010, p. 4).

According to (Danesi, 2004), semiotics is "the science that attempts to answer the following question: What does X mean? The X can be anything from a single word or gesture, to an entire musical composition or film" (p.3). Moreover, semiotics is described as the science that " comprises all forms of formation and exchange of meaning on the basis of phenomena which have been coded as signs" (Johansen &Larsen, 2002, p.3).

According to Kress (2010, p. 54), the basic unit of semiotics is the sign; it is a combination of form and meaning. Semiotics focuses on three major themes: the

study of the sign, the systems which structure signs, and finally the social and cultural contexts within which these signs operate (Fan, 2006, p.123).

In general, sign is anything which stands for something else as a color, a gesture, a wink, an object, a mathematical equation, etc. The thing which the sign stands for is called 'referent', and there are two types of referent: a concrete and abstract referent. The concrete referent is something that can be shown to exist in the real world, and the abstract referent is imaginary. Signs permit to refer to things or ideas even though these things do not physically exist. For instance, when we hear the word 'cat', the image of the animal comes to our mind even if the animal does not exist around us (Danesi, 2004, p.4-5).

Moreover, Signs are meaningful units; they are mediators between messages and signals or between thought and expression. (Al-Sharafi, 2004, p.86). Semioticians view sign as a coin; sign has double face which cannot be separated (p.88). In a semiotic sense, signs can be represented in form of words, images, sounds, gestures or objects. So, semioticians examine signs not in their own entity but as part of semiotic 'sign-systems' (Chandler, 2007.p.2). Also, semioticians seek to investigate the connotation between signs and their meanings, or in other terms, between the 'signifier' and 'signified'. That is to say, Semiotics is both "a *science*, with its own corpus of findings and theories, and a *technique* for studying anything that produces signs" (Sebeok, 2001, p.5).

The following figure shows three questions to explicate the goal of semiotic theory and investigate how sign deliver its meaning:

1- What does the figure mean?

The answer: it means 'bright idea'.

2-How does it present this meaning?

The answer: by displaying a light bulb in bubble

3- Why is it indicative of this meaning?

The answer: The use of light in the sign is harmonious with the common belief in our culture of light as an analogue for intelligence.

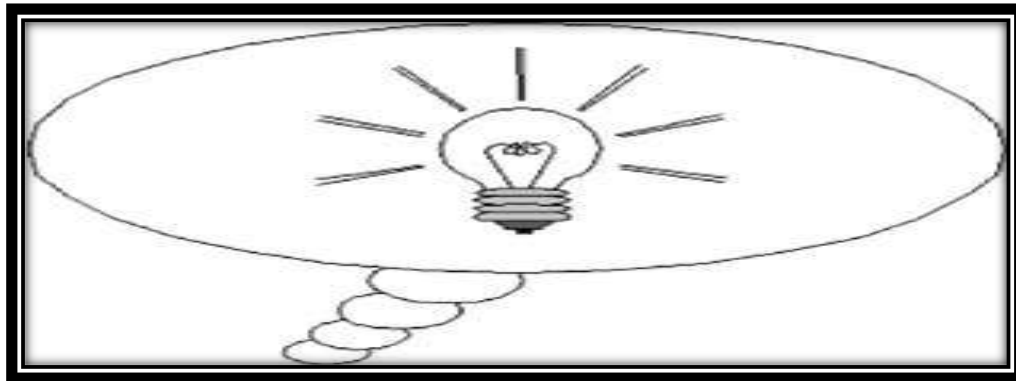


Fig 14: How Semiotics Deliver Signs Meaning (Danesi, 2004, p.5).

Furthermore, semiotics, as an interdisciplinary approach, is intermingled with diverse analytical methods (Kalelioglu, 2017). Semioticians believe that semiotics as a science can be used to analyze everything. Indeed, semiotics is applied to film, theater, medicine, architecture, zoology, and many other areas that are interested in communication and formation transmission. Semiotic theory presents a clarification of how people understand meaning in their life, in the social media, and in the messages they receive in contemporary commercial culture (Berger, 2010, p.11). Thus, semioticians consider semiotics as "the queen of the interpretive sciences, the key that unlocks the meanings of all things great and small" (Berger, 2014, p.4).

The history of semiotic science returns back to medieval ages¹. However, semiotics gains its technicality after the first half of the twentieth century by Peirce

¹ The "father of medicine," Hippocrates (460–377 BC) was interested in signs and their relation to medical symptoms; philosophers and scholars after him, such as Plato, Aristotle, Saint Augustine, and Locke, also dealt with signs in their writings (Berger, 2010, p. 4).

and Saussure as pioneers of modern semiotics (Kalelioglu, 2017).

2.1.1 Some Pioneers Semioticians

- **Ferdinand de Saussure (1857-1913)**

According to the Linguist Ferdinand De Saussure, language is a system of signs. Saussure uses the term '*Semiology*' as a science which studies the role of signs as a vital part of social life. According to Saussure, signs consist of two components: a sound-image or '*signifier*' and a concept or '*signified*'. The relation between the *signifier* and *signified* is arbitrary and is referred to as the signification system (Berger, 2010, p.5). From the Saussurean viewpoint, '*the signifier*' and '*the signified*' are mental concepts. The sign is "a link between "a form that signifies" (*significant*) and "a concept that is signified" (*signifié*)" (Susen, 2018). Further, Saussure denotes that signs can be investigated either synchronically (at a given time) or diachronically (develop over time) (Berger, 2010, p. 6).

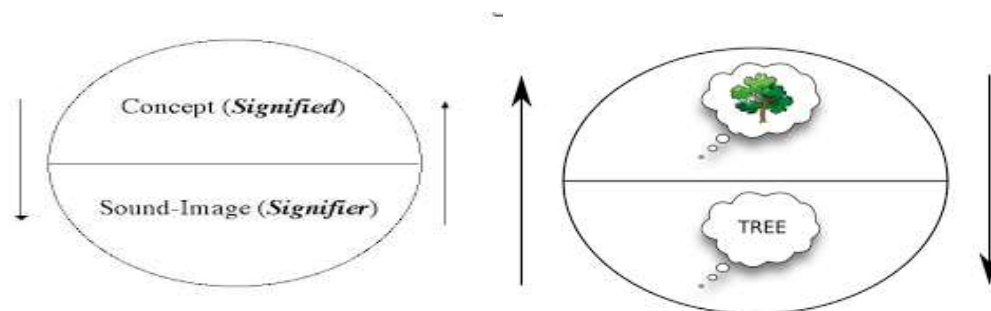


Figure 15: Saussure's Dyadic Model of the Sign (Chandler, 2007, p.14-15).

- **Charles Sanders Peirce (1839-1914)**

According to Peirce, there are three elements that are dynamic to form sign system. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant) (Chandler, 2007, p.29).

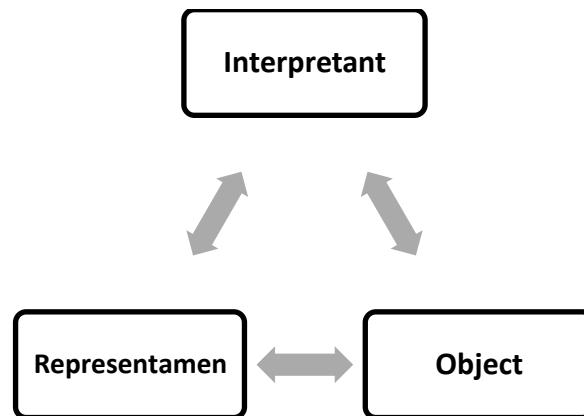


Fig 16: Peirce Triadic Model of Sign (Chandler, 2007, p.29).

The 'representamen' is the form of sign. The 'interpretant' is the sense made of the sign. The 'object' is what the sign stands for or refers to. Peirce calls the interaction between these three elements as '*Semiosis*'. For instance, the traffic light signs for 'Go' is green light (representamen), vehicle moving is the (object), and the concept that green light allows vehicles to move and pass (interpretant). That is to say, the Peircean representamen is analogous to the Saussurean '*Signifier*', and the interpretant is parallel to the '*Signified*' (Kacheria, 2013, p.3).

Additionally, Peirce develops his sign model into three sub-types as follows:



Fig 17: Peirce Classification of Signs (Sebeok, 2001, p.10-11).

- **Icon** is the sign that resembles and reproduces what it stands for (its referent) such as photographs.
- **Index** is a sign that denotes something or someone in terms of its existence in time or space, or in relation to something or someone else. For instance, 'cough' is an index of a 'cold' and 'smoke' is an index of 'fire'.
- **Symbols** are signs that stand for their referents in arbitrary relationships. Symbols are defined by social conventions. Words, objects, sounds, or figures are all can be symbolic. For instance, middle fingers symbolically refers to the notion 'victory' , and white colour can be symbol of cleanliness, purity, or innocence , but dark is a symbol of uncleanness, impurity, or corruption (Sebeok, 2001, p.10-11).

Saussure and Peirce are followed by many contemporary semiotic theorists such as Roland Barthes (1915-1980), Umberto Eco (1932), Marshall McLuhan (1911–1980), Algirdas J. Greimas (1917-1 992), Charles Morris (1901-1979), Roman Jakobson (1896–1982), and others who have contributed to the field of semiotics.

The Russian-born American linguist **Roman Jakobson** advocates Saussure's sign model. Jakobson's significant essay on *Linguistics and Poetics* classifies six communication functions; each of these six factors establishes a distinctive function of language:

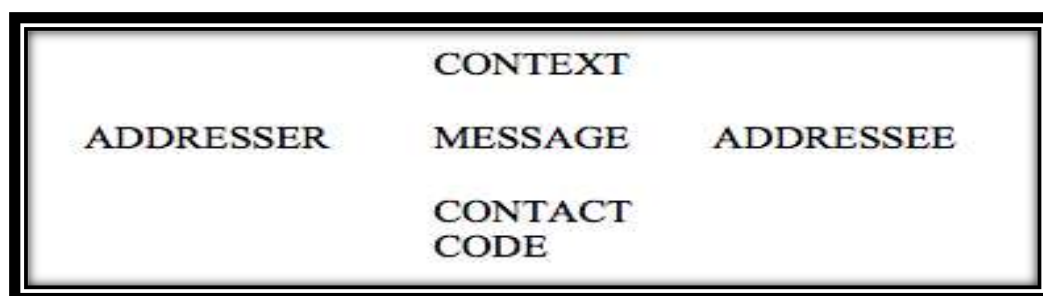


Fig 18: Jakobsen Six Communication Functions (Andrews & Maksimova, 2008).

Jakobson focuses on language as a tool of communication. He believes that communication is regulated by personal, social, and purely semiotic factors. According to Jakobson, the communication of messages is the essence of semiotics which consists of verbal and non-verbal signs. He is interested in the relation of language to other signifying systems, such as music and painting. Indeed, Jakobson calls for a semiotics which would study all the different systems of signs (Krebs, 2016).

Charles Morris considers semiotics as a science that helps to understand the main systems of human activity and their inter-relationship, considering that signs mediate human activities and relations. Morris denotes that to understand the sign, we need to identify its relations to other signs, and to recognize what it denotes. Furthermore, Morris classifies sign to a threefold division: sign vehicle, designatum, and interpreter (Fan, 2006, p.124). Notably, Morris divides semiotics into three areas:

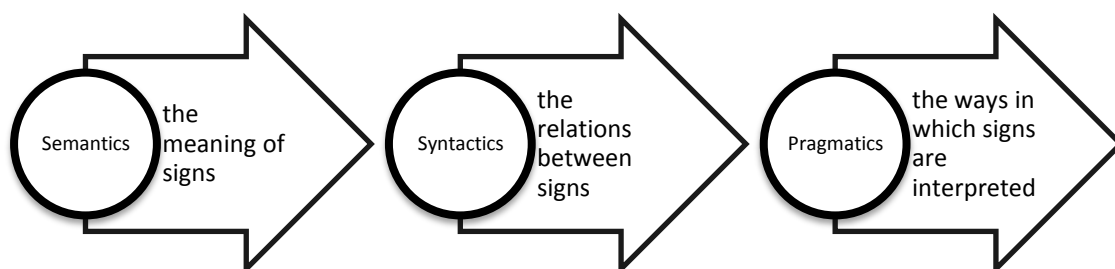


Fig 19: Morris Division of Semiotic Method (Al-Sharafi, 2004, p.82).

Semiologist **Roland Barthes** proclaims that semiology is a mere subset of linguistics; it "aims to take in any system of signs whatever their substance and limits; images, gestures, musical sounds, objects" (Bouzida, 2014). Barthes develops the concepts of '*signifier*' and '*signified*' to '*connotation*' and '*denotation*'. Denotation is the literal meaning of the sign; it is a representation of the signified. Connotation is

"the meaning that is evoked by the object, that is, what it symbolizes on a subjective level" (Moriarty, 2005, p.231). Henceforth, Barthes is considered the first one who utilizes notions of semiotics, as it grew from linguistics to visual images.

The French semiotician **Algirdas J. Greimas** puts what he called '*The Semiotic Project*', this project deals with surface and deep structure of the text. In other words, it deals with the process of creating a text and the process of understanding it. Greimas's project aims to analyze the surface which hides the depth. The surface-depth dichotomy developed by Greimas contributed to the specific nature of the semiotic framework (Grigorjevas et al., 2017). Greimas introduced what he calls the '*Semiotic Square*' in order to investigate semiotic relationships between binary terms. Semiotic Square is a graphic representation that depicts the relationships between semiotic signs through the opposition of concepts. Greimas points out that "any given seme entails its opposite or "contrary." "Life" (s_1) for example is understood in relation to its contrary, "death" (s_2)" (Corso, 2014). The following diagram depicts the semiotic square of '*life and death*':

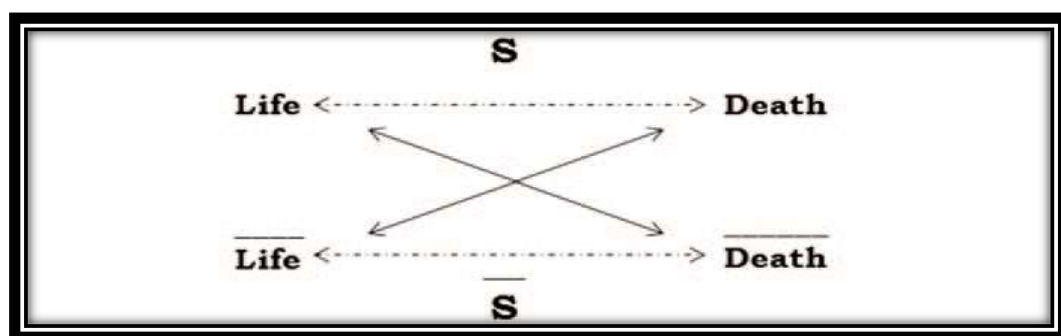


Fig 20: Greimas Semiotic Square (Corso, 2014).

The Italian semiotician Umberto Eco mentions in his book *A Theory of Semiotics* that sign is "anything that can be used to substitute for something else" (Berger, 2010, p. 11). Eco seeks to understand the relation between signs and reality.

He denotes that meaning of sign is not necessarily associated with the existence of the object. For Eco, the meaning of signs "is a process mediated by shared knowledge: the production and the interpretation of signs involve a wide set of norms and information that belong to a multidimensional system of knowledge, which interpreters and producers share and renew in the communicative practice" (Desogus, 2012).

2.2 Social Semiotics

Social Semiotics (or Sociosemiotics) is a branch of semiotic theory; it deals with meanings in all its appearances, in all social events, and in all cultural locations (Kress, 2010, p.2). According to Wong (2019), Social Semiotics is "a theory used to account for meaning-making (or sign-making) in social environments and social interactions" (p. 134). Social Semiotic theory is concerned with all forms of meaning. Indeed, meanings always appear in a social environment and in social interaction, so the theory is called a 'Social Semiotic' one (kress, 2010, p. 54).

Furthermore, Social Semiotics is "an attempt to describe and understand how people produce and communicate meaning in specific social setting" (Sharif & Kamali, 2017). Social Semiotics denotes the relation between individuals and societies; how meanings are socially produced. Therefore, society helps individuals to recognize meaning of signs (Berger, 2014, p. 5). Social semiotics is grounded on four essential theoretical assumptions that underpin '*Social Semiotic Theory*'. First, signs are always newly created in social interactions. Second, signs are motivated, not arbitrary relations of form and meaning. Third, the motivated sign is based on the interest of the sign-maker. Fourth, the forms used in signs making are parts of the semiotic resources of a society and its culture (Wong, 2019, p. 134).

Significantly, Social Semiotics goes beyond language; it expands to analyze static sign system, and further to investigate socially situated sign processes (Idema, 2003, p.32). According to van Leeuwen (2005):

Social semiotics is not 'pure' theory, not a self-contained field. It only comes into its own when it is applied to specific instances and specific problems, and it always requires immersing oneself not just in semiotic concepts and methods as such but also in some other field... Social semiotics is a form of enquiry. It does not offer ready-made answers. It offers ideas for formulating questions and ways of searching for answers. (p.1)

By all means, Social Semiotics is interested in how language is used in social context or, in other words, how language is used to establish society. Moreover, social semiotics is concerned with how communicators utilize semiotic resources in language or visual communications to recognize their interests (Machin & Mayr, 2012, p.17). The following figure depicts how a student comprehends a lesson on cells in science classroom. When the teacher asked "what can you tell me about cells?" One student answered "a cell has a nucleus and draw this image in the board". In the student's answer, knowledge is constructed: once in the mode of speech and once in the mode of image (Kress, 2011, p. 246).

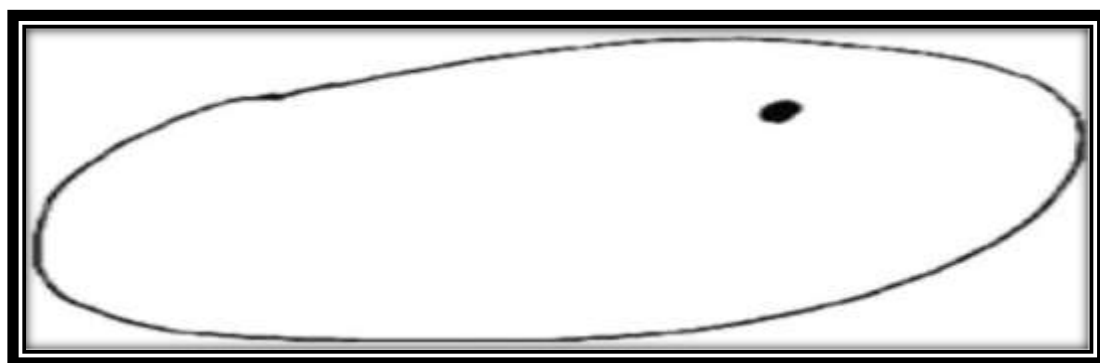


Fig 21: A Cell and Nucleus (Kress, 2011, p. 246).

Notably, Social Semiotics connotes that all signs result from prompts in a specific social environment. So, the signs combine features of the prompt to form a true message (Kress, 2011, p. 244). Social semiotic theory is concerned with investigating the underlying significances of signs and their usage in social context to communicate broader ideas, moods, attitudes and identities. Therefore, visual communications are significant tools that shape societies ideologies and maintain precise styles of social practices (Machin & Mayr, 2012, p.19).

That's to say, sign is an effect of social factors; the sign is fully social, "the work of social/semiotic agents expressing their sense of the social world at a particular moment, and of their affective response in it" (Kress, 2001, p.76). Every society is different from other societies, that why, signs have different meanings in diverse social and cultural contexts. For instance, the color red paradoxically can indicate mourning or life in different areas. Thus, the meaning of sign depends on its society (Harrison, 2003, p. 48).

In general, Social Semiotics focuses on sign-making process in which the signifier and the signified –the form and meaning- are independent of each other to make a new sign. A socio-semiotic approach favors" the analysis of how semiotic resources are intertwined in meaning-making processes" (Canale, 2019, p.44). Thus, Social Semiotics considers signs as motivated; they are not arbitrary (Kress & van Leeuwen, 2006, p.8). Signs are formed by a sign-maker who conveys meaning in a suitable combination with form; they present knowledge in new shape of cultural resources to deal with the social world (Kress, 2010, p.62).

According to (Kress, 2013) Social Semiotics is:

Social Semiotics is a theory about meaning-making in processes of interaction as communication. To be specific, it is a theory about meaning-making as sign making with all the *modes* which are available in a culture, where sign-making is seen as the semiotic work of social agents. *Signs* are *motivated* conjunctions of form and meaning, the product of the sign sign-maker's agency and interest. Social Semiotics deals with the sign-maker's assessment of *environments of communication*, that is, with the *rhetorical* assessment of the complex of participants – occasion – objects – location, linked in practices shaped by relations of power. (p.132)

On the Whole, Harrison(2003, p.48) outlines three main principals of Social Semiotics: 1) People view the world throughout signs, 2) Meaning of signs is shaped by people who are indulged in social and cultural conditions of their communities, and 3) Semiotic system provides people with a variety of semiotic resources for making meaning.

2.2.1. Semiotic Resources

The term 'semiotic resources' is a crucial term in social semiotics. Its origin returns back to Halliday who maintained that language grammar is not a group of rules for creating accurate sentences, but it is resource for making meanings (van Leeuwen, 2005, p.3) The term 'semiotic resources' advocates that signification is a goal-oriented activity, which calls inquiries about the existence of human agency, the purposiveness of semiosis, and the inspiration that helps to change signs and semiotic rules over time.

In other words, the purpose of semiotic resources is to reveal the influences of signification and the potential for semiotic transformation over time (Petrovic, 2015, p.4). Consequently, semiotics resources or signs are changeable; they are not fixed,

they are constitutive of situated social practices in which participants make sense of the world, represent experience, communicate with others and establish social relations.

According to van Leeuwen (2005), semiotic resources are:

The actions and artifacts we use to communicate, whether they are produced physiologically – with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc. – or by means of technologies – with pen, ink and paper; with computer hardware and software; with fabrics, scissors and sewing machines, etc. Traditionally they were called ‘signs’. (p.3)

Semiotic resources are the products of cultural histories and the cognitive resources that are utilized to establish meaning in the production of visual and other messages (Jewitt & Oyama, 2001, p.136). Semiotic resources perform different roles in any one society; "they perpetuate ideologies and legitimize and transmit cultural values" (Bowcher, 2012, p.2).

By and Large, Social Semiotics assumes that semiotic resources are socially shaped to become meaning-making resources which convey the social and individual/affective meanings required by the necessities of several communities (Bezemer & Jewitt, 2010, p.184). However, social semioticians do not stop on this point, but they add to the development of new semiotic resources and new ways of meaning-making resources. Semioticians contribute to semiotic change; this changes which leads to Visual Social Semiotics and Multimodality (van Leeuwen, 2005, p.26).

2.3. Visual Social Semiotic

Visual Social Semiotic approach is initially envisaged in the work of O'Toole (1994) *The Language of Displayed Art*, and Kress and van Leeuwen's (1996) *The Grammar of Visual Design*. Visual Social Semiotic theory is employed in a broad range of resources including newspaper articles, websites, journalistic photographs, textbook illustrations, children's picture books, social media photographs, etc. The aim of visual social semiotics "is to make visible the social dimensions of meaning-making by focusing on the agency of the sign-maker and the social context in which the sign is produced" (Wong, 2019, p.4-5).

Visual Social Semiotics approach has its root in the Systemic Functional Linguistics (SFL), which views language as a social semiotic. Kress and van Leeuwen (1996& 2006) expand a theoretical framework for Visual Social Semiotic approaches of language in combination with other semiotic modes through metafunctional system (Jewitt, 2014, p. 129). The following table shows the relationship between Halliday's Meta functions of language and Kress and van Leeuwen's Metafunctions of visuals:

Table 3: *Metafunctional System of Language and Visual Social Semiotics*

Halliday's Metafunctions of Language (1960)	Kress and van Leeuwen's Metafunctions of Visuals (1996&2006)
Ideational	Representational
Interpersonal	Interactive
Textual	Compositional

- Ideational meta-function —————> denotes how social experience is construed (i.e. representation).
- Interpersonal meta-function —————> outlines how social relations are constructed and enacted (i.e. orientation).
- Textual meta-function —————> displays how information is structured to attain textual cohesion and coherence (i.e. organization) (Canale, 2019, p.43).

Visual Social Semiotics is defined as "the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (Jewitt & Oyama, 2001, p.134). Visual Social Semiotics aims to "endow the reading of images (photos, cinema, paintings, designs, and posters) with the same precision that textual semiotics was able to develop in literary, political and other speech" (Kourdis, 2014, p.73).

Kress and van Leeuwen (1996&2006) outline four Visual Social Semiotic elements that represent how the interaction order can be visually constructed:

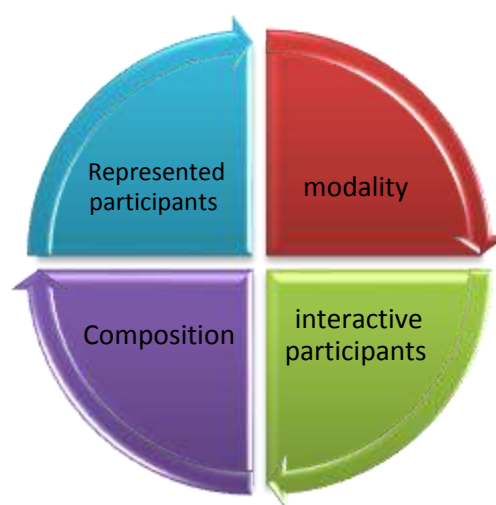


Fig 22: Four Visual Semiotic Elements (Al Zidjaly, 2014, p.75).

2.4. Multimodality as an Approach to Visual Social Semiotics

Multimodality is a recent phenomenon referred to as Critical Multimodal (CM), Multimodal Analysis (MA), Multimodal Critical Discourse Analysis (MCDA), Multimodal Semiotics (MS), or Systemic-Functional Multimodal Analysis (SF-MA). This approach extends a deeper insight into significant issues and investigates the interaction between verbal and nonverbal modes of communication (Waugh et al., 2015, p. 98). Indeed, MA is a new shift in linguistics; this approach sheds light on the developing theories and practices. In the following section, the researcher explains the most important-related terms to multimodality.

2.4.1. Mode

Mode is a source for making meaning; it refers to the distinctive semiotic techniques for articulating meaning. Mode is a system of choices used for representing meaning (Page, 2010, p.6). Modes are the resources or semiotic structure for making meaning such as speech, gesture, written language, music, drawings, photographic images, or moving digital images (Mills & Unsworth, 2018).

Correspondingly, modes are "socially made and culturally available material-semiotic resources for representation" (Kress, 2013, p.132). Moreover, mode is an organizing attitude of communication; it is a fundamental unit of analysis. The interaction between different modes produces meaning (Bezemer & Jewitt, 2010, p.183). With this intension, meanings can include different modes and can carry more than one mode or group of modes. Above all, one mode can include a variety of modal resources. For instance, image has different modal resources like size, color,

shape, distance, or even position of elements of the image (Bezemer & Kress, 2008, p.171).

2.4.2. Monomodality

Monomodality connotes the use of merely one mode of communication to express ideas in writings, literary works, art forms, performances etc. (Moji, 2015). Monomodality is "way of thinking about individual semiotic resources" (Page, 2010, p.4). If there is only one modality used in the text, it is called '*Monomodal Discourse*'. Monomodality is the result of a "certain way of thinking of separate, distinct semiotic resources, abstracted from use, as existing in their own right" (Baldry & Thibault, 2006, p.19). That is to say, texts are not monomodal; all kinds of texts are multimodal, they combine different semiotic resources. This idea paves the way to multimodality which means using diverse modes of communication. If there are two or more kinds of modality implicated, it can be called multimodal discourse.

2.4.3. Multimodal Literacy

Multimodal literacy is a term that originates in social semiotics; it denotes "the study of language that combines two or more modes of meaning" (Mills & Unsworth, 2018). In the first place, literacy is a group of skills that people gain to operate in their societies; it is the ability to read and write to a degree of proficiency (Serafini, 2013, p.19). In general, literacy is defined as the capacity to analyze, estimate, and communicate messages in different of forms (Liu, 2013). By and large, being literate requires the ability to use different modes of communication to convey meanings of social contexts (Serafini, 2013, p.20).

The term 'multimodal literacy' connotes how to understand the different modes through which meanings are made. Multimodal literacy focuses on "the design of discourse by investigating the contributions of specific semiotic resources (for example, language, gesture, images) that are co-deployed across various modalities (for example, visual, aural, somatic), as well as their interaction and integration in constructing a coherent text" (Fei et al., 2015).

Moreover, multimodal literacy explains communication practices that employ two or more modes of meaning. In other words, multiliteracies outline "how we make meaning with modern texts" (Rowse & Walsh, 2011, p.56). Multimodal literacy is concerned with what is seen and how it is interpreted. Visual literacy is advanced from a variety of disciplines; these disciplines study the processes used in visual perception, use technology, and develop intellectual strategies used to interpret what is seen (Liu, 2013).

Thus, the main difference between visual literacy and multiliteracy is as follows:

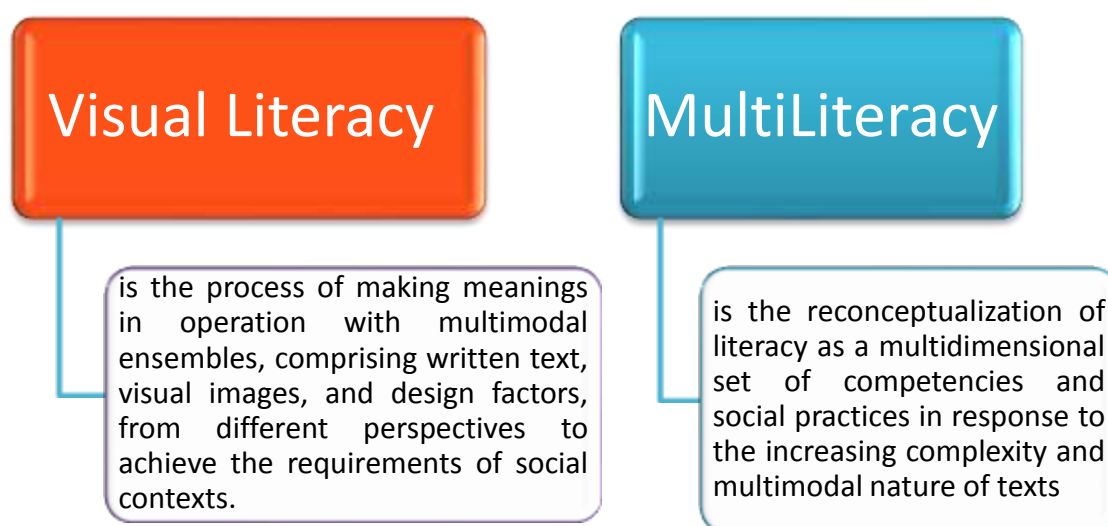


Fig 23: Visual Literacy and Multiliteracy (Serafini, 2013, p.23-26).

2.4.4. Multimodality

Multimodality is an interdisciplinary approach; it is developed over the past decade (since the 1990s) to investigate the issues about alterations in society, for instance, the development of new media and technologies (Bezemer, 2012). However, the initial scholar experimenting multimodal discourse is Ronald Barthes(1977) who examined the interaction of language and image in in his work: *Rhetoric of the Image* .As a practical branch of social semiotics, Multimodal semiotic approach outlines how communicational context and sign maker intertwine together and shape signs and meaning (Chen, 2017, p.3). Significantly, multimodality as a new field in linguistics is concerned with the study of language in combination with different semiotic resources such as images, scientific symbolism, gesture, action, music, sounds and so on.

As the prefix “multi-” hints, multimodality maintains the amalgamations of different semiotic resources in each communicative event. The term 'modality' is quoted from the concept of modality in grammatical studies of languages (modal verbs i.e., can, could, may, should), and is extended to refer to different modes of communication. Therefore, modality is "polysemous in that it might make reference either to the grammatical system of existential stances or simply to the presence or use of modes of communication" (LeVine & Scollon, 2004, p. 2).

According to van Leeuwen (2005), Multimodality is "the combination of different semiotic modes – for example, language and music – in a communicative artifact or event" (p.281). Multimodality means the composition of various modes in semiosis or meaning making from a social semiotic approach. Multimodal Social

Semiotics is interested not just in the means for making meanings, but in what these means are.

Multimodality refers to texts that "utilize a variety of modes to communicate or represent concepts and information" (Serafini, 2013, p.12). Thus, multimodal text is a unit of meaning; it combines diverse semiotic resources to deliver the intended message. Henceforth, Multimodality focuses on the process of meaning making; a "process in which people make choices from a network of alternatives: selecting one modal resource (meaning potential) over another" (Bezemer & Jewitt, 2010, p.184).

In addition, the term Multimodality concentrates on material resources beyond speech and writing which societies have designed for making meaning. Thus, Multimodality is not a theory in itself, whereas its clear challenge to the central 'place' of language has deep implications for thinking about meaning, representation, and communication. Multimodality poses a challenge that "'language' is that resource for making meaning which makes possible the 'expression' of all thoughts, experiences, feelings, values, attitudes"(Kress,2013,p. 213). Hence, Multimodality seeks to "analyze how several or all of the different semiotic modes intertwine together to create a unified text or communicative event" (Liu, 2013).

According to Serafini (2011), MA concentrates on the relationships between signs and its meanings. These signs are used to convey another meaning further than its literal one. Thus, the process of signs making is a fundamental as it throws the intended meaning of the sign maker to the outer world. That is to say, "All signs in all modes are meaningful" (Kress, 2010, p. 59), and so, all texts are multimodal.

Ultimately, MA, as a field of work, asserts that language is just one among diverse semiotic resources for making meaning. All these resources are equal; they constitute one coherent domain for making meaning. In other words, all these resources contribute to a complete text entity (Kress, 2011, p.242). In essence, MA is the field that examines how individuals make meaning with different kinds of modes; visual, a sound, a word, a movement, animation, spatial dimensions (Rowse & Walsh, 2011, p.55).

Halliday's SFL theory paves the way and builds a platform for theorizing how multi semiotic modes combine to generate meaning in multimodal phenomena. Many scholars develop theoretical, descriptive, and methodological resources for the study of multimodality (e.g. van Leeuwen (2005), Kress and van Leeuwen(1996)& (2001), O'Halloran(2005), Baldry and Thibault(2006), Royce and Bowcher(2006), Unsworth(2006), Bateman (2008), Lemke (2009), and so on (O'Halloran & Lim Fei, 2009, p.141).

Multimodal theory aims to:

Produce a meta-theory capable of theorizing semiotic resources, their functionality and meaning potential, and their integration in multimodal phenomena that are interpreted in the context of situation and culture. The emphasis is placed on understanding and describing semiotic resources and principles of their systems of choice in order to understand how people use these resources in social contexts for specific purposes. (Jewitt, 2014, p. 130)

Furthermore, Multimodality seeks to draw a connection between diverse semiotic resources (Page, 2010, p.4). Multimodal Approach (MA) outlines concepts,

models, and frameworks for investigating the interaction between modes of communication and discovering the relations between these modes (Bezemer, 2012). MA outlines that communication is not with language alone, but it provides concepts, methods and a framework for the analysis of visual, aural, symbolized, and spatial features of interaction, and the relationships between these modes (Jweitt, 2013, p.141). The mission of MA is to recognize the power and meaning of texts stimulating numerous modes(O'Halloran, 2011, p.120).

Multimodal layers of meaning outline a multimodal theory of communication which concentrates on two things: the semiotic resources of communication and the communicative practices in which these resources are used. These communicative practices "are presented as multilayered and they involve discursive practices, production practices and interpretive practices, design practices and distribution practices" (Moji, 2015).Communicative practices are composed of multiple layers, each of which donates to meaning. People are sign-makers; they construct and blend semiotic resources in order to communicate (Hoffman, 2018).

Multimodality has three impetuses during the 20th century: firstly, the new cultural shift from monomodality to highly use of variety of modes, materials, and designs in multimedia. Secondly, the desire to cross the boundaries and develop a theoretical framework appropriate to all semiotic modes of communication. Thirdly, the rising of technological power, mostly of computers, to record, replay and analyze multimodal texts and phenomena (O'Halloran et al., 2011, p.2).

Ultimately, Multimodal texts are investigated from two perspectives: Inter-semiotic relations and Logico- semantic relations. Inter-semiotic relations scrutinize how visual and verbal elements complete each other to form a consistent text. Logico-

semantic relations connote the relations across diverse semiotic modes (Wu, 2014). The goal of MA is to scrutinize the interaction between different semiotic modes; it focuses on the representation and interaction of communicative practices rather than static entities. Every semiotic mode has diverse resources that put forward potentials for meaning (Hoffman, 2018).

Correspondingly, there are two general facts about multimodality: firstly, human beings have more than one sense, so it is fair to address and pay attention to all of them in communication. Secondly, sign- users seek for a perfect simulation of reality, thus, semiotic modes must convey information in a true to life manner. These two facts denote that, the more senses and modes used in multimodal communication, the more effective meaning expressed and conveyed (Stöckl, 2009, p.205).

Multimodal texts are more complex than those that use written language as the main semiotic resource. Multimodal texts require the viewers to go deeper with the multiple sign system and use different strategies for comprehending their meanings (Serafini, 2011, p.343). Multimodal texts involve "the utilization of several semiotic modes within a social and cultural context, which leads to the creation of a semiotic product or event" (Guijarro &Sanz, 2009, p. 108).

Hence, in order to understand multimodal texts, reader need to draw upon a multiplicity of interrelated perspectives as social, cultural, and political contexts. Serafini (2010) outlines three analytical perspectives for investigating multimodal texts:

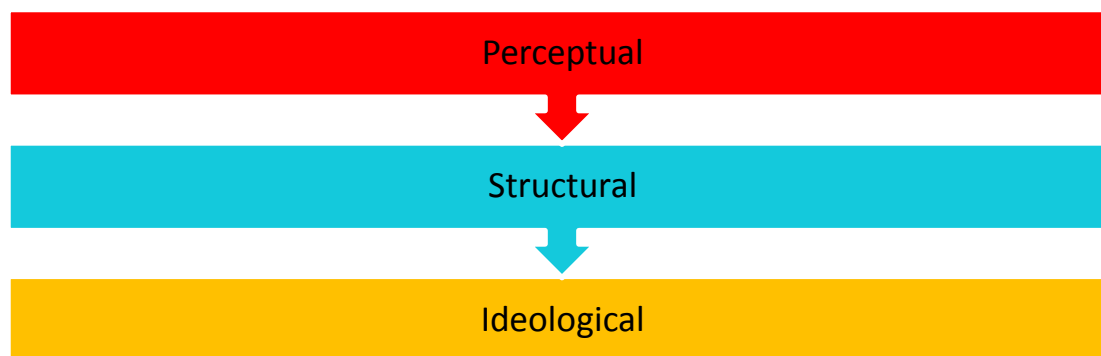


Fig 24: Three Analytical Perspectives of Multimodal Texts (Serafini, 2010, p.88).

Perceptual perspective is governed by preceding knowledge, personal experience, and the context-social, cultural, and historical- of production and reception. Structural perspective stabilizes inventories of compositional structure and examines how they construct meaning. Finally, ideological perspective results from the viewers' perception to basic elements of text and its structure through social context and through certain social practices (Serafini, 2010, p.89). Multimodal approaches show how various visual representations carry different ideologies (Mohammadi et al., 2018, p.4).

According to Jewitt (2013) there are four core concepts that are common across multimodal research, they are as follows:

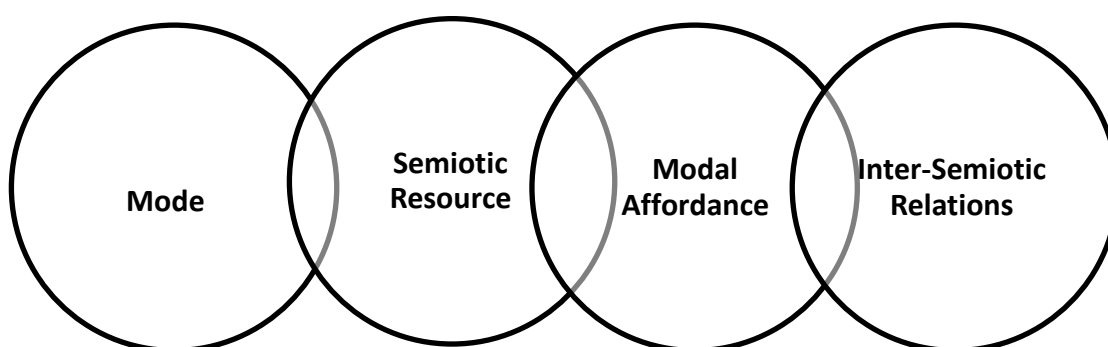


Fig 25: Four Core Concepts of multimodal Research (Jewitt, 2013, p.142).

Mode —————> is the product of the cultural forming of a material through its use in social interaction.

Semiotic Resource of Mode —————> is the association between representational resources and what people mean with them.

Modal Affordance —————> is a concept connected with the material, the cultural and social historical use of a mode. It asks the question what it is possible to express and represent easily with a mode? Or in other words, what a mode is ‘best’ for?.

Inter- Semiotic relations —————> express how modes are constructed in specific contexts? (Jewitt, 2013, p.142).

In any one society, there are different semiotic modes that complement each other to achieve meaning. Multimodal analysts see that those modes are multifunctional as they can articulate more than one meaning (Bowcher, 2012, p.219). Indeed, the main difference between social semiotic and multimodal analysis is that, social semiotics focuses on understanding meaning in social context. While, multimodal analysis concentrates on deconstructing meanings according to different signs in multimodal text (Li, 2018, p.8).

Indeed, Multimodal theory of communication focuses on two essential elements:

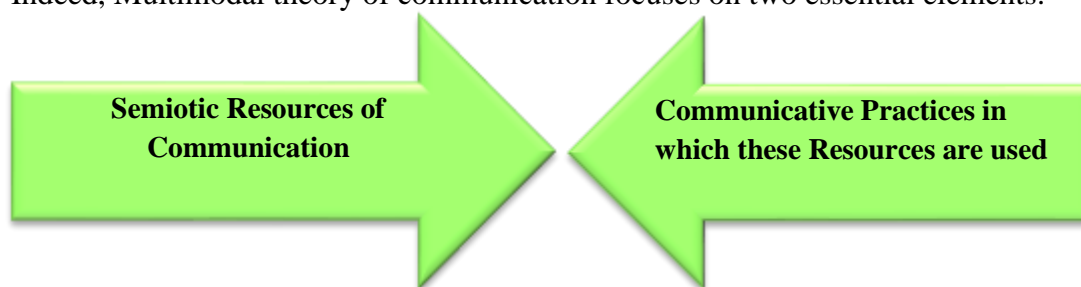


Fig 26: Function of Multimodal Theory of Communication (Kress& van Leeuwen, 2001, p.111).

According to Serafini (2011), there are three essential elements for comprehending and understanding multimodal texts, and they are as follows:

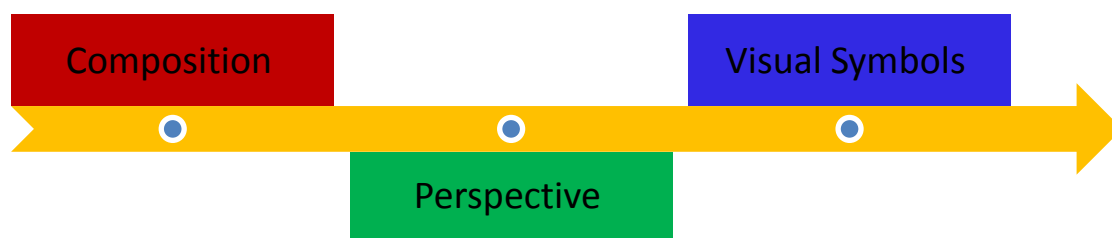


Fig 27: Three Structures for Comprehending Multimodal Texts (Serafini, 2011, p. 346).

Composition stabilizes how visual elements are arranged and organized. Regarding perspective, it determines the relationship between visual components. Besides, a visual symbol depicts ideas that are conventionalized through their usage in sociocultural contexts; they convey meanings beyond the literal ones. For instance, a 'Rose' connotes 'Love' and a 'Cross' denotes 'Christian Ethics' (Serafini, 2011, p. 346).

On the Whole, there are three interrelated theoretical assumptions regarding multimodality. Firstly, multimodality denotes that representation always rely on the interaction of different modes of communication to contribute to meaning. Secondly, multimodality outlines that resources are socially shaped to represent meaning making resources that articulate the required meanings for societies. Thirdly, people organize meaning through their selection of modes, foregrounding the implication of the interaction between different modes (Jewitt, 2013, p.141-142).

2.4.5. Multimodality and Visual Images

Visual image is a tool for meaning construction. Visual image is a term used "to refer to the photographs, paintings, and other images included in multimodal ensembles" (Serafini, 2013, p.14). In the modern digital world, texts integrate different modes of communication i.e. words and images are called 'multimodal texts'. As a carrier of messages, image has a meaning and power on its own; it performs a

particular commission, and its analysis reveals its secrets and power. The designer or maker of the image finds in its depiction an answer to his/her sense of powerlessness in the visual age. Therefore, the power of the image comes from the belief that "one image is worth a thousand of words" (Stocchetti, 2011, p.29).

In order to analyze an image, the analyst needs to examine the elements that compose the whole image such as shapes, colors, and distance. Besides, image carries with it embedded messages to deliver to the viewers. Therefore, the combination of image's elements together provides its intertextual references:

Images, just like when we speak or write in language, are always part of Discourses, if the images are meaningful and communicative. Image are associated with words, settings, and other sorts of objects in the service of letting people enact or recognize different sorts of socially significant identities and activities (practices). Just as words need to be combined with other things (like ways of acting and interacting or using various sorts of objects or tools) to enact an identity, so, too, for images (Gee, 2011, p. 194-195).

That is, the meaning of visual images comes from the organization of diverse visual elements. (Liu, 2013)

In order to comprehend the significance of visual images, the viewers need to categorize the quality of image, and comprehend its socio-cultural context (Serafini, 2010, p.88). The viewers need to comprehend the different visual sign systems depicted in image and understand how this sign system delivers the intended meaning (Serafini, 2011, p. 343).

Stöckl (2009) outlines four poles to scrutinize image as a multimodal text as follows:

-
1. **Function or Purpose the Image Fulfills** → Ex. Advertising image seeks to impress the viewers.
 2. **Quality of Image**
 - Simple or Complex?
 - Can be read or not?
 - If it comes up to any standard of aesthetics or not?
 3. **Discovering Pictorial Content**
 - What is depicted?
 - In which context?
 4. **Integrating all Modes to Produce Overall Message** → named Semiotic Coupling.
-

Fig 28: Meaning- Making of Image (Stöckl, 2009, p.209-210)

When an image associates a word or a number of words, these words play two fundamental roles in understanding and estimating the image. In one hand, these words are elements in language that can be examined. On the other hand, they are part and parcel from the image and need to be analyzed according to such image. In all cases, the viewers or the analysts of the image need to put their hand on what words and image add to each other, and what/how they both deliver what can't be delivered by one of them (Gee, 2011, p. 196).

As shown in the following figure, language possesses abstract lexico-grammatical system of meaning where varieties are articulated through typography in printed texts. Like the grammar of language, there is a grammar for visual images which appears through varieties from networks of systems (such as Form, Perspective, Layout and Strokes) (Lim Fei, 2004, p.226).

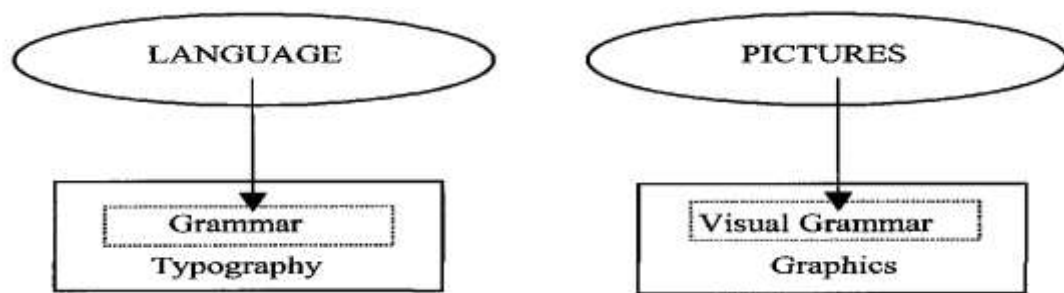


Fig 29: Instantiation of language and Images (Lim Fei, 2004, p.226).

Visual images are constructed with specific resources, essential design elements, and visual structures. If the viewers ignore one of these elements, they will misinterpret or fail to make sense of image's message. The meaning of visual images is implied through visual grammar. Notably, visual image is governed by "the logic of spatiality, organized arrangements, and simultaneity" (Serafini, 2010, p.87). Moreover, Visual images are governed by spatiality, composition, and simultaneity; their meaning is derived from the spatial relations (Serafini, 2015, p.343).

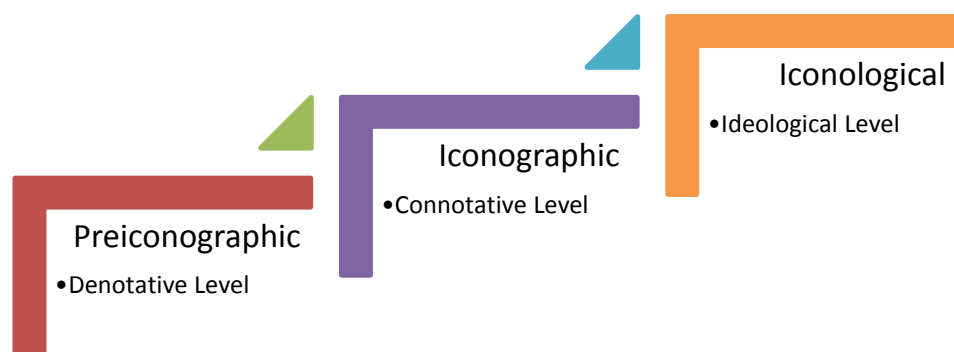


Fig 30: Panofsky's Three Levels of Interpreting Images (Liu, 2013).

Through analyzing meaning of visual images in Renaissance arts, the critic Panofsky² (cited in Liu, 2013) denotes that visual images can be analyzed through three levels of meaning:

² Is an American art historian who gained particular prominence for his studies in iconography (the study of symbols and themes in works of art)?

Preiconographic is the denotative level; it focuses on the interpretation of natural meaning, which includes realizing visual materials such as the objects known from daily experience. Iconographic is the connotative level; it focuses on the interpretation of traditional meanings. Here, the viewers need to go deeper the natural meaning of the image to consider their knowledge and experiences (Serafini, 2011, p.344). The third level, iconological, focuses on the understanding of ideological meanings of an image composed in certain social, cultural, political and historical contexts (Liu, 2013). These three levels put a base for framework of visual image interpretative strategies.

What constitutes and organizes the image is called image composition. There are three compositional techniques for designing image: (1) the size of the object, (2) colors and disparity, and (3) foregrounding and emphasis (Serafini, 2011, p. 346). Therefore, it is simply to note that images are the element of interaction between sender and receiver (Kukkonen, 2011, p.57).

Rose (2001, p.16- 17) outlines three different modalities for interpreting visual images as follows:

- 1) Technological: any form designed to be looked at.
- 2) Compositional: formal strategies of image such as color, content or spatial organization
- 3) Social: scale of economic, social and political relations and practices that encompass an image.

As shown above, images are able to signify social relation between the producer, the viewer and the object represented. Just like language, the images are

made up of elements that can be decomposed through analyzing the meaning of them. For example, in the events of *11 September*, people were influenced by the images and verbal reports they saw on television. Thus, it is notable to note that, multimodal visual images establish closeness to the events and engaged people in social events (Paltridge, 2006, p. 189).

Conclusion

Semiotics – the science of signs – is explored by its founders Ferdinand de Saussure and Charles Sanders Peirce. After them, many semioticians develop the study of sign system like Roland Barthes, Umberto Eco, Marshall McLuhan, Algirdas J. Greimas, Charles Morris, and Roman Jakobson. Due to the recent development in media and in means of communication, there is a new shift from mono-sign system to multimodality. Based on Halliday's SFL, O'Toole's *The Language of Displayed Art* (1994), Kress and van Leeuwen's *Reading Images: The Grammar of Visual Design* (1996/ 2006) put the corner stone of multimodal approach. Multimodality is a theory of communication and social semiotics; it is the use of several modes of communication other than language. The following chapter shows the methodology the researcher utilizes to analyze movie posters as a multimodal type of advertisements.

Chapter Three: Research Methodology and Procedures

3.0. Introduction

This chapter presents a practical model for examining and exploring the discourse of movie posters. In this chapter, the researcher presents an amalgamation of multimodal approaches to investigate the interaction of diverse semiotic modes in movie posters. The study applies one of Kress and van Leeuwen's approaches to multimodal analysis. This approach follows the theoretical framework presented in their work: *Reading Images: The Grammar of Visual Design* (2006). Their approach investigates images from three Meta-Functional perspectives: *Representational, Interactional, and Compositional*. Kress and van Leeuwen (2006) also investigate color as multimodal semiotic mode. Besides, the researcher adopts van Leeuwen's framework presented in his seminal work: *Towards a Semiotics of Typography* (2006) to investigate movie titles as a vital part of movie poster. These two models examine the interaction of image, color, and typography in movie posters.

3.1. Kress and van Leeuwen's Grammar of Images (2006)

Kress and van Leeuwen (2006) develop a theoretical framework of MDA to investigate the 'grammar' of visual representations. In this framework, Kress and van Leeuwen denote an analogy with language; they noted that "just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements – people, places and things – combine in visual 'statements' of greater or lesser complexity and extension"(p. 1). That is to say, the grammar which is used in writing is the same grammar which is needed in producing visuals (p.3).

Based on Michael Halliday SFL theory of language metafunctions, Kress and van Leeuwen adopt metafunctional terminology in studying visual grammar: Representational Meta-function, Interactional Meta-function, and Compositional Meta-function:

The visual, like all semiotic modes, has to serve several representational and communicational requirements. We have adopted the theoretical notion of 'metafunction' from the work of Michael Halliday for this purpose. The three metafunctions which he posits are the ideational, the interpersonal and the textual (Kress& van Leeuwen, 2006, p. 41-42).

3.1.1. Representational Meta-function

Kress and van Leeuwen (2006) denote the ability of any semiotic mode to represent features of the world as it is practiced by humans. In other words, "it has to be able to represent objects and their relations in a world outside the representational system" (p.42). In fact, every semiotic act identifies two types of participants: represented participants (RPs) and interactive participants (IPs). RPs are the participants who comprise the subject of communication, while IPs are the ones who interact with the subject matter of communication i.e., read and write, listen and speak (Kress &van Leeuwen, 2006, p. 48).

Chiefly, the representational meta-function signifies objects and their relations with people, places and things in visuals through two essential processes: narrative process and conceptual process. The narrative process refers to actions, events, doings, or happenings of the participants, while the conceptual process represents participants in general, stable state (Jewitt& Oyama, 2001, p. 141). Whereas, conceptual patterns represent participants " in terms of their generalized and more or

less stable and timeless essence, narrative patterns serve to present unfolding actions and events, processes of change, transitory spatial arrangements" (Kress & van Leeuwen, 2006, p. 59).

3.1.1.1. Narrative Processes

Narrative process is characterized and distinguished by the presence of 'vector'. Vector is "a line, often diagonal, that connects participants, for instance an arrow connecting boxes in a diagram" (Jewitt & Oyama, 2001, p. 141). Vectors are formed by represented elements that create an oblique line; they can be formed by bodies, limbs, or devices in action. The participants from whom or which the vector emanates are called 'actors', while the participant at whom or which the vector is targeted is the 'goal' (Jewitt & Oyama, 2001, p. 142). Kress and van Leeuwen (2006) distinguish subcategories of narrative process as follows:

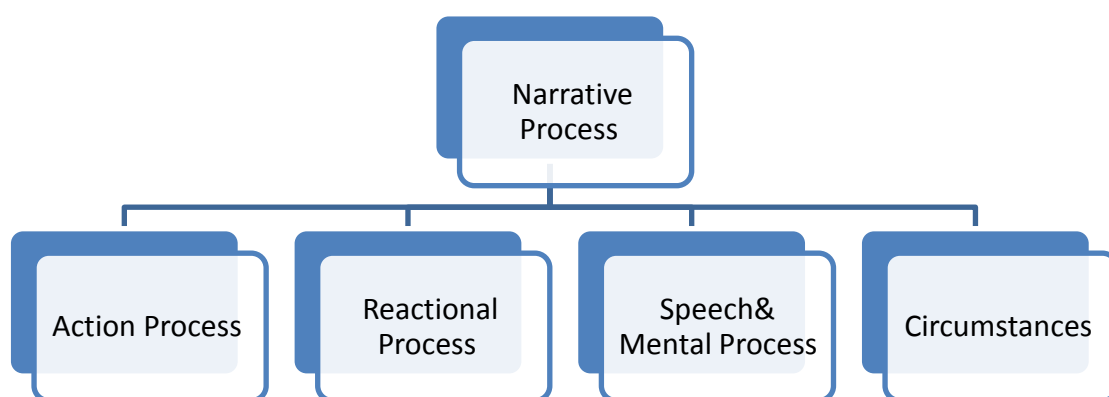


Fig 31: Types of Narrative Processes according to Kress & van Leeuwen (2006)

Action Process

In this narrative process, the RPs are involved in physical actions; they are doing something to or for each other. Action process is characterized by vector formed by a depicted element or an arrow; and departed from a participant, i.e. actor.

According to Kress and van Leeuwen (2006, p. 63-64), there are two forms of action process: transactional or non-transactional. Like intransitive verb in language, non-transactional action process has only one participant; the actor from which the vector emanates, but does not refer to any other participant. In transactional process, there are two participants: the actor and the goal. Goal is "the participant at whom or which the vector is directed"(Kress& van Leeuwen, 2006, p.64). Hence, transactional process involves actors and goal, while non-transactional process includes only actor and there is no goal (Stoian, 2015, p. 24). The following figure is an example of action process:



Fig 32: Example of Action Process. The cat 'Tom' is the actor, and the rat 'Jerry' is the goal, and Tom's outstretched arms and hands are the vector. Adapted from Google images, Retrieved December 5, 2017, from <https://www.google.com/search>

Reactional Process

Reactional process is another type of narrative representation; it signifies participants as engaged by eyeline or glance. In reactional process, the vector emanates from eyeline,"by the direction of the glance of one or more of the represented participants" (Kress &van Leeuwen, 2006, p.67). Ultimately, if actional process deals with actor and goal, reactional process deals with 'reactor' and 'phenomena'. According to Kress &van Leeuwen (2006), reactor is " the active participant... whose look creates the eyeline"(P.75), while, phenonma is "the passive

participant... the participant at which the eye line is directed; in other words, the participant which forms the object of the Reactor's look"(p. 75).

The reactor should be human or has humanistic characteristic (i.e., with eyes in order to articulate facial expressions). Accordingly, like action process, reactional narratives can be transactional or non-transactional. In transactional reaction process, the eyeline links the reactor and the phenomena. In non-transactional reaction process, the eye line vector stems from the reactor, but does not indicate to another Participant (Kress & van Leeuwen, 2006, p. 74). The following figure represents a reactional process as follows:

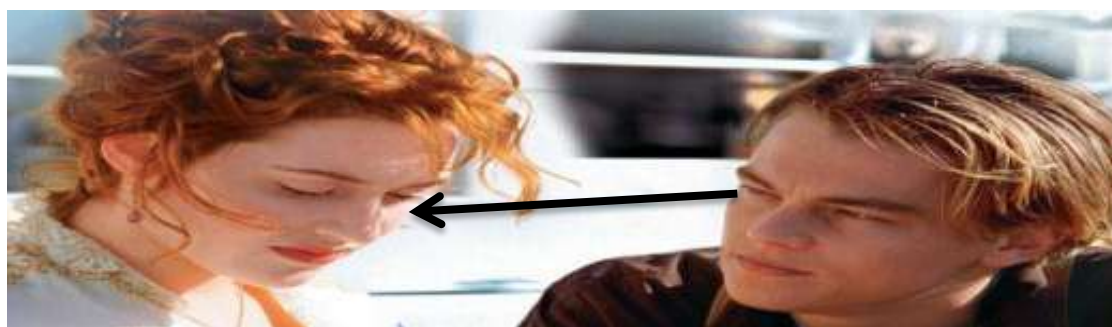


Fig 33: Example of Reactional Process from Titanic movie. Jack is the reactor, and Rose is the phenomena. Adapted from Google images, Retrieved December 5, 2017, from <http://arabi.ahram.org.eg/News/5632.aspx>

Speech/Mental Process

Speech/Mental process connects speakers/thinkers to their speech and thoughts. In this case, the speaker is called 'sayer', and the thinker is called 'senser' (Stoian, 2015, p. 24). Definitely, in speech process, the visual apprehension "is lip movement which articulates sound in the way this is done for speech" (Martinec, 2000, p. 248). The vector in speech process connects two participants, a sayer and an utterance. As represented in the following figure, mental process, the vector is formed by "a

'thought bubble' or a similar conventional device which connects two participants, the *Senser* and the *Phenomenon*" (Kress & van Leeuwen, 2006, p.75). The following figure depicts a speech process as follows:



Fig 34: Example of Speech Process from Stranger than Fiction Movie Poster. the star Will Ferrell is the 'sayer'. Retrieved December 6, 2017, from <https://www.goldenglobes.com/film/stranger-fiction>.

Circumstances

Going along with Halliday (1985), Kress and van Leeuwen (2006) indicate that, when narrative structures comprise secondary participants (participants associated with the main participants not by means of vectors, but in other ways), these participants are identified as *Circumstances*. In other words, circumstances are "participants which could be left out without affecting the basic proposition realized by the narrative pattern, even though their deletion would of course entail a loss of information" (p.72). Furthermore, Kress and van Leeuwen identify three forms of circumstance as follows:

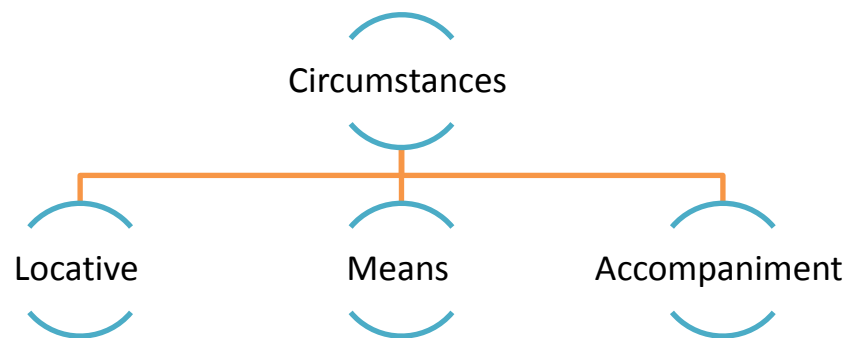


Fig 35: Three Forms of Circumstances (Kress & van Leeuwen, 2006, p.72-73).

Locative (relates participants to the Setting), *Means* (presents the tools used in action processes which form no clear vector with its users) and *Accompaniment* (depicts two participants, who are not linked by a vector) (as cited in Stoian, 2015, p. 25). The following figure represents Kress & van Leeuwen (2006) circumstance of Accompaniment as follows:



Fig 36: Circumstances of Penguin with Baby (Kress and van Leeuwen, 2006, p. 73).

In this image, there is no vector to relate the penguin and her baby; it is a circumstance of accompaniment (relationship between mother and baby).

3.1.1.2. Conceptual Process

Unlike narrative representations which focus on action and reactions between RPs, conceptual pattern does not include action or reaction between participants. Otherwise, conceptual pattern represents participants "as what they are rather than

what they do" (Vare, 2014, p.12). Conceptual processes depict participants in their generalized state, in terms of class, or structure or meaning (Kress and van Leeuwen, 2006, p. 79). Significantly, conceptual processes represent a static notion instead of engaging their participants in some sort of action. The following figure shows a conceptual process:



Fig 37: Conceptual Pattern from the Movie *Pirates of the Caribbean*. It depicts Pirates as what they are instead of what they do (Vare, 2014, p.13).

Moreover, Conceptual processes do not include a vector, while they visually define, analyze, or classify places, peoples or things (Jewitt & Oyama, 2001, p.143). Kress and van Leeuwen (2006) identify three major conceptual processes: *Classificational*, *Analytical*, and *Symbolic* as the following figure clarifies:

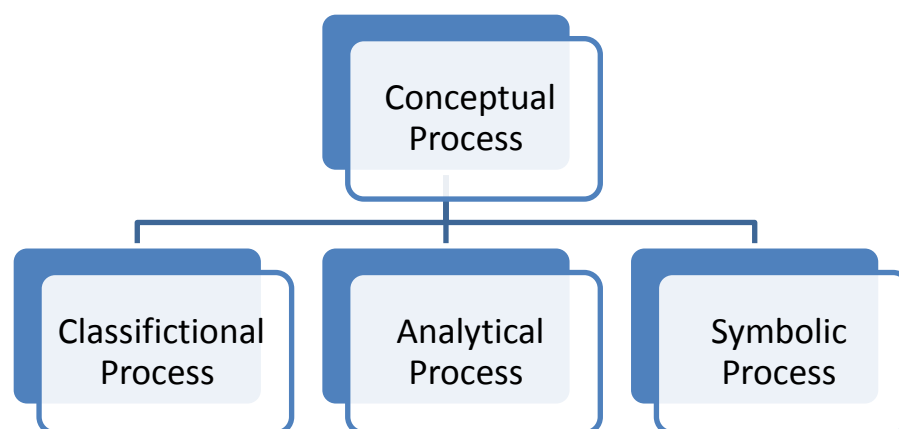


Fig 38: Types of Conceptual Process according to Kress & van Leeuwen (2006)

Classificational Process

This process connects the participants with a kind of relationship; a taxonomy in which one set of participants performs the role of 'Subordinates' and other participant, the 'Superordinate' (Kress and van Leeuwen, 2006, p. 79). Classification structures depict several people, places or things together in one image, and spread them across the image to display that they have something in common, or that they have the same class (Jewitt& Oyama, 2001, p.143-144).

Analytical process

Analytical process connects participants in forms of a part-whole structure; it comprises "two kinds of participants: one Carrier (the whole) and any number of Possessive Attributes (the parts)" (Kress and van Leeuwen, 2006, p. 87). In other words, in analytical processes an entity is described through analyzing its parts through different ways. For instance, a map of Europe (as a carrier/ as a whole) can analyze Europe by way of comprising countries or kinds of soil, or of other different altitudes (as attributes/ as a part) (Jewitt& Oyama, 2001, p. 144). Thus, analytical images serve to "to identify a Carrier and to allow viewers to scrutinize this Carrier's Possessive Attributes" (Kress and van Leeuwen, 2006, p. 87).

Symbolic process

Symbolic process seeks to uncover the implied meaning of the image. Kress and van Leeuwen (2006) states that:

Symbolic processes are about what a participant means or is. Either there are two participants– the participant whose meaning or identity is established in the relation, the Carrier, and the participant which represents the meaning or identity itself, the Symbolic Attribute– or there is only one participant,

the Carrier, and in that case the symbolic meaning is established in another way, to be described below. The former type of process we will call Symbolic Attributive; the latter, Symbolic Suggestive. (p.105)

Furthermore, symbolic attributes are made salient in the representation; they can be identified through for example exaggerated size, foreground position, sharp focus, fine details, prominent color, use of lighting, or gesture (Jewitt& Oyama, 2001, p. 144). These different symbolic tools highlight the hidden message conveyed by the RPs. The RPs in symbolic process are not involved in action; they are pose for the viewers. However, this does not mean that they look at the viewers or are depicted at eye- level. They just stand and take a posture to display themselves to the viewers (kress& van Leeuwen, 2006, p.105-106). That's to say, representational metafunction is divided according to Kress& van Leeuwen in to two main processes: Narrative Process and conceptual process. The following Diagram summarizes the main Points of the Representational Meta-Function as follows:

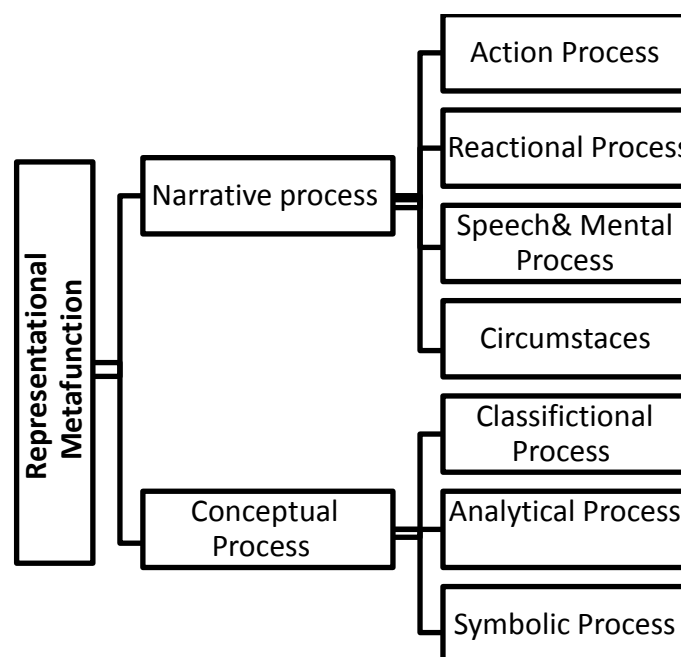


Fig 39: Summarizing Kress &van Leeuwen (2006) RepresentationalMeta-Function.

3.1. 2. Interactional Meta-function

On the basis of Halliday's interpersonal meta-function in language, Kress and van Leeuwen (2006) use the term 'interactional meta-function' in order to establish a kind of imaginary relationship between participants in images. This meta-function utilizes the interaction between RPs and IPs or, in other words, between the visuals-producers and viewers in visual forms of communication (Li, 2016). In some cases, the interaction is direct; producers and viewers are both involved in the interaction. On the other hand, the producer is absent for the viewers and vice versa.

Therefore, there is a disjunction between the context of production and the context of reception as the producer is not actually represented, and the viewer stands alone within the image. This disjunction between the context of production and reception "have elements in common: the image itself, and a knowledge of the communicative resources that allow its articulation and understanding, a knowledge of the way social interactions and social relations can be encoded in images"(Kress & van Leeuwen, 2006, p.114-115). According to Kress and van Leeuwen (2006), there are three fundamental elements for articulating interactive meaning in visuals: *Contact*, *Social Distance*, and *Perspective*.

3.1.2.1 Contact (Image act and Gaze)

Contact (as an imaginary relation between RPs and IPs) is established through gaze direction or eye line of the RPs in relation to the viewers (Jewitt& Oyama, 2001, p. 145). The crucial criterion here is that if the RPs looks at or interacts visually with the viewer or not. Therefore, contact entails either '*Direct address*' or '*Indirect address*' as the following figure clarifies:

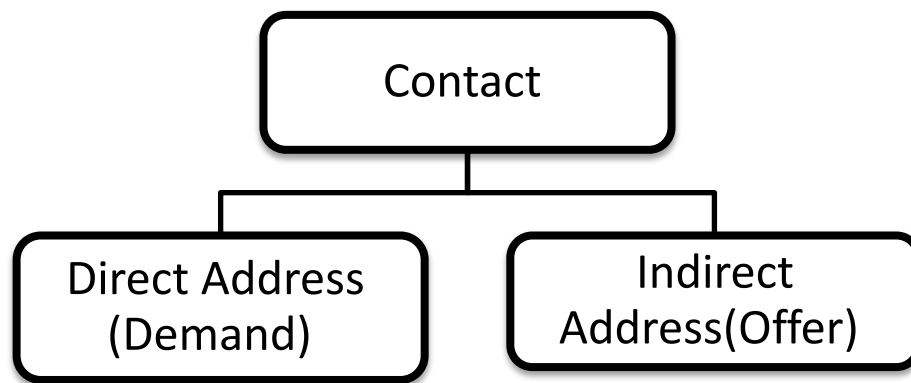


Fig 40: Types of Contact (Kress & van Leeuwen, 2006, p. 118).

If the RPs address the viewers directly, it means that the image involves a symbolic 'demand'. Expressly, this indicates that the represented actors need something from the viewers. Symbolic demand can be depicted through facial expressions, gestures, gaze or angles (van Leeuwen, 2008, p. 140-141). This produces an image act; a demand image which depicts a strong engagement with the RPs. In fact, visual demand has two functions: firstly, it depicts a visual form of direct address, and secondly, RP's gaze demands the viewers to enter into a sort of imaginary relationship (Harrison, 2002).

If the RPs do not look at the viewers directly and look elsewhere, this kind of image is called 'Offer' image. Here, there is no interaction, and the objects in the picture are looked at, as a kind of exhibit. In 'Offer' images, the viewer is the subject of the look, and the image offers the viewer information about the world of the image, but in an impersonal and detached way (Jewitt & Oyama, 2001, p. 146). Thus, 'Offer Image' offers the RPs "as items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (Kress & van Leeuwen, 2006, p. 119). The following figure briefly summarizes the difference between 'demand' and 'offer' images in visual communication:



Fig 41: Difference between 'Demand' and 'Offer' Image, Retrieved from <https://sites.google.com/site/guidetoreadingimages/4-position-of-the-viewer>. Accessed in Dec22, 2017 at 12.52 p.m.

3.1.2.2. Social Distance/ Size of Frame

In literal and figurative meaning, 'distance' refers to the degree of closeness or intimacy between participants, whether such closeness is temporary, lasts to limited duration in particular interaction, or more permanent. For instance, individuals keep a distance from strangers, while they are close to their friends and dearest (van Leeuwen, 2008, p.138). Simply, distance in images as in real life is symbolic and signifies social relations in every day interaction. The determination of distance suggests diverse interpersonal relationships between participants and the viewers.

Kress and van Leeuwen (2006) assumes that size of frame, in a similar way to the ways it is used in language of film and television, can convey and influence social distance. In other words, distance translates as size of frame (close shot, medium shot, and long shot) (p. 124). The following figure represents the major elements of size of Frame and social distance as follows:

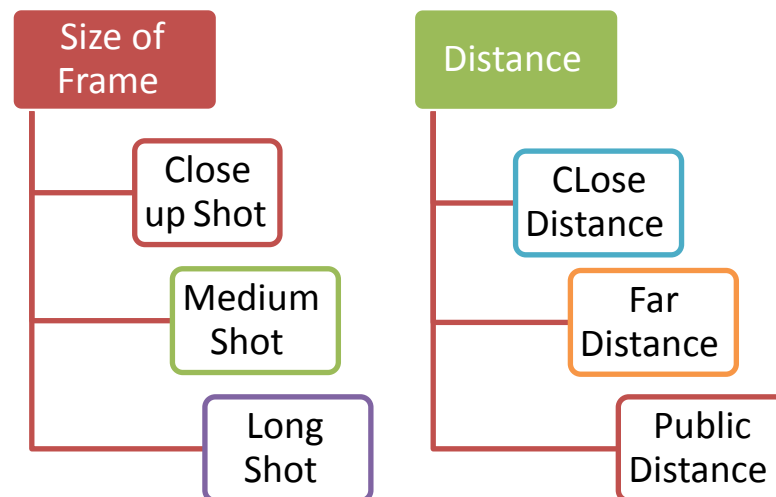


Fig 42: Size of Frame and Social Distance (Kress & van Leeuwen, 2006, p.124- 126).

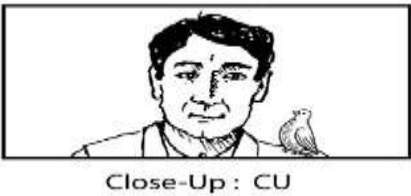


- **Close-up shot:** showing head and shoulders or less.
- **Medium shot:** cutting off the human figure somewhere between the waist and the knees.
- **Long shot:** showing the full figure, whether just fitting in the frame or even more distant) (Jewitt & Oyama, 2001, p. 146).





Thus, the viewer can notice the RPs from different distances /positions as follows:


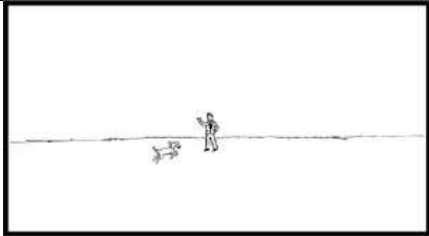
- **Close Personal Distance:** it is the distance that exists between people who have intimate or friendly relations and have the possibility to hold or grasp the other person. In close personal distance, the viewer can see the head and shoulders of the participants.
- **Far Personal Distance:** it is the distance at which personal involvements are discussed, in other words it equals the distance between two extended arms. Here, the viewers see the person from the waist up.

- **Close Social Distance:** it is the distance where impersonal business happens; here the whole figure of the represented participants appears.
- **Far Social Distance:** it is the distance where there is a business and formal social interaction, here, the whole figure appears with space around it.
- **Public Distance:** it is the distance which refers to the space in which a number of people are depicted far from each other. Here, people are suggested to be strangers (Kress & van Leeuwen, 2006, p. 124-125). The following table presents examples of size of frame and social distance as follows:

Table 4: Size of Frame and Social Distance with Examples (Thompson & Bowen, 2009, p. 13- 20)

Size frame	Example	Characteristic	Distance
Close Shot		Head and a little upper shoulder.	Close personal distance
Big Close Shot		It is Less than head and shoulder of RPs. Human face occupies much of the frame.	Intimate distance
Extreme Close-Up shot		It is totally a detail shot — framing favors one aspect of a subject such as eyes, mouth, ear, or hand.	Very intimate distance

Size frame	Example	Characteristic	Distance
Medium Close Shot	 <p>Medium Close-Up : MCU</p>	It is named the “Waist” shot. It cuts off the subject approximately at waist.	Far personal distance
Medium Shot	 <p>Medium Shot : MS</p>	It Cuts off the subject approximately at knees.	Close social distance
Medium Long Shot	 <p>Medium Long Shot : MLS</p>	It cuts off a body part of the subject; it cuts off the leg either just below or, more commonly, just above the knee.	Far social distance
Long Shot	 <p>Long Shot : LS</p>	It is a “full body” shot. It is wide, but in close to a figure with head and feet visible in the frame. Human figure occupies half image height.	Public distance

Size frame	Example	Characteristic	Distance
Very Long Shot	 <p>Very Long Shot : VLS</p>	The human figure is visible in a space which fills much of the image.	Public distance
Extreme Long Shot	 <p>Extreme Long Shot : XLS / ELS</p>	Encompasses a large field of view, so it creates an image that displays a large amount of the environment. The human figure is visible in a space which fills much of the image	No social connection

3.1.2.3. Perspectives/Attitude

Kress and van Leeuwen discuss the system of perspective in visual resources to articulate an 'attitude' or 'point of view' towards RPs. Attitude identifies the relations between RPs and IPs, which is socially determined by the depiction of the angle. Additionally, Kress and van Leeuwen indicate that there are two types of visuals: subjective (with perspective as the viewer notices what is in the image from a particular point of view), and objective (without perspective as images represent the whole thing there is to know about RPs) (Kress & van Leeuwen, 2006, p.129- 130).

The following diagram represents the variable items of perspectives as follows:

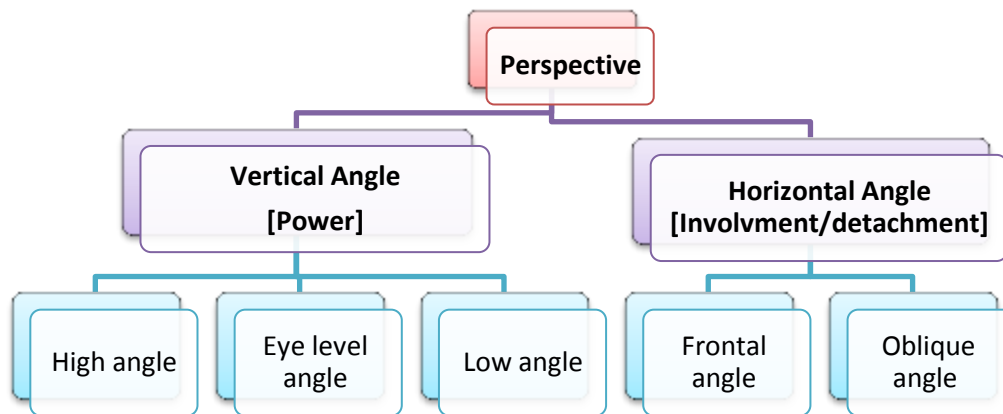


Figure 43: Kress and van Leeuwen System of *Perspective* (Kress & van Leeuwen, 2006, p.129- 130).

Horizontal Angle → "Involvement" or "Detachment"

Horizontal angle implies the relation between image-producer and RPs in the frontal plane (Kress& van Leeuwen, 2006, p. 134). Horizontal angle depicts a person from the right side or the left side or somewhere in between. Its real-life equivalent is "the difference between coming 'face to face' with people, literally and figuratively "confronting" them, and occupying a "sideline" position" (van Leeuwen,2008,p.139). Moreover, horizontal angle encodes either a frontal or an oblique angle which signifies the degree of involvement or detachment with RPs. Frontal angle suggests involvement; "what you see here is part of our world, something we are involved with" (Kress& van Leeuwen, 2006, p. 136). Conversely, oblique angle is that " what you see here is not part of our world, it is their world something, we do not involve in" (Kress& van Leeuwen, 2006, p. 136).

Henceforth, frontality highlights the notion of involvement between participants. Frontality makes the viewer encountered directly with what is in the image. If the RPs and the IPs are aligned with one another, the image has a frontal angle which indicates involvement. Additionally, frontal angle may flatten facial

features or surroundings of the image. If the RPs and the IPs diverge from each other, the image has an oblique angle which indicates a relationship of detachment. In that case, the viewers are rejected by the represented world. Thus, when something is depicted from the side, the viewer remains on the sidelines and detached (Jewitt & Oyama, 2001, p.135). The following figure shows the difference between frontal and oblique angle as follows:



Fig 44: Difference between Frontal and Oblique Angle (Involvement & Detachment). Retrieved from <https://sites.google.com/site/guidetoreadingimages/4-position-of-the-viewer>

Regarding Frontal angle, the RPs (Zebra) and IPs share an eye line; the viewers see the RPs directly, so the implication is strong (type of involvement between RPs & IPs). On the other hand, Oblique angle's image the viewer looks at the image from an outside perspective; they do not share the same eye line. The meaning, then, is detached.

Vertical Angle → **"power"**

Kress and van Leeuwen maintain that vertical angle expresses power differences between RPs in social context. Vertical angle embraces three main angles as follows:

-High angle

It is an angle that is taken from above a person or an object. If a person looks down on someone or something, this means that you have some kind of symbolic

power over this thing or person. Diminishing and flattening the individual to the ground level, high angle makes the subject small and indicates power over the RPs (Kress& van Leeuwen, 2006, p. 140). The following figure gives an example of high angle as follows:



Fig 45: High Angle Shot from *The Princess Bride* Movie (Lannom, 2019).

-Low angle

It is an angle that is taken from a low position in which one person is looking up to an object or person. If the viewer looks up to something, this means that someone has a symbolic power over the viewers whether is an authority, a role model or something else(van Leeuwen,2008,p. 139). Thus, it reflects superiority and triumph of the subject over the viewer; it makes the subject awesome. The following figure represents an example of low angle as follows:



Fig 46: Low Angle Shot Example from *The Empire Strikes Back* Movie (Lannom, 2019).

-Eye level angle

It is an angle that is taken straight on to a person or object. For example, when focusing on a certain character, the camera will be shot straight on. So, the camera will look directly into their eye line. Eye level angle means equality; therefore there are no power differences between RPs and IPs (Kress& van Leeuwen, 2006, p. 140).

The following figure shows an example of eye-level angle as follows:



Fig 47: Eye Level Shot Example from *Alice in Wonderland* Movie ((Lannom, 2019).

That's to say, interactional Metafunction includes contact, size of frame& distance, and perspectives. The following diagram summarizes Interactional metafunction as follows:

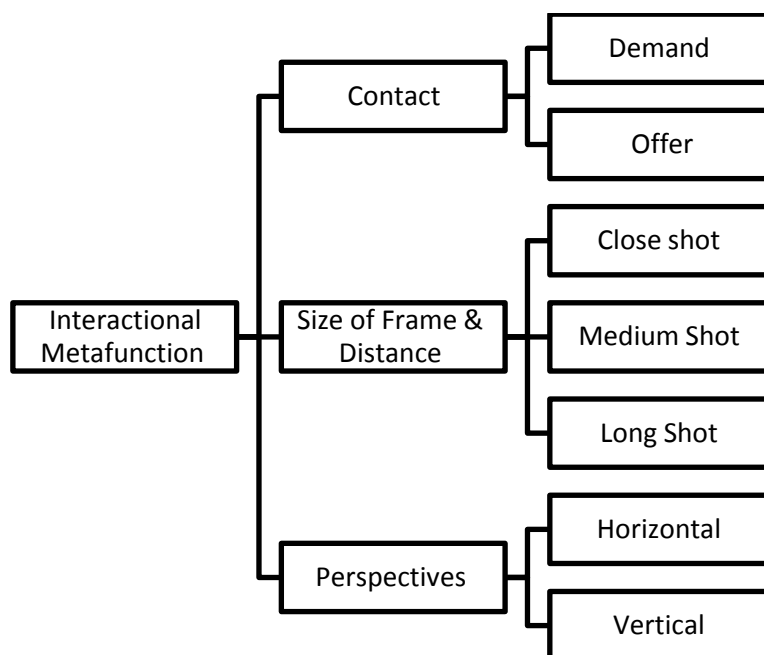


Fig 48: Summarizing Kress &van Leeuwen (2006) Interactional Meta-Function.

3.1.3. Compositional Meta-function

What constitutes and organizes the image is called image composition. Composition is the unified arrangement of artistic parts inherent to the 'art form' being practiced (Thompson & Bowen, 2009, p. 23). According to Kress and van Leeuwen, compositional metafunction connects the representational and interactional meanings of image to each other and makes all elements of an image into a meaningful integration through three interrelated system:

Information value

Information value signifies the position of the participants in an image; these positions signify different informational meanings in visuals. According to Kress and van Leeuwen (2006, p.177), information value is realized through three positions: 'Left and Right', 'Top and Bottom', 'Centre and Margin'. The following figure clarifies the denotation of each value:

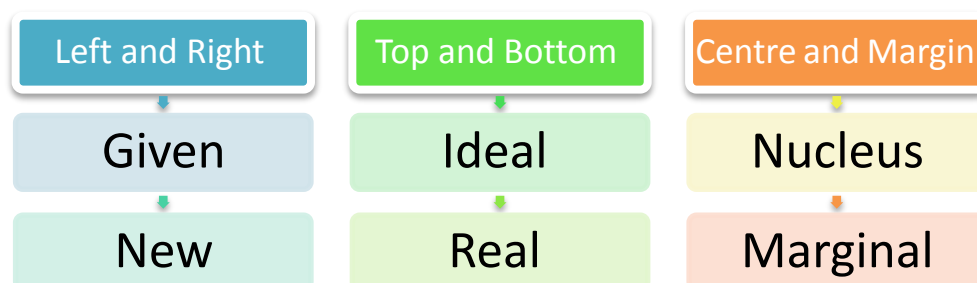


Fig 49: Information Values of Kress & van Leeuwen (2006).

The visual elements sited on the 'Left' are regarded as the 'Given', the other elements placed on the 'Right' are the 'New'. The 'Given' here means it is something known to the viewers, while the 'New' refers to something not yet known to the viewers; it is something that the viewers must pay attention to (Jewitt & Oyama, 2001, p.148). That is to say, the visual element on the right, the New, is the key point of the message. In other words, the New is represented as " 'problematic', 'contestable',

or 'the information at issue', While the 'Given' is presented as a commonsensical, self-evident" (Kress& van Leeuwen, 2006, p.181).

The information value of top and bottom in visual composition denotes that: the elements on the 'Top' are regarded as 'Ideal'; the other elements on the 'Bottom' are presented as 'Real'. Here, the word 'Ideal' means that the represented elements are general information and the 'Real' represents more detailed or more specific information. By and large, the Top/ Ideal value plays the lead role and the Bottom/ Real value plays the subservient role in visuals (Kress& van Leeuwen, 2006, p.186-187). Finally, in visual composition, if the represented elements are placed as a 'Centre', this means that they are the central or the nucleus of the information, and the other elements around are 'Marginal' (Kress& van Leeuwen, 2006, p.196).

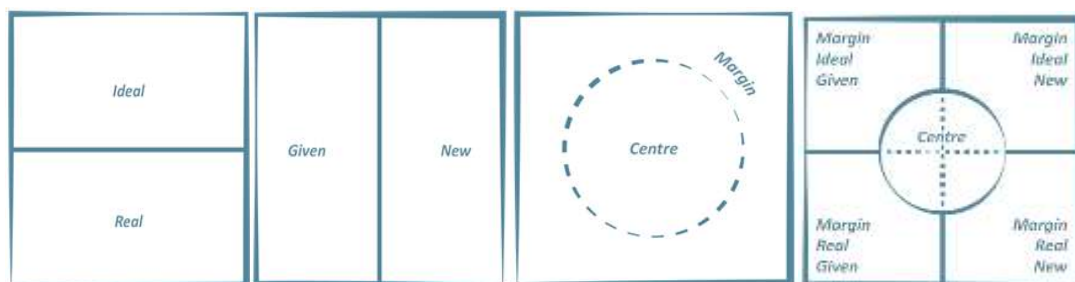


Fig 50: Positions of Information Value in Visuals (Jovanovic, 2015).

Salience

Salience means how certain visual elements in an image can be more prominent than other, can catch the eyes firstly or can attract the viewers' attention mostly. Some elements are made more important than others by placement in the foreground, size, colour, contrast and so on (Karagevrekis, 2012, p.72). These elements attract the viewer's attention first and can be framed by other, less significant elements. These framing elements create a more elaborate understanding of the overall meaning. That

is to say, salience is realized through various visual cues such as size, sharpness of focus, color contrast, and foreground/ background (Jewitt & Oyama, 2001, p.150).

Framing

Framing is a matter of degree; it refers to whether or not the elements in an image are separated from each other's or are connected in a unit of information. Framing indicates that elements of a composition can either be given separated entities, or represented as belonging together. In other words, framing connects or disconnects elements (Jewitt & Oyama, 2001, p.149). Obviously, connection is displayed through the use of similar colors and forms, connecting vectors, and the absence of separating frame lines and spaces. On the contrary, separation is realized through empty spaces, disconnecting colors or forms, and any other visual features (Kress& van Leeuwen, 2001, p.2). That is to say, frame lines or their absence signify how parts of the image connect or disconnect (Karagevrekis, 2012, p.72).

That's to say, compositional metafunction presents information value, salience, and framing. Diagram (51) summarizes compositional metafunction as follows:

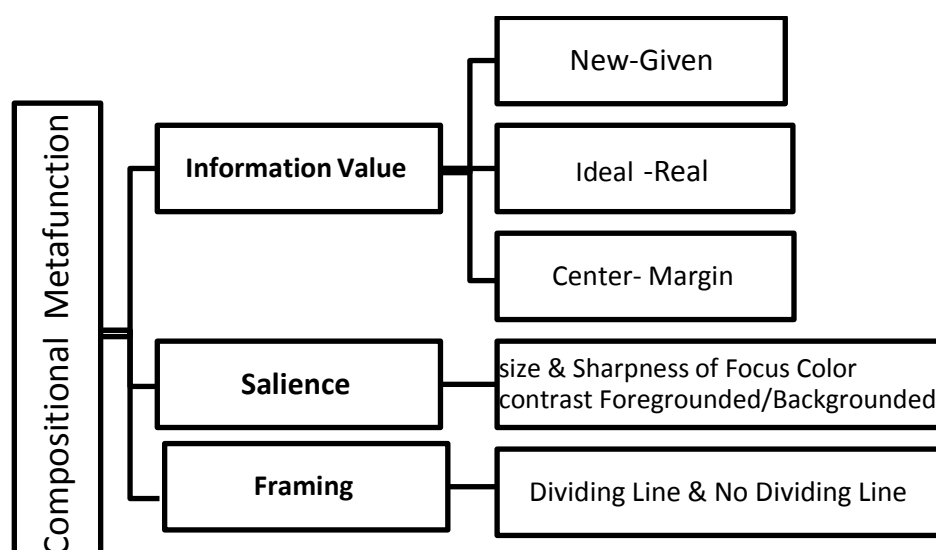


Fig 51: Summarizing Kress &van Leeuwen (2006) Compositional Metafunction

3.1.4. Modality

Kress and van Leeuwen (2006) explain how important the concept of modality is in the account of visual communication. In the first place, the term 'modality' comes from linguistics; it refers to the degree of truth or credibility of the statements about the world (modal verbs i.e., *can, could, may, might, must, need, will, would, shall, should, and ought to*) (Kress& van Leeuwen, 2006,p.155). In other words, modality is related to reliability of message; it expresses "the speakers' attitudes towards a state of affairs" (Downing, 2015, p.343).

Ultimately, all means of expressions have modality resources. Modality is "the social semiotic things as though they truly exist in this way or as though they are imaginary (Kress& van Leeuwen, 2006, p.156). Thus, modality judgments are dependent on what is real, it connects both to issues of representation and to questions of social interaction, for the reason that the question of truth is also a social question. Reality is outlined on the basis of how precisely what is depicted approximates what is seen with the naked eye. Therefore, modality is polysemous; it can refer to the grammatical system of existential attitudes or to the presence of modes of communication (LeVine & Scollon, 2004, p. 2). As in *Systemic Functional Grammar*¹, there are several modality markers in *Visual Grammar* to evaluate how real an image is. Modality makers refer to "what are variously described as the plausibility, reliability, credibility, truth, accuracy or facticity of texts within a given genre as representations of some recognizable reality" (Chandler, 2007, p. 64). In other words, Modality markers are visual signs that run on high modality (real) to low

¹ Halliday puts forward modality makers to judge the degree of credibility; High value deals with the modals which express certainty like; *Must, should, ought to, need to, has to, certainly, definitely and is to*. Median value expresses probability of situation using modals like; *will, would, should, and shall*. Finally, Low value deals with the possibility like; *May, might, would, could* (Halliday,2014, p. 694).

modality (unreal). The following figure denotes the difference between high and low modality in images:



Fig 52: Difference between Higher and Lower Modality. Retrieved from *Guide to "Reading Images: The Grammar of Visual Design"* <https://sites.google.com/site/guidetoreadingimages/5-modality>. Accessed in March 22, 2018.

Kress and van Leeuwen indicate that visual modality can be expressed through the following markers:

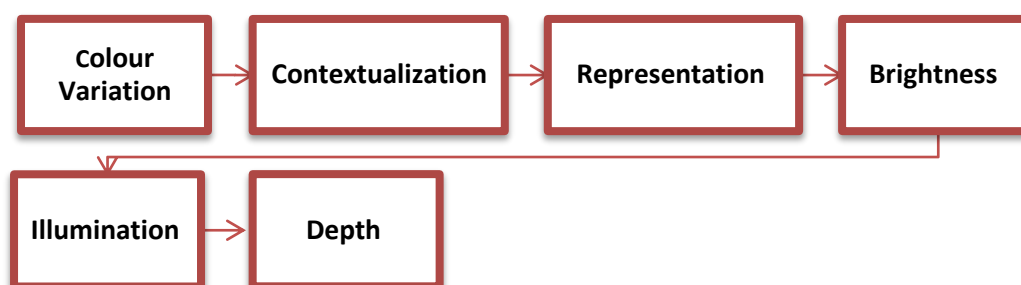


Fig 53: Visual Modality Markers (Kress & van Leeuwen, 2006, p.160-63)

Kress and van Leeuwen (2006, p.160) indicates how colour variation is considered an effective tool in expressing visual modality; the more that colour is reduced, the lower the modality. This criteria includes *colour saturation* (changing from complete colour saturation to the lack of colour), *colour differentiation* (the changing from full colour differentiation to monochrome), and *colour*

modulation(running from modulated- using many different shades of a single colour- to a single plain or flat colour).

Regarding the criteria of *Contextualization*, it represents the shifting from the absence of background to a detailed background. *Representation* is the moving from abstraction to representation of pictorial details. The scale of *Brightness* refers to different degrees of brightness in an image like that of black and white, two shades of grey, or two brightness values of the same colour. *Illumination* is the running from full light and shade to their absence. Finally, *Depth* is the changing from absence of depth to deep perspective. (Kress&van Leeuwen, 2006, p. 161-162).

3.2. Kress and van Leeuwen (2006) Grammar of Color; Colour as a Semiotic Mode

Colors practice deep influence on feelings of human beings. Colour is a carrier of meaning in nonverbal communication; it acts as a sign that transmit symbolic values (Caivano& Lopez, 2007, p.5). Wierzbicka (2008) denotes that the concept of 'colour' develops in language when "people become interested in distinguishing purely 'chromatic' aspects of appearance from other aspects, such as, for example, darkness, shininess, vividness, or brightness, which may have more to do with visibility or visual conspicuousness than with specific prototypes"(p.410).

Kress and van Leeuwen (2006) extend the use of 'grammar' to color as a multimodal semiotic resource. Kress and van Leeuwen mentioned in their work *Colour as a semiotic mode: Notes for a Grammar of colour* (2002) that their main task is to:

discover the regularities of the resource of colour as they exist
for specific groups: to understand them well enough to be able to

describe what the principles for the use of the resource in signs are; to understand how specific groups' interests in colour shape the signs of colour; and to understand what general principles of semiosis and of the specific semiosis of colour emerge from this that might provide a principled understanding of all uses of colour in all social-cultural domains. (Kress & van Leeuwen, 2002, p. 346)

Indeed, Color is a mode and is also metafunctional; it can express Halliday's Meta-Functional system as follows:

- **Ideational Meta-Function:** Colors can indicate to special people, places, and things. For instance, the colors of flags indicate specific nation states.
- **Interpersonal Meta-Function:** Color is the same as language; as language helps to recognize 'speech acts'², colors help to realize 'color acts'. Here, color is used to do things, for example to warn against obstructions, to calm or frighten someone through the use of specific colors.
- **Compositional Meta-Function:** colors can create visual coherence/inconsistency. For instance, in many buildings, different colors of doors distinguish different departments, while one specific color is used to create a unity and coherence within these departments (Kress & van Leeuwen, 2002, p.228-229, 2006, p.229- 230).

3.2.1. Distinctive Features of Color

Kress and van Leeuwen (2006) distinguish six features of grammar of colour as follows:

² Speech act theory is concerned with the ways in which words can be used not only to present information but also to carry out actions.

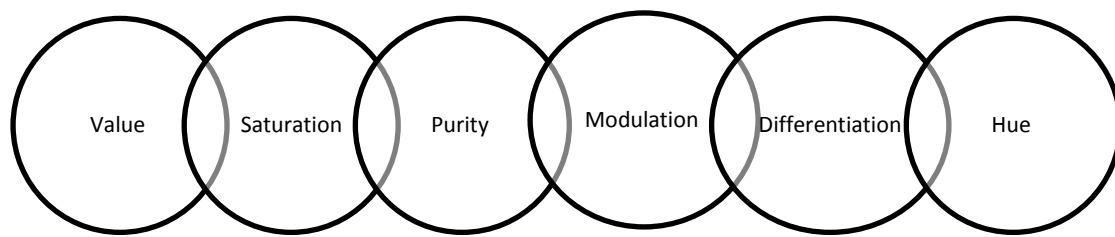


Fig 54: Kress and van Leeuwen's Six Distinctive Features of Grammar of Colour (2006, p.233-235).

Value: is the scale from maximally white to maximally black; it refers to perceived lightness or darkness of a colour. Adding white to hue produces high value colour, while adding black to hue produces low value colour.

Saturation: is the scale from most saturated colors to full de-saturation. Fully saturated colors are associated with the obvious scale of light along with the red, yellow, and blue. Desaturated colors seem to have a gray tone; as colors seem grayer they look dull (Puhalla, 2014, p.198). Ultimately, neutral colored background (low saturation) makes a brightly colored object stand out, while a brightly colored background makes the bright colored object less prominent (Kopacz, 2012, p.338). That is to say, highly saturated colour means "a maximum intensity of feeling, whereas a pale colour can mean toned down, neutralised or subdued" (Machin, 2010, p. 63).

Purity: is the scale that runs from maximum 'purity' to maximum 'Hybridity'; for instance from the bright colours like red, blue, and yellow to pale colors. Purity denotes simplicity and certainty, while Hybridity connotes complexity and uncertainty (Machin, 2010, p.64).

Modulation: is the scale that runs from modulated to flat colours. Flat colors express color as a crucial quality of things, whereas modulated colors are specific colors that depict the color of people, places or things as it is seen.

Differentiation: is the scale that runs from monochrome to varied colors (Kress & van Leeuwen, 2006, p.234). Color Differentiation sometimes denotes energy, liveliness, and diversity, or conversely connotes brash and offensive modes (Machin, 2010, p. 66).

Hue: is the symbolic association of the color itself; what each color denotes or refers to (Machin, 2010, p.67). In other words, hue is "the property that leads us to give a color its name-for example, *red, orange, yellow, green, blue, or violet*" (Danesi, 2004, p.69). It is the scale that runs from warmth, energy, salience, and foregrounding to cold, calm, distance and back grounding i.e., from red to blue (Kress & van Leeuwen, 2006, p. 235).

Indeed, color terms expose either positive or negative emotions depending on how they are perceived. Describing colors depend on their affect because color is "‘lively’ or ‘sensual’" (Machin, 2010, p. 58). According to (Chapman, 2010 & Sanford, 2014 & Niazi et al., 2015), there are six primary colors and five secondary colors. The six primary colors are white, black, red, yellow, green, and blue. The following diagram represents the each color's connotation of the six primary colors:

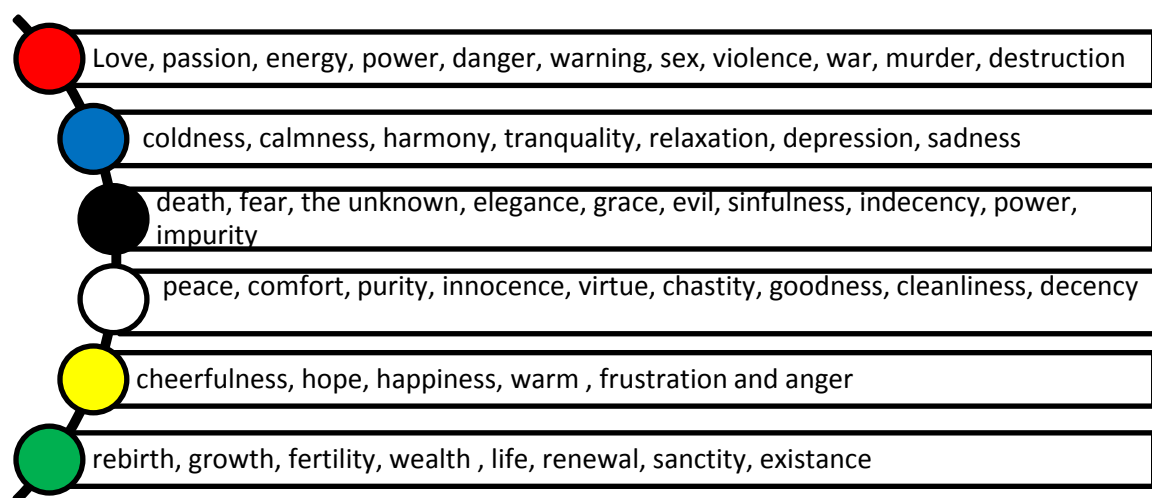


Fig55: Primary Colors (Chapman, 2010 & Sanford, 2014 & Niazi et al., 2015)

The other colors are considered as secondary colors and they are classified in to five colors: brown, grey, purple, pink, and orange. The following diagram explicates the connotation of each secondary color as follows:

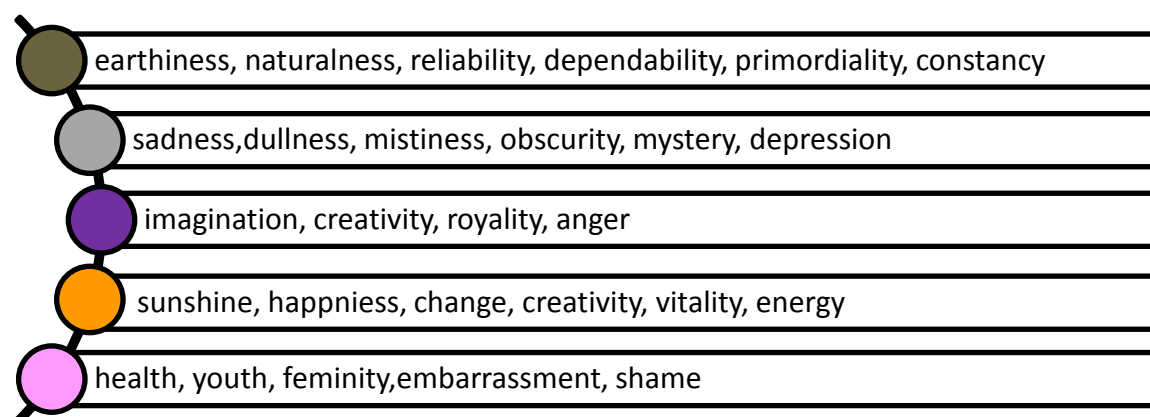


Fig 56: Secondary Colors (Chapman, 2010 & Sanford, 2014 & Niazi et al., 2015)

3.3. van Leeuwen (2006) Typography as a Semiotic Mode

The researcher tackles the notion of typography as a semiotic mode in order to investigate movie titles as a paramount element in movie posters. Grammatically, at first, movie title can appear in different forms. Movie title can be one word (Character name i.e., *Ted/ Hercules*, one verb title³ i.e., *Frozen/ Drive*, one word adjective title⁴ i.e., *Lawless/ Sinister*, and single noun title⁵ i.e., *Burlesque*) or noun phrase (article+ adjective+ noun i.e., *The Dark Knight*) or negative imperatives i.e., *Don't Fall Asleep* or adjective clause i.e., *The Man Who Would be a King* or imperative mood i.e., *Let Me In* (Haidegger, 2015).

Secondly, a closer look to visual forms in movie titles moves to typographic characteristics such as line thickness and size. Typography is "the art and technique of arranging type to make language visible" (Serafini, 2012, p.4). Typography influences

³ It evokes certain feeling of actions.


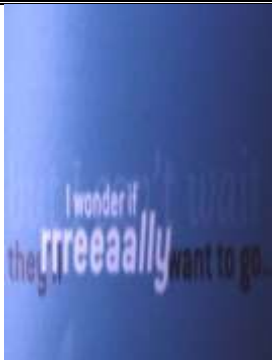
⁴ It indicate the genre of the film.

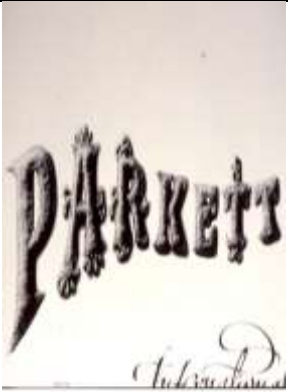
⁵ It gives a general idea about the film.

reader's reaction to advertising material. Moreover, typography expresses sufficient meanings beyond its language encoding function; it carries meaning a semiotic code.

That is to say, typography is multimodal; it is not only about letter forms, but also about other semiotic means like color, texture, and movement (van Leeuwen, 2006, p.144). van Leeuwen in his work, *Towards a Semiotics of Typography* (2006) puts an outline to analyse meaning potential of typographic elements in multimodal texts. According to van Leeuwen, typography fulfils three metafunctional meaning as follow:

Table 5: Ideational, Interpersonal, and Textual Meaning Potentials of Typography (van Leeuwen, 2006, p.143-144).

Typographic Metafunction	Characteristic	Example	Explanation
Ideational meaning:	it represents actions and qualities		The image displays a scratchy font to reflect the notion of headache, and bones to refer to death
Interpersonal meaning:	It expresses attitudes and feelings toward what is being represented. Typefaces represent this through for instance boldness to represent emphasis.		The image is an email, the designer transform it into a visually expressive vehicle through the size and form of 'I wonder if' and 'rrreeaally' to represent emphasis

Typographic Metafunction	Characteristic	Example	Explanation
Textual meaning:	It expresses similarities and differences of textual elements; it can foreground key element of a text and background less important ones. Here, the letterforms can be combined with other features (color, dimensionality, texture)		The image represents a logo of magazine <i>Parkett</i> ; it designed by three dimensionality form

3.3.1. The Distinctive Features of Typographic Letterforms

Van Leeuwen (2006) outlines seven multimodal features to letterforms and they are as follows:

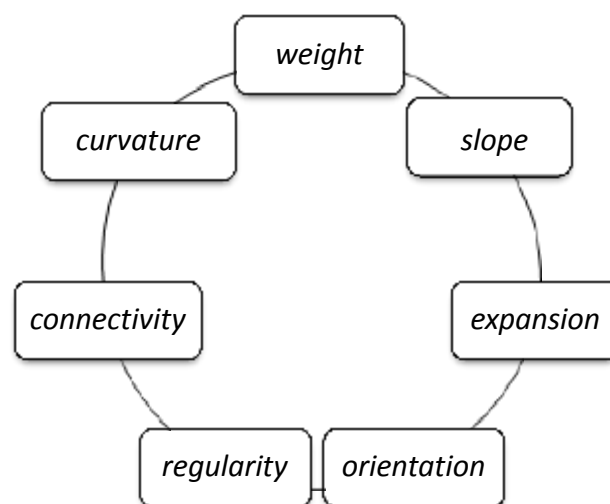


Fig 57: van Leeuwen's Seven Distinctive Features of Typography (van Leeuwen, 2006, p. 147).

-Weight

Weight is a "typographical feature that affects the appearance of a font, ranging from thin to bold, and is used to create emphasis in presentational formats" (Serafini, 2012, p.8). Weight is about how **bold** a font appears. On one hand, the intensification of font weight is used to intensify its importance and increase salience. On the contrary, the thinness of font's features reduces the viewer's attention to specific typographical element in a multimodal text (Machin, 2010, p.70). Furthermore, weight is used to denote ideational and interpersonal meanings. Bold is used to mean 'daring', 'solid', 'assertive', and 'substantial', while thin font is used to mean 'timid', or 'insubstantial'. Boldness may be used negatively to mean 'domineering' or 'overbearing' (van Leeuwen, 2006, p.148).

- Expansion

It is associated with the size of typefaces; typeface can be condensed, narrow, or it can be expanded and wide. Words that are bigger are noticed more readily than those that are smaller (Serafini, 2012, p.10). This feature is related to space; condensed typeface occurs in limited space, while wide typeface spreads around and makes a sense with its presence (van Leeuwen, 2006, p.148).

- Slope

The slope of font refers to the distinction between cursive, sloping, 'script'-like typefaces and upright typefaces. There are degrees of 'slope', and it can be right-leaning or left-leaning (Machin, 2010, p.72). Contextually, slope denotes juxtaposition between "the 'organic' and the 'mechanical', the 'personal' and the 'impersonal', the 'formal' and the 'informal', the 'mass produced' and the

'handcrafted', the 'new' and the 'old', and so on" (van Leeuwen, 2006, p.148). Indeed, slope adds a more dynamic presence or energy to the multimodal text.

- Curvature

Typeface can be angular or can stress curvature (rounded). Roundness can signify 'smooth', 'soft', 'natural', 'organic', 'maternal', and so on. Angularity can signify 'abrasive', 'harsh', 'technical', 'masculine', and so on (van Leeuwen, 2006, p.149).

- Connectivity

Letter forms can be connected or separated and self-contained. According to Machin (2010, p.73), letter forms "can be closely **PRESSED TOGETHER** or they can be much **F U R T H E R A P A R T**". Disconnection can express 'atomisation', or 'fragmentation', while connection can express 'wholeness', or 'integration'. However, this may be reversed; disconnection denotes individuality of the elements as a whole, and connection denotes conformity with the whole elements (van Leeuwen, 2006, p.149).

- Orientation

Letter forms can be depicted towards horizontal or vertical orientation. Regarding horizontal orientation, typefaces are greater in width than height. On the contrary, typefaces in vertical orientation are greater in height than width (Machin, 2010, p.74). Typefaces' orientation has different meanings, for instance "Horizontal orientation, for instance, could suggest 'heaviness', 'solidity', but also 'inertia', 'self-satisfaction', while vertical orientation could suggest 'lightness', 'upwards aspiration', but also 'instability'"(van Leeuwen, 2006, p.149).

- Regularity

Typefaces can appear in a regular or irregular form. Irregularities occur through random distribution of specific features as curvature, variation in slope, or even through not staying with in the lines (van Leeuwen, 2006, p.150). The notion of regularity has a potential meaning. For instance, when product brand name or movie title appears in irregular forms, this expresses playfulness, wackiness, instability or lack of conformity (Machin, 2010, p.75).

3.4. Research Procedures

In this dissertation, the researcher has looked at instances of adapted Arabic movie posters and their English replica to examine the degree of adaptation in the Arabic copied poster. To do this, ten pairs of English and Arabic posters are investigated from multimodal perspectives. In the beginning of the analysis of every couple of posters (original/ Arabic adapted copy), detailed informational tables about movies' production, cast, directors, and movie's synopsis are presented. The analysis of each couple passes by three fundamental phases of analysis. The first one deals with Kress and van Leeuwen's (2006) three Meta-Functions: Representational Meta-Function, Interactional Meta-Function, Compositional Meta-Function, and Modality. Through these three metafunctions, the researcher uncovers the resemblances and modifications in each couple of posters. The second phase deals with Colour connotation. In this phase, the researcher investigates color values and hues in order to discover the chief role of color in adaptation process and how Arabic posters differ from English posters in using hues. The third phase tackles van Leeuwen's (2006) *Semiotics of Typography* model. In this phase, the researcher investigates movie's title and the typographic part of the poster (stars' names, taglines, and production). The two models are mingled to show the interaction of images, colours, and typographic

means in movie posters. In each phase, the researcher uses cropping process in the analysis to make an analogy between English posters and Arabic adapted copies. At the end of the analysis of each couple of posters, a short summarized table is presented to show specific tools used in the analyzed posters and the general characteristic of them. Besides, after the analysis of each couple of posters, a summarized discussion is constructed to make a parallel between them and to highlight the general characteristics of each couple of posters in order to clarify the degree of adaptation as well as the similarities and differences between them. In discussion, the researcher displays one or more documented scene from the English and the Arabic movie to put on view the percentage of adaptation process. Finally, numerical tables and diagrams are designed to illuminate results and show the degree of adaptation in movie posters from a linguistic point of view.

Conclusion

This chapter introduced multimodal theory of visual image by Kress and van Leeuwen (2006) as the bias model of analysis including color connotation in addition to semiotic of Typography by van Leeuwen (2006) to analyze movie posters. The following chapter will apply these tools and present the analysis of the selected data (Ten pairs of English and adapted Arabic posters).

Chapter Four: Analysis & Discussion

4.0 Introduction

The previous chapters stand as the theoretical framework of the present study. In this chapter, the researcher applies the two models of visual Grammar (Kress&van Leeuwen 2006) and semiotics of Typography (van Leeuwen 2006) on the selected data. The two models are intermingled to give a hybrid one. Concerning the model, it tackles the three Metafunctions: representational (ideational), interactional (interpersonal), and compositional (textual) metafunction and visual modality to analyse multimodal images. It also deals with color as a multimodal semiotic mode of communication. Kress and van Leeuwen (2002& 2006) mention that there are six features of grammar of colour: value, saturation, purity, modulation, differentiation, and hue. van Leeuwen(2006) semiotics of typography outlines distinctive features of letterform; weight, expansion, slope, curvature, connectivity, orientation, and regularity. The following figure summarizes the model adopted by the researcher to analyze the selected data:

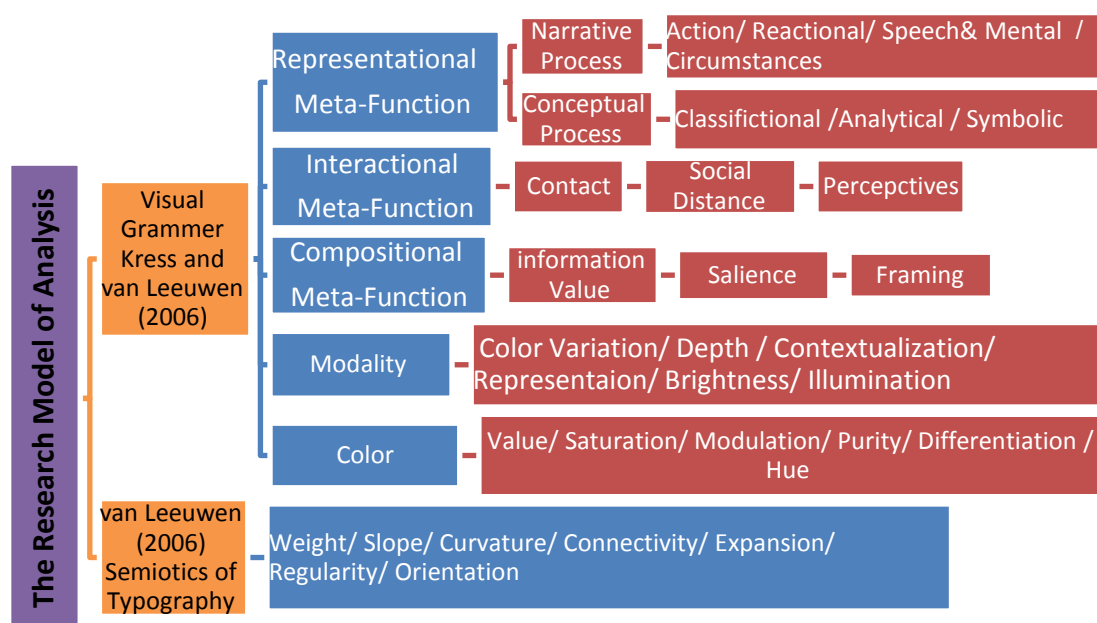




Fig 58: A Model for Multimodal Analysis of Movie Posters (My Own Diagram).

4.1. Category One: COMEDY

In this category, the researcher handles the analysis of two couples of Comedic posters. The first couple deals with *This Means War* and *Gawaza Meery*. The second couple deals with *Shallow Hall* and *Habibi Na'eman*.

4.1.1. Couple 1: *This Means War* and *Gawaza Meery*

Table 6: *Production Information of This Means War & Gawaza Meery*

Movie Title	This Means War	Gawaza Meery/ Martial Marriage/ جوازة ميرى
Poster Form		
Director	McG	Wael Ehsan
Release Date	17 February 2012	28 July 2014
Cast	<ul style="list-style-type: none"> ❖ Tom Hardy (Tuck) ❖ Chris Pine (Frank) ❖ Reese Witherspoon (Lauren) ❖ Til Schweiger (Karl Heinrich) 	<ul style="list-style-type: none"> ❖ Yasmin Abdulaziz (Berry ElSalamoni) ❖ Hasan Al-Raddad (Seif Salah) ❖ Karim Mahmoud Abdelaziz (Adam Galal)
Country	U.S.	Egypt
Story Synopsis	Tuck and Frank are two best friends and CIA agents. They fall in love with the same girl, Lauren (Reese Witherspoon). She's confused between both of them. Both men agree to let her choose. But they just can't stop using their skills to keep tabs on her.	The film tells a story of a young girl "Berry" who is searching for a husband, due to her constant loneliness and feelings of negligence by men. After a lot of attempts she meets two men (Seif& Adam) who want to marry her at the same time,

		and she can not choose one of them so, she decides to keep both to her benefit.
--	--	---

Adapted from elcinema.com and from IMDb.com. Retrieved Jan 31, 2020 from <https://elcinema.com/en/work/2029814> & <https://elcinema.com/work/2007430/>
https://www.imdb.com/title/tt3992296/?ref_=nv_sr_srg_0

1. Representational Meta-function

--Narrative Process

Regarding the English poster, there are three main RPs: two men and a girl (Tuck, Frank and Lauren). The two men, Tuck and Frank are involved in **transactional action** process with the girl; they are the actors, and Lauren is the goal. Action process is formed by vectors which emanates from their bodies' stuck to Lauren, and their guns which are directed to her. Besides, Lauren herself is involved in **action process** with the two men; her hands stem a vector towards Tuck and Frank. Conversely, in this action process, Lauren is the actor, and the two guys are the goal.



Additionally, there is a **circumstances process**; it is a circumstance of means. The guns used by Tuck and Frank in their action process toward Lauren form a circumstances process; this denotes the means of war, the struggle between the two guys, and also their struggle to protect their beloved girl.

Like the English poster, the Arabic poster too involves three main RPs: two men and a



girl (Seif, Adam and Berry). Seif and Adam are involved in **transactional**



action process; they are the actors, and Berry is the goal. Seif and Adam are

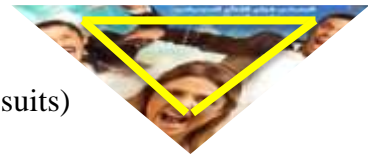
presented as if they are running towards Berry; their bodies are lean forward and their hands create vectors to catch her.

Noticeably, there is also **an action process** between Seif and



Adam; seif directs his gun to Adam's face. This connotes that the two men struggle fiercely to catch/ win Berry. Berry is involved in **non-transactional action process**; she holds two guns in her hands and looks forward toward the viewers.

Like the English poster, the Arabic poster depicts a **circumstances process**; it is also a circumstance of means. Although Berry appears in a wedding dress, she holds a firearm in her hands, and there are bombs, helicopters, and explosive belts. These are not a circumstances of wedding (as Berry wears a wedding dress and the couple behind her wears suits)



rather a circumstances of war. The three stars form a triangle form; Berry is the head of it, and the two grooms are the angles of the triangle. It is noticed that the triangle points down denotes the instability of the situation, but it clarifies the direction; Berry is the head/ commander of the battle instead of Seif and Adam. She has the authority to choose between them.

-- Conceptual Process


In the English poster, Tuck, Frank, and Lauren are related to each other in a **classificational process**. It seems that Tuck and Frank play the role of the subordinate, and Lauren acts as the superordinate. In this poster, Frank and Tuck appear in the same style; both holding gun, both look at the viewers, and both appear in the same size (one on the right/ other in the left side). This equivalence produces a term of taxonomy and makes the viewers feel a type of relation among the RPs. This relation



is also advocated with the presence of vectors which clearly relate the two men with the girl. Also, the three RPs wear the same colour (black); this also supports their relation.

The Arabic poster introduces a **symbolic process** which conveys the theme of the movie visually. Here, Seif and Adam are the 'carrier', and Berry is the 'symbolic attribute'; she appears in the foreground position, and more prominent. Berry wears a white wedding dress, and the two men wear suits. However, instead of holding a bunch of flower, the bride (Berry) holds two firearms, and wears explosive belt, bullets belt, and bomb. The symbolic process



is  also clear through the two men; they are fighting each other to reach Berry. This symbolically denotes that this is not a wedding, rather this is a war. The fire and the smoke reinforce the atmosphere of war. Symbolic process conveys the idea that the two men harshly challenge each other to win or marry Berry.

2. Interactional Meta-function

--Contact

In the English poster, the three RPs Tuck, Frank, and Lauren look directly to the viewers; this **direct address** creates a visual form of symbolic demand. The vectors formed by their eye line engage them with the viewers in a kind of relationship. They ask the viewers to engage with them in their world, in their fighting over Lauren, or in other words in their battle to win the girl's heart. Lauren appears with attractive facial feature and slight smile; her face is warm and relaxed, her eye brows are low and straight, her



cheeks are slightly raised, and the corners of her lips are drawn back. She looks to the viewers directly with shiny eyes; she seems happy, powerful, and confident. Tuck and Franck gaze to the viewers directly with a solid eye; this sharp gaze expresses the challenge of both of them. They appear in detected anger; their eyebrows are lowered and slanted inward, the eyelids are tight and straight, and the brows are lowered, the mouth may be tight, their head are leaned a bit, and the jaws are thrust forward. All these facial feature express the harsh situation between them after knowing that they are dating the same girl.

In the Arabic poster, Berry **looks directly** to the viewers and directs her weapon



towards them. This metaphorically connotes a symbolic demand; she asks the viewers to help her to choose the suitable groom behind her. On the other hand, Seif and Adam look at Berry; this entails an act of offer which provides information about the movie. They are two rivals who are engaged in a battle with each other to win Berry's heart. Adam, Seif, and Berry seem as if they are shocking; their jaws drop open, so the lips and teeth are parted. Their cheeks muscles get tensed, the cheeks are raised, their mouths are stretch, and the eyelids are open. Instead of appearing happy as a bride or a groom, they appear fighting with a cruel faces. Adam and Seif forward their heads and their chest toward Berry; this also indicates that the two men want to catch or win her. Seif directs his hand and weapon towards Adam; this indicates that he is more severe than Adam. Adam raised his hand and seems trying to catch Berry, but Seif's weapon prevents him.

--Size Frame & Social Distance

In the English poster, the three RPs Tuck, Frank, and Lauren appear in a **medium shot** which shows the head, shoulders, and waist. This medium close shot signifies intimacy with the viewers. Additionally, the three stars appear in a **very intimate close distance** with each other; Lauren stands between Tuck and Frank, her shoulders stuck with theirs, and there is space between them. This connotes their intimate and friendly relationship. However, this juxtaposes with the guns in Tuck and Frank's hands; this refers to their struggle. So, the proximity in distance here delivers their relation with each other and with Lauren in the movie.



In the Arabic poster, the three stars too appear in a **medium shot** which shows the head, shoulders, and waist. This Medium shot denotes a close personal distance between all of them. Although Berry turns her back to Seif and Adam; they are very close to her and to each other. There is also a **close personal distance** between Seif and Adam themselves; they are two rivals fighting to win Berry's heart. Although the poster shows fire, smoke, and battle, the close intimate distance delivers the hidden meaning of this battle; it is a romantic battle or in other words it is a battle for love



--Perspective

Horizontally, both of the English and the Arabic poster depict a **frontal angle**; all the stars appear face to face with the viewers. The use of frontal angle in the two posters is graphically aims to draw strong involvement with the viewers. Frontality



expresses strong implication; the viewers are involved in the men's battle to win the heroine's heart, and they are part of the star's world. This involvement attracts the viewers to the poster or in other words to see the movie.

Vertically, in the English poster, the three stars of the movie appear in **eye level angle** which shows Tuck, Frank, and Lauren look to the viewers directly in their eye line. This connotes the criteria of equality between the stars themselves and between the stars and the viewers; there is no power differences. The viewer feels more engaged with the stars because they are at the same level as the viewers are. Eye level angle also grasps the viewers to the stars battle.

In the Arabic poster, the heroine is depicted from a **low angle** giving the viewers an impression of superiority. As the bride, Berry demonstrates the power and authority to choose between the two grooms, so the low angle is used. Conversely, the two grooms Seif and Adam are depicted from a **high angle**; this connotes their weakness in comparison with Berry. Thus, vertical angle here supports the idea of the poster and delivers the poster's message: Seif and Adam (two rivals) struggle to win Lauren.

3. Compositional Meta-function

--Information value

Regarding the English poster, firstly, Tom Hardy (Tuck) appears in the left side




of the poster and Chris Pine (Frank) appears in the right side.

This, according to Kress and van Leeuwen, entails that Tuck is the (Given), and Frank is the (New). Here, the Given / New value aims to give information about the stars of the movie.



Tuck appears in the left as he is known to the viewers; however, Frank appears in the

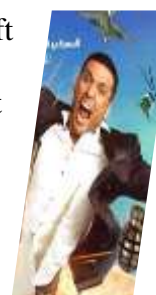
right as the New in order to make the viewers pay special attention to him. Here, Franck is the issue at information; it seems that he is the one who will win Lauren's heart at the end.

Secondly, the center presents Lauren who is the nucleus of the story; she is a beautiful girl who stands  hesitating between two men and wants to decide which one to marry. Thirdly, Stars' names and movie title appear in the upper section of the poster; this entails the (Ideal). This shows general information about the poster, the stars and the title of the movie to attract the viewers to watch the movie.


Concerning the Arabic poster, like Tuck and Franck in the The English poster,




Karim Mahmoud Abdelaziz (Adam) appears in the left side, and Hasan Al-Raddad (Seif) appears in the right side. This entails that Adam is the (Given); someone known to the viewers, and Seif is the (New).




Additionally, the title of the movie appears also in the right side of the poster as (New); this position implies that it is not ordinary marriage; rather it is 'Marital'.

Secondly, the center of the poster presents the face of the bride (Berry); like Lauren, Berry is the center of the  battle between the two grooms. Furthermore, there are fires, bombs and war plane in the margins; this supports the central idea that it is a battle. Thirdly, Seif and Adam appear in the top of the poster; they are the (Ideal). This informs the viewers that two men are fighting each other to win the bride.

--Salience

Regarding the English posters, it is noticeable that there is a degree of equality in salience; the three stars appear wearing the same colours black and gray; this harmonizes with the colour of the back  ground. The three stars appear in same size and distance. Moreover, the three looks to the viewers directly. Here, the poster makes three stars prominent; however, colour contrast appears in the words with red colour which are more salient and attracts the viewer's attention.

Concerning the Arabic poster, Berry is the most prominent star as she appears in the foreground. On the other hand, Seif and Adam are in the background, and she is depicted from low angle which makes her more prominent and superior in position, unlike Adam and Seif who are  depicted from high angle. Berry's posture in the foreground, her holding to couple of weapons, her wearing to bullets belt denote that she is the battle commander. Furthermore, the title of the movie appears prominent in the foreground besides Berry; this asserts the idea that it is a battle not wedding party.

--Framing

In the English poster, no dividing line is shown in the poster, and the likeness of colour of the stars' clothes represents a connection between them. Moreover, they are stuck to each other and there is no space between them. They appear in a very close distance with each other as if they were a team. They also share the same vector, eye line and look at the viewers directly. These circumstances form a harmonious integrated visual composition which attracts the viewer's attention to imagine the relation between them.

Concerning the Arabic poster, the use of foreground and background strategy, top and bottom, and different angles (High, and Low) create a dividing line between Berry, and the two grooms. Furthermore, the poster depicts warplanes in the sky, bombs, in the top/ margin of the poster, and smoky fire in the bottom; these divisions connote the division between wedding party and war. In other words, the division here is between the situation and its reality; it is not a wedding, rather it is a battle between the two men after they discover that they are dating the same girl. However, to form a harmonious integrated visual composition, the divided two parts are linked by the vector which is formed the two men eye line directed to the bride.

4. Modality

In the English poster, modality makers are used with a low degree. Firstly, the poster is zero articulation of background; the background is unoccupied. Secondly, the poster displays absence of any representations of depth; the three stars appear in the same eye level angle to the viewers with no background backwards. Thirdly, in terms of colour, the poster is made up of dark- dead colours, black and grey, to create an atmosphere of suspense, and at the same time red colour appears to add to the construction of suspense. Fourthly, the poster shows less articulation of details; the poster exposes only the essential stars. Fifthly, shadows appear in the poster and gradual change of colour from white to gray in background.

In the Arabic poster, modality makers are used to make a reflection or recreation of reality. The poster recreates reality through using imaginative items like the bombs, war planes, explosive belt, and guns to express the idea of the movie. This is achieved by the use of full saturated colours, and maximally diversified and modulated colours. Secondly, the poster exposes maximum repetition of details; bride wearing wedding

dress, two grooms, sky, war planes, bombs, guns, bullets, fires , and smoke. All these details express the idea of the movie perfectly. Thirdly, the distance between the grooms and the sky behind them create a depth. Fourthly, there are full representation of light and shadows like the shadow of fire and smoke. Finally, the poster is naturally contextualized through depicting the sky as the background. Here, all modality makers cooperate harmoniously in representing the real scene and fantasy at the same time; the wedding appears as a battle scene. Thus, In consideration of modality, the Arabic poster deploys a higher degree of modality makers in comparison with The English poster.

Table 7: *Modality Makers' Degree in Couple 1*

Modality Maker	This means war	Gawaza Meery
Colour Variation	Low	High
Contextualization	Low	High
Representation	Low	High
Depth Articulation	Low	High
Illumination	High	High

5. Colours and Its Connotation

Regarding the English poster, low colour value appears clearly by adding grey shades to white background. The poster is full of desaturated colour except red colour in the typographic information of the movie. Low colour value and saturation in the poster's background makes the stars more prominent and sharpens the viewer's attention to them. Besides, the poster reflects less degree of purity through using dull gray shades to add vagueness to the content and make the viewer's expect the projection of these shades on the movie. The poster exposes high degree of colour modulation in star's appearance; Tuck and Franck appear in black suits, with gray shirts, and also Lauren appears in black dress. Monochrome colour in the star's

appearance indicates to their intimate relationship and the unity of the goal (Lauren). Thus, there is no colour differentiation except red colour of the title. That is to say, colour here plays a vital role in reflecting idea of the movie and the following diagram also clarifies the connotation of each colour in poster:

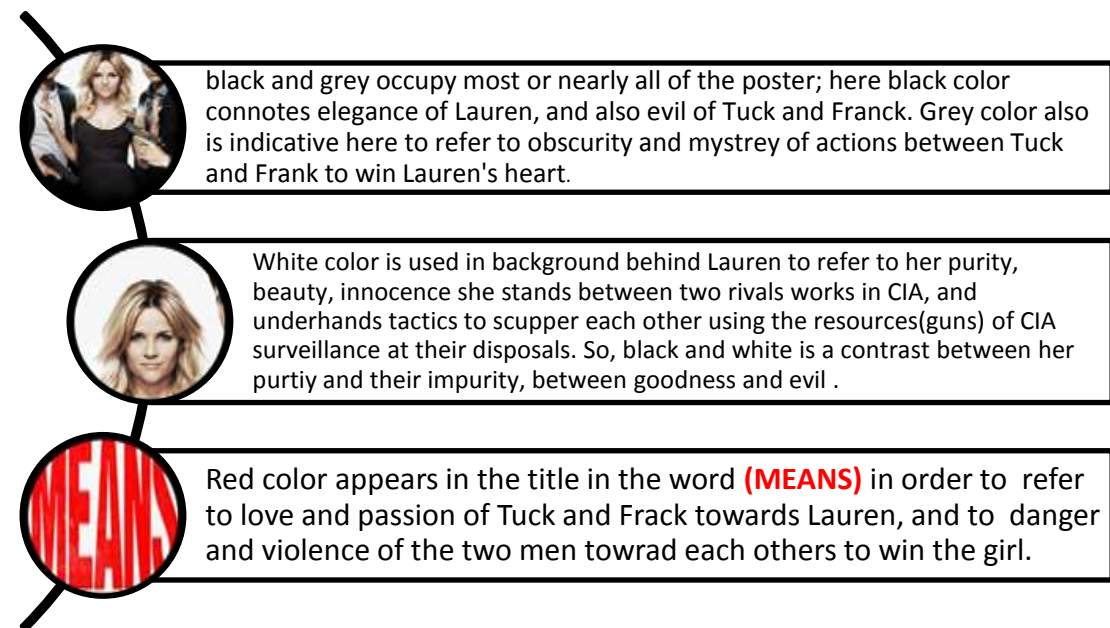


Fig 59: Colour Connotation in *This Means War*.

Unlike the English poster, the Arabic poster introduces high colour value through adding a white shade in almost all the poster. Besides, the poster presents a full colour saturation i.e. blue sky, black and white, orange, green, and light brown. All these colours add energy and power to the poster; they refer to the actions between the stars of the movie. Moreover, the poster presents high degree of purity that adds liveliness to the poster to make the viewers imagine the wedding party as a battle. Colour modulation and differentiation are used shrewdly to attract the viewer's attention to the struggle between the grooms to win the bride. Regarding hue, poster's colours add energy and power that attract the viewer's eyes to see the movie, and

colours are also indicative and send messages to the viewers. The following diagram explicates each colour connotation in the poster:

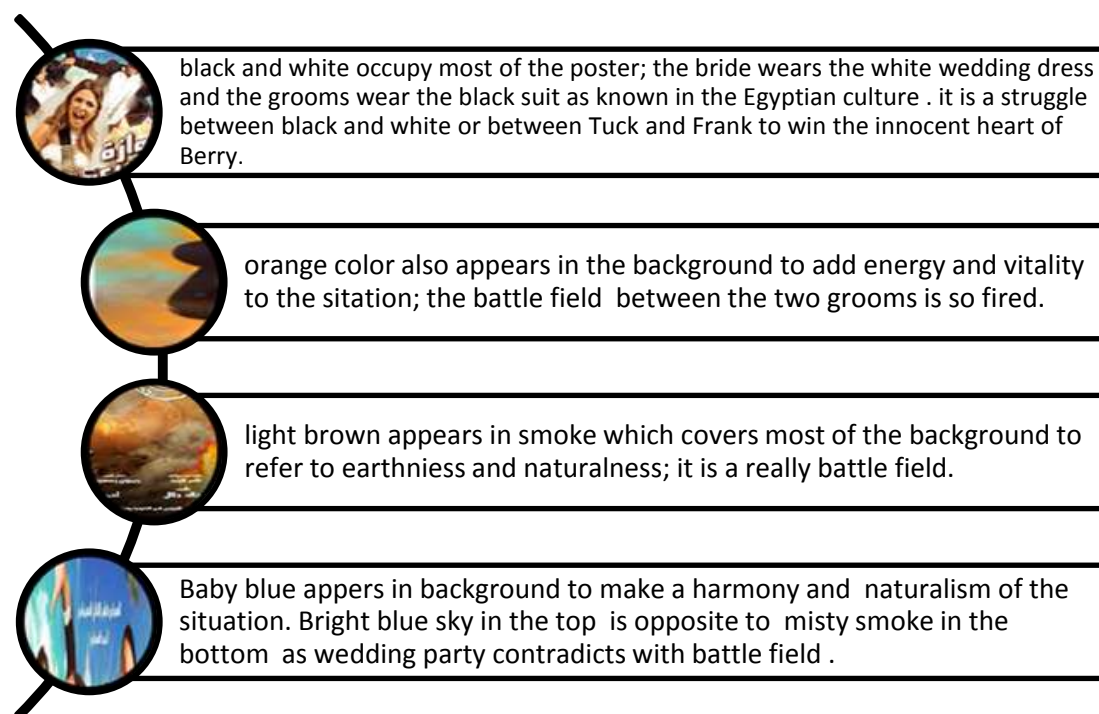


Fig 60: Colour Connotation in *Gawaza Meery*

6. Typography

The title of the English poster is a simple sentence that consists of **subject** **THIS** + Verb **MEANS** + object **WAR**. The title is written in thick bold font to increase its salience and attract the viewers' attention. Colour contrast (thick black and red) works to deliver the dilemma of the movie; it is a war between two CIA rivals for winning a girl. The title also appears in a wide typeface horizontally and fills the space from left to right; this also fascinates the viewer's attention to the title of the movie. Furthermore, the title's typeface is straight and connected; this connotes the seriousness of the situation (it is a war). That is to say, the title is written in attractive typographic form, and this is supported by the use of red colour between black. The title indicates to the sharpness of the situation; this is not merely comic romantic

movie, rather it consists of exciting actions. So, the viewers get excited to go to see the movie.

Furthermore, the names of the stars are written with the same form and colours used in the title, but with smaller size at the top of the posters. The first name of each star is depicted in thick, red, connected, regular, and capital letters, and so the second names are, but in black. Furthermore, the names of the three stars are horizontally connected and near from each other; this connection indicates to their relation. Tuck and Franck are friends, and Luren dates both of them.


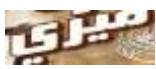

Regarding the Arabic title, it consists of a phrase (adjective  + Noun ). The title appears in three-dimensional form; this adds energy and vitality to the poster. Furthermore, the typeface of the title is heavy bold consists of mixture of two colours: white and brown. This denotes the solidness of the situation; it is not ordinary marriage, rather it is martial. Besides,  the letterform is sloppy appears foregrounded in the center of the poster. This attracts the viewers' attention to title. The letterforms of the title appear angular, but regular and not behind each other; rather the word (Marriage/ *جواز*) appears firstly to catch the eyes, and beneath it the word (Martial / *میری*). Thus, typographic means also deliver the message and idea of the poster.

Table 8: *Summarizing Couple 1*

	This Means War	جائزة ميرى
Representational Metafunction	action process Circumstances of means Classificational process	action process Circumstances of means Symbolic process
Interactional Metafunction	Direct address Close personal distance Frontal angle Eye level angle	Direct address Close personal distance Frontal angle High and low angle
Compositional Metafunction	Heroes (left/ right) heroine (center) Colour contrast No dividing line	Heroes (left/ right) heroine (center) Foreground/ background Dividing line
Modality Colour	1 high 4 Low Low colour value desaturated colours(black / grey)	5 High high colour value full colour saturation (Baby- blue sky, Black and white, orange, green, and light brown)
Typography	Weight/ Expansion/ Regularity	Weight/ slope

Discussion

To form a parallelism¹ between the two posters, it is obvious that the idea of the Arabic poster is delivered through exaggeration and contradiction of the situation (Bride wears white wedding dress holds weapons instead of a bunch of flowers). Arabic and The English poster are alike in using similar tools like actional process, circumstances of means, direct address, medium shot, frontal angle, and close personal distance. Moreover, the two posters are similar in placing stars; the two guys appear in left\ right value, and the girl appears in the center. Unlike the The English

¹ The two movies depict nearly the same scenes as for instance



Retrieved from

https://www.youtube.com/results?search_query=%D8%A7%D9%84%D9%81%D9%8A%D9%84%D9%85+%D8%A7%D9%84%D9%85%D9%86%D8%AD%D9%88%D8%AA+

poster, the Arabic poster uses symbolic process to deliver the contradiction in the situation between the two grooms and the bride. Besides, the English and the Arabic poster differ in using vertical angle; the The English poster uses eye-level angle, while the Arabic poster uses high as well as low angle. Furthermore, Arabic poster achieves high modality in comparison with The English poster (low modality). The Arabic poster differs from English one in using more additional tools to deliver the idea of the movie like for instance, High/ Low angle, colour saturation, depth, close distance, Salience, and so on. Furthermore, unlike the English poster, Furthermore, the heroine in Arabic poster is foregrounded; she is the commander. Conversely, in the The English poster, the heroine stands between the two men who control the situation. Noticeably, the Arabic movie translates the idea of the title of the English movie (This means War) in the depiction of the Arabic poster (depict a scene of war).

4.1.2. Couple 2: Shallow Hal and Habibi Na'eman

Table 9: Information Production of *Shallow Hal* & *Habibi Na'eman*

Movie title	Shallow Hal	Habibi Na'eman/ Hypnotized Lover/ حبيبي نايمان
Poster Form		
Director	Peter Farrelly & Bobby	Ahmed Al-Badry

Movie title	Shallow Hal	Habibi Na'eman/ Hypnotized Lover/ حبيبي نائما
	Farrelly	
Release Date	9 November 2001	4 December 2008
Cast	<ul style="list-style-type: none"> ❖ Gwyneth Paltrow (Rosemary) ❖ Jack Black (Hal) ❖ Jason Alexander (Mauricio) 	<ul style="list-style-type: none"> ❖ Mai Ezz-eldin (Nesma) ❖ Khaled Abol Naga (Ramez) ❖ Hassan Hosny (Fayez)
Country	U.S.	Egypt
Story Synopsis	Hal only dates beautiful girls, following the advice of his dying father. His life changes when he meets a self-help guru, who hypnotizes him into only seeing the inner beauty of women. He then meets the overweight girl Rosemary, whom he sees as the most beautiful girl and he falls in love with her	Ramez is in love with (Nesma) an over-sized girl, and because he's hypnotized, he sees her extremely beautiful and slim. But after the hypnosis fades away, Ramez is surprised by her real appearance and has to choose between true love and external beauty.

Adapted from elcinma.com and from IMDb.com. Retrieved from Feb 6, 2020 from <https://elcinema.com/work/1011139> and from https://www.imdb.com/title/tt0256380/?ref_=nv_sr_srsg_0

1. Representational Meta-function

--Narrative process

According to the English poster, the locus of attention is a couple (Hal and Rosemary) holding each other's hands. The direction of their arms creates a vector and



illustrates **an action process**. In this reciprocal action, the two RPs are both the actor in one and the goal in another one. For such action process, it indicates that they in an intimate love relationship.

Additionally, **Locative circumstances** process appears in the posters; it is a circumstance of setting depicted in the shadows of the two stars in the background.

Here, circumstances provide the viewers with important information about the story of the movie; Rosemary has two forms as she seems slim in the foreground and very fat in the background.

Concerning the Arabic poster, it presents three RPs (Nesma, Ramez, and Nesma's father); they are depicted in a narrative image in which action and reactional processes are achieved. The first **action**



process is apparent in the vector (Ramez's shoulder) which relates Ramez with Nesma's image in the mirror. The second **action process** also appears in the vector



which relates Ramez with Fayez (Nesma's father). These

action processes connote Ramez's relationship with Nesma and her father. Moreover, their eye line form vectors which create **three reactional processes**. Firstly, Ramez looks to Nesma; he is the reactor and Nesma is the Phenomena. Secondly, Fayez (Nesma's father) looks to Ramez; Fayez is the reactor, and Ramez is the Phenomena. Thirdly, Nesma looks to herself at the mirror; overweight Nesma is the reactor, and slim Nesma is the Phenomena.

The poster also shows a **mental process**; Nesma's fantasy (seeing herself slim) in the mirror. Here, the vector instead of appearing as a thought bubble, vector is formed through Nesma's fantasy; she is a morbidly obese girl, but she sees herself in the mirror as a slim girl. Here, Nesma is the sensor.



Mental process plays vital role in the poster; it reflects the problem of Nesma as being a morbidly obese girl. Additionally, the Arabic poster presents a **circumstance of means** as the mirror is used to reflect the image of a very fat girl as

skinny. Circumstance of means process add information about the story of two distinguishing shapes of Nesma in the movie.

--Conceptual process

In the English poster, Rosemary herself exposes an **analytical process**; she is the carrier who holds Hal's hand, and the attribute is her very fat shadow on the background. Here, analytical process highlights the idea of the poster; Rosemary appears with two opposite appearance in the movie.



Like the English poster, the Arabic poster exposes an **analytical process**; the poster tells the story of Ramez who is fascinated by Nesma who seems to have a problem with her weight as the mirror reflects.



2. Interactional Meta-function

--Contact

In the English poster, Both Hal and Rosemary are the only represented participants **look directly** to the viewers; this forms a visual demand and call for involvement and identification from the viewers. Their stare drags the viewer in to their world, and their smiles attract the viewers to see the movie and share with them their love experience. Hal and Rosemary appear with happy faces; their faces appear warm and relaxed. They smile as the corners of their lips are drawn back, their cheeks are raised, and there are wrinkles run down from the nose to the outer edge beyond the lips corners. Rosemary's lips part each others and her teeth appears. Hal smiles, but with slightly tensed lips, and his eyebrows are raised. All these facial features express the couple's happiness and harmony. Moreover, eye behavior is also expressive; the couple looks to the viewers with with



an eye that expresses their happiness and joy. They contact with the viewers through their eyes to deliver their love relationship.

Conversely, in the Arabic poster, the viewers are the subject of the look. The



Arabic poster introduces **indirect address** (offer image); the three stars of movie do not look to the viewers. Ramez looks to Nesma With admiring eye, Nesma's father (Fayez) looks to Ramez with astonishment, and finally Nesma looks to herself at the mirror. Nesma and Ramez appear with happy faces. Nesma looks to herself in the mirror with admiring eye; she dreams to be slim. Her cheeks are raised, her lips are parted and drawn back, and her teeth is exposed. She seems happy with her outer appearance in the mirror which is the opposite of the real appearance outside the mirror; she appears with her back to the viewers with overweight appearance. Correspondingly, Ramez looks to Nesma with cheerful facial features; he appears with a wide smile as his lips are parted and his cheeks are raised. On the contrary, Fayez (Nesma's father) appears with surprised facial features, and he looks to Ramez with astonishment; his brows are raised, his eyelids are opened, his nose is wrinkled, his chin is raised, and his lip corners are depressed. He seems amazed how Ramez sees his overweight daughter as a very slim. It seems that the mirror reflects how Ramez sees Nesma with his eyes and how Nesma hopes to be a slim girl.

--Size Frame & Social Distance

The RPs in the English (Hal and Rosemary) and the Arabic poster (Nesma,



Ramez, and Fayez) appear from a **long shot** which shows the full figure of movies stars. In the English poster, Hal and Rosemary appear in a **close personal distance**; they stand in front of each

other, they hold each other's hand intimately and look to the viewers. This close personal distance suggests the imaginary relationship of affection between the couple, and also between the couple and the viewers. So, the viewer becomes convinced of the couple's love and welfare.

Considering the Arabic poster, all the three RPs appear from a **long shot** which shows the full figure of Ramez, Nesma (plus her reflection in the mirror), and Nesma's father. Ramez stands between the slim girl and her father; he appears in a very close distance with them. His shoulder stuck with Nesma in the right hand, and the left shoulder stuck with her father. This entails an **intimate personal relation** between them. This also indicates to Ramez's fascination with Nesma. However, Ramez appears in a bit far from the (overweight) Nesma; this also connotes that he seems in confusion.



--Perspective

Horizontally,

In the English poster, Hal and Rosemary are aligned with the viewers; this forms a **frontal angle** which connotes involvement.



Here, involvement means that the viewers are engaged with Hal and Rosemary in their world, and in their intimate relationship. Hal and Rosemary seem as lover; they hold each other hands and look to the viewers with cheerful smile.

Conversely, the Arabic poster depicts an **oblique angle**; this suggests a relationship of detachment with the viewers. The three stars and the viewers do not share the same eye line; the viewer looks at the poster from an outside perspective. The viewers are excluded from Nesma and Ramez's relationship, and from Nesma's overweight problem.



Vertically,

The Rps in both the English and the Arabic poster are depicted from a **low angle**; this suggests the viewers' inferior position. Low angle tries to force the viewers to look up to stars; this tries to highlight that the couple of each movie who have a marvelous love experience. Thus, low angle reflects the superiority of the movies' stars.

3. Compositional Meta-function**--Information value**

In the English poster, Hal and Rosemary are depicted in the center of the poster;



this means that they are the nucleus of the movie story. They are the only stars in the poster; this also intensifies that the movie revolves around the couple's love story. Besides, Hal appears in the right side (New), and Rosemary appears in the



left side (Given); this entails that Rosemary's problem is known to the viewer through the oversize shadow which appears in her background. However, Hal appears as the (New), this means that there is something about Hal not yet known to the viewers²; they will know it after seeing the movie. Furthermore, the names of the stars appear on the top (Ideal); they give general information about the stars or heroes of the movie (Jack Black & Gwyneth Paltrow). On the other hand, the title of the movie appears in the bottom (Real); this entails more specific information about the movie (it is called Shallow Hal) .

² After watching the movie it appears that Hal actually is superficial man, and he is hypnotizes into only seeing a person's inner beauty. Rosemary is morbidly obese, but Hal sees a slender and beautiful trophy blonde. He is immediately smitten by her.

Regarding the Arabic poster, Nesma's picture in the mirror appears in the center of the poster; this is the core information of the movie. Nesma is the heroine who appears with two paradoxical shapes. She appears very fat to the viewers, but the mirror reflects her slender. Furthermore, Nesma appears with her back with very weight appearance in the left side of the poster (Given), while Ramez appears in the right side (New). Here, New/ Given information value connotes that Nesma's twice contradicted appearance becomes known to the viewers, but Ramez's state and situation with this contradiction is the thing that the viewers need to pay attention and they will know after watching the movie. Movie title appears in the bottom of the poster; it draws the attention of the viewers to the movie's name. While, the title of the producing company of the movie appears in the top part; it informs the viewers that the movie is produced by (El Sobky for cinematic production). Thus, information value plays a vital role for marketing movie.

--Salience

In the English poster, the viewer notice a couple holding each other hands; they are the most salient elements in the poster. Sharpness of focus in on the couple with no other participants with them; this is supported by colour contrast. This means that they are the heroes of the movie and the focus of the story, so they are more salient. The shadow of the couple appears in the background, but with contradictory appearance. Rosemary appears in the foreground as a slim girl, while her shadow in the background appears as morbidly obese girl. Furthermore, the name of Hal appears more salient than the word 'Shallow'; this attracts the viewer's attention to the his name rather than his description or state. Here, colour contrast plays vital role in makes the elements of



the poster more prominent. For instance, the yellow names, pink colour contradicts with the blue background which makes the couple, movie title, tagline, and star's names more salient and prominent.

In the Arabic poster, sharpness of focus is on the heroine; Nesma appears with two contradicted forms in the poster: slim and overweight. Firstly, the viewer notices overweight girl she stands with her back foregrounded. Secondly, the viewer notices also that the mirror reflects a slim beautiful girl. Thus, overweight girl is foregrounded, prominent, near to viewers than the slim girl. This salience calls the viewer's attention to the overweight girl and her inner beauty. Furthermore, colour contrast makes the double face of Nesma's appearance, and the movie title (mixture of pink and purple) more prominent than other elements of the poster (Ramez and Nesma's father).



--Framing

In the English poster, the wall behind the couple acts as a dividing line between their real appearance and their shadows. The wall mirrors Hal's shadow as he appears in reality. On the contrary, Rosemary's Shadow in the wall is inconsistent with her appearance in the foreground. However, to form a harmony the couple appears in a very close distance and holds each other hands. In the Arabic poster, Ramez, Nesma and her father appear in one row and in very intimate close distance; their shoulder stick with each other, and they exchange eye contact. However, the mirror acts as a dividing line between the contradicted appearances of foregrounded Nesma as a very fat girl outside the mirror, and backgrounded Nesma as a slim girl in the mirror. However, the contradicted forms of Nesma are linked by a vector which is formed by Nesma to herself in the mirror.



4. Modality

Regarding the English poster, the most apparent modality strategies here are colour variation, colour differentiation, and contextualization. The poster is appropriately contextualized since the basic idea of the movie (Rosemary's overweight) is adopted through the depiction of the character's shadows in the blue background. The shadow in the background is contradicted with the character in the poster. Thus, contextualization here plays a vital role in reflecting movie's main idea. The colours of the poster are fully saturated colours, maximally diversified, and modulated. The poster is also highly illuminated; it presents full representation of light and shades. Moreover, there is no more articulation of details; the poster depicts only two stars Hal, Rosemary, and their shades.

In the Arabic poster, the most apparent modality strategies are colour variation, and Representation. The Arabic poster represents more details than the English poster. The Arabic poster depicts overweight girl with her back to the viewers, but she appears in the mirror as slim. The poster also depicts Ramez stands looking cheerfully to Nesma, and Nema's father looks surprisingly to Ramez. All these details provide high degree of representation of details. Like the English poster, the Arabic poster depicts a high degree of colour variation, differentiation, and modulation as different colours with white shades are used. There is no depth is shown in the poster, and there is no detailed background.

Table 10: *Modality Makers' Degree in Couple 2*

Modality Maker	<i>Shallow Hal</i>	<i>Habibi Na'eman</i>
Colour Variation	High	High
Contextualization	High	Low
<i>Representation</i>	High	High
Depth Articulation	Low	Low
Illumination	High	High

5. Colours and Its Connotation

Regarding the English poster, high value colours are used to add energy and vitality to the beloved couple through the use of bright whitened pink, yellow, and blue. The poster achieves also high colour saturation, variation, and modulation through the use of fully saturated blue in the background, and full saturated yellow and pink in the foreground with different shades. The use of light and shadows to depict the foregrounded couple and to depict their shadows in the background achieve a high degree of colour modulation in the poster. Through the use of light and shadow, the poster perfectly reflects the idea of the movie; Hal sees Rosemary as a slim, although she is very overweight in reality (as its shadow appears on the wall). Monochrome blue background makes the couple more prominent and makes their shadows attractive to the viewers.

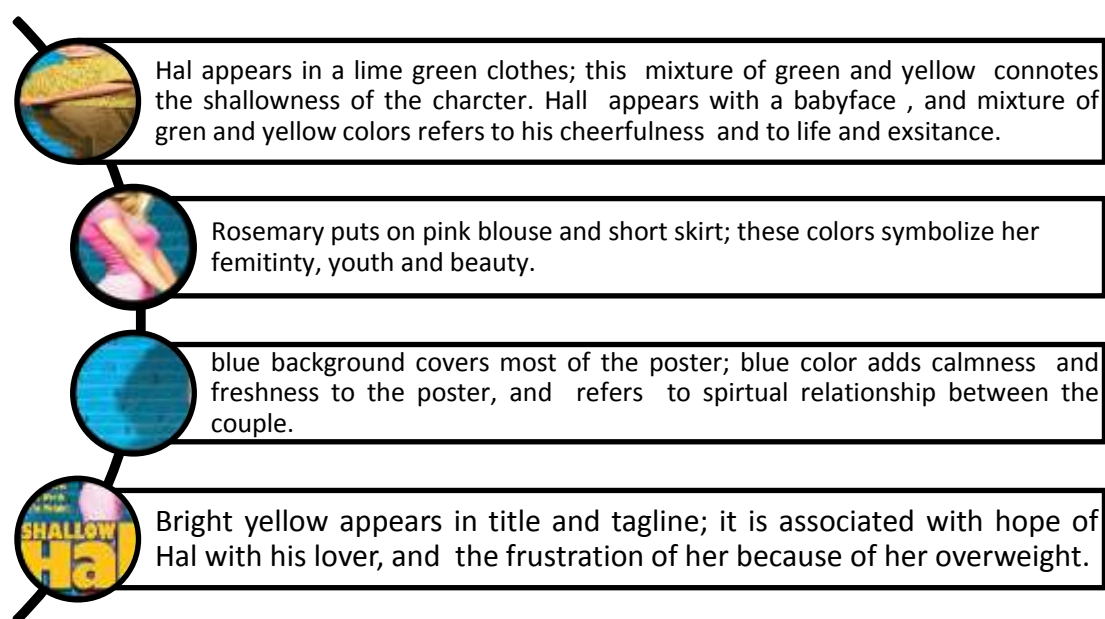


Fig 61: Colour Connotation in *Shallow Hal*.

The Arabic poster also displays high value colours. The poster reflects high degree of lightness through the use of bright colours like purple, pink, and white.

Regarding purity, the poster also reflects high degree of purity through the use of bright colours like purple and pink. Moreover, different degrees of light and shades (pink, white, and purple) are used in the depiction of heroin and the background. Furthermore, colour differentiation adds energy to the posters and attracts the viewer's attention. Monochromatic background (various shades and tones of Pink) makes the participants more salient to grasp the viewers' attention. The following diagram clarifies colours connotation in the poster:

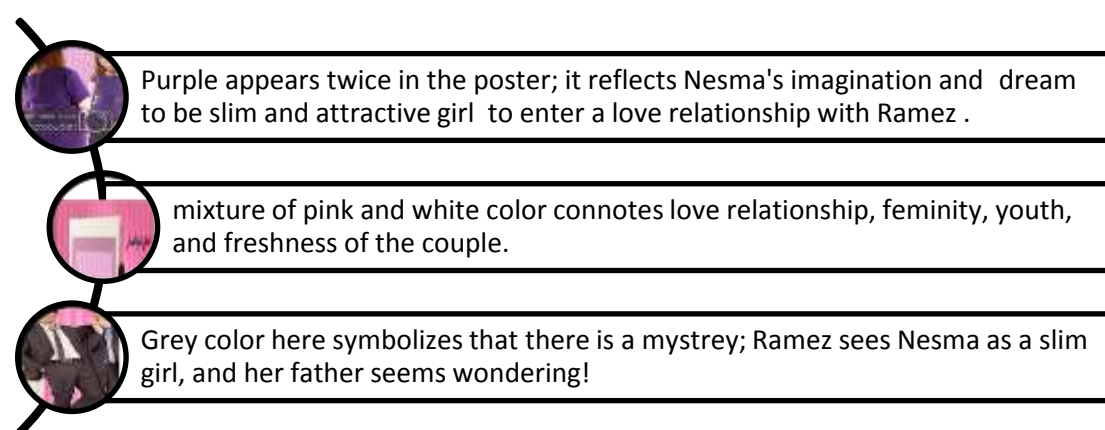
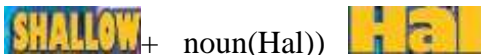



Fig 62: Colour Connotation in *Habibi Na'eman*

6. Typography

The title of the English poster is composed of noun phrase (adjective (Shallow) + noun(Hal)) . Here, the used of adjective (shallow) is informative to describe the hero of the movie; Hal is a superficial character. The title is written with two degrees of weight; the adjective  is written in thick yellow font, and the name Hal appears with double degree of thickness in comparison with the adjective. This makes character names more attractive and increase salience. High degree of boldness in the name (Hal) intensifies on movie's hero; Hal is the hero and he is a shallow character. Furthermore, the typeface of the title is condensed, connected, straight, and regular. All these

typographic means denote the integration between the adjective and the noun; Hal is a shallow man. The names to the movie stars are also depicted in thick, regular, and

connected yellow typface to atteact the viwers attention



Moreover, there is tagline with small and regular typface "True Love Is Worth The Weight"; it is depicted above the title to connote that there is a

love relationship between the couple. Besides, it explaines that



the weight of Rosemary is a problem , but love overcomes it.

Regarding the Arabic title, it is depicted in bold pinck typface with thin white lines

in the borders to attract the viewers' attention. The word (نائما)



appears in wide form of typface to make a sense with its presence

and attract the viewers' attention to the lover's state here; he is



(**Hypnotized**). Besides, title's typeface is slopy; this adds more dynamic energy to the



title. Furthermore, the tite is depicted horizontally and in irregular

form; this suggests the heaviness, and palyfulness of the situation. Finally, other

information about the movie like production company, and producers appear in

different form of typeface. Unlike the movie title, these informations appear in thin,

white and black colours, regular, and very condensed typeface to give the viewers

general information about the movie.

Table 11: *Summerizing Couple 2*

	Shallow Hal	حبيبي نائم
Representational	action process	action process
Metafunction	Circumstances of setting	reactional
	analytical process	Circumstances of means
		mental process
		analytical process
Interactional	Direct address	Indirect address
Metafunction	Intimate personal distance	Close personal distance

Compositional Metafunction	Frontal angle	Oblique angle
	Low angle	Low angle
	Left/ right value	Left/right value
	Colour contrast/ sharpness of focus/ foreground background	Sharpness of focus / size
Modality Colour	Dividing frame	Dividing frame
	4 High 1 low	3 High 2 low
Typography	High value colour saturation (bright whitened pink, yellow and blue)	High value colour saturation bright colours like purple, pink, and white
	Weight/ connectivity / Regularity	Weight/ slope/ Curvature/ expansion

Discussion

To compose a parallel³ between the two posters, it is noticeable that both of the English and the Arabic poster delivers the same idea, but with different ways. The English poster is designed to be clear and simple more than the Arabic poster. The English poster depicts limited elements and delivers the idea of the movie through depicting the couple in empty space and background. The background depicts the shadow of the couple different from real image. The shadow of heroine appears very fat in comparison with the real image which depicts a slim girl. On the other hand, the Arabic poster delivers the idea through a mirror which depicts the overweight girl as very slim. English and Arabic poster are alike in using similar tools like action process, analytical process, long shot, close distance, low angle, colour



Retrieved from <https://www.theguardian.com/film/shortcuts/2020/mar/02/gwyneth-paltrow-said-starring-in-shallow-hal-was-a-disaster-heres-why-she-is-right>

And from <https://aljaras.com>

variation/saturation, absence of depth, and left/ right value. However, unlike The English poster, the Arabic poster differs from The English poster in some elements like for instance, The English poster uses direct address, while Arabic poster uses indirect address. Besides, the English poster uses frontal angle, conversely, Arabic poster uses oblique angle. Unlike The English poster, Arabic poster depicts another character (Nesma's father) who stands wonders of the hypnotized lover Ramez.

4.2. Category Two: DRAMA

In this category, the researcher conducts the analysis of two couples of dramatic posters. The first couple deals with *Monster in Law* and *Game Over*. The second couple deals with *Malena* and *Halawet Rouh*.

4.2.1. Couple 3: *Monster in Law* and *Game Over*

Table 12: *Production Information of Monster in Law & Game Over*

Movie Title	Monster in Law	Game Over / جيم أوفر
		
Director	Robert Luketic	Ahmed Al-Badry
Release Date	13 May 2005	16 June 2012
Cast	<ul style="list-style-type: none"> ❖ Jennifer Lopez (Charlie) ❖ Jane Fonda (Viola Fields) ❖ Michael Vartan (Dr. Kevin Fields) 	<ul style="list-style-type: none"> ❖ Yousra (Liqa) ❖ Mai Ezz-eldin (nada) ❖ Mohamed Nour (Amr)
Country	U.s	Egypt
Story Synopsis	Charlotte finally finds the man of her dreams, Kevin, only to discover that his ruthless mother, Viola, isn't willing to let him go that easily. As Viola tries to ruin their relationship, Charlotte starts	The film revolves around the story of the arrogant presenter Liqa (Yousra), who leaves her job for her son Amr (Mohammad Nour), who insists on marrying his sweetheart Nada (Mai Ezz eldin) a waitresses in a hotel. Nada and Liqa

Movie Title	Monster in Law	Game Over / جيم أوفر
	fighting back.	don't get along with each other which create a series of comic events.

Adapted from elcinma.com and from IMDb.com. Retrieved Dec 22 , 2019 from <https://elcinema.com/en/work/2006333> & <https://elcinema.com/en/work/2005231/> and from https://www.imdb.com/title/tt0369735/?ref=fn_al_tt_1

1. Representational Meta-function

--Narrative process

Concerning the English poster, it consists of three RPs: two females and a male (Charlie, Viola, and Kevin). The poster depicts **two actional processes** and **one reactional process**. The first action process is depicted by Viola, the mother, as she



holds a shattered picture of the couple: Kevin and Charlie. In this actional process Viola is the actor, and

the young couple is the goal. The second action process is depicted by the young lady, Charlie, who holds the shoulder of Kevin by her hand to avoid Viola's struggle



to break their love. Here, Charlie is the actor and her beloved Kevin is the goal; she struggles with his mother in order not to separate them. The reactional process is formed by Kevin; he

directs his eye line towards his beloved Charlie although his mother tries to split up them.



Here, Kevin is the reactor, and Charlie is the phenomena. Reactional process denotes his intention to marry his beloved Charlie despite his

mother's objection.

Concerning the Arabic poster, it also consists of three RPs: two females and a male (Nada, Liqa, and Amr). The three RPs portray **three non-transactional reactional processes**. Liqa and the couple stand near each other and their eye lines form vectors as they looking at the viewers intently. Here, Liqa and the couple are the three reactors with no phenomena presented. The reactional process is made salient to disclose the relationship between the three RPs.



Circumstances

The English and the Arabic poster suggest **circumstances of accompaniment**; it is a relation between mother in law, her son, and his future wife. In The English poster, the title informs allegorically that Viola is the mother of Kevin, and Mother-in-law of Charlie. It is usually known that Mother-in-law has many doubts about her son-in-law. As it is apparent in the English poster, the mother tries to disperse the couple. In the Arabic poster, the son stands between his mother, Liqa, and his beloved Nada. The two female's severe look indicates that they carry deceitful feeling to each other. It seems as a type of challenge between them; who will win?

--Conceptual process

In English poster, a **classifictional process** is apparent through depicting the three



RPs related to each other in terms of taxonomy; the mother, Viola, is the superordinate, and the couple is the

subordinate. Viola appears on the top of the couple and holds a shattered photo of them. Against the white background, Kevin and Charlie are almost positioned at a symmetrical composition with equal distance from each other, thus the proposed

equivalence between the subordinates is visually realized. Classifictional process provides abundant information; they are in love, but they face troubles to achieve their marriage.

Concerning the Arabic poster, also a **classifictional process** is clear in portraying the three RPs in taxonomic posture; Liqa and Viola appear in the foreground putting their hands beside their waists and look sharply with intent eyes.



On the other hand, Amr stands confidently between them in the background with cheerful face. Here, Liqa and Nada are the superordinate, while Amr is the subordinate. They appear as a team in a game or chase with two poles: Liqa and Nada. Classifictional process denotes the confusion of Amr from the oppositions and tricks of his beloved Nada and his mother Liqa.

2. Interactional Meta-function

--Contact

In the English poster, the eye line of Charlie and Viola is directed to the viewers directly. This **direct address** entails a symbolic demand; it seems as if they drag the viewers to come closer to their world of conflict. They struggle with each other to achieve a specific target. Viola wants him to marry ideal girl;



she appears with firm and rigid facial expression to expose her power ability to separate between the young couple. Her mouth is tightened, her eyebrow is raised, and her lids are tightened. On the other hand, the young lady, Charlie, seems careless and unsympathetic to her mother-



in-law's plot. She seems happy; her face is warm and relaxed, the corners of her lips are drawn back, and her mouth is parted and her teeth are exposed. She smiles to the viewers with confidence to deliver that she will win at the end and marry her beloved. Besides, Kevin does not look to the viewers, rather he looks to Charlie. This **indirect address** denotes an act of offer which provides information to the viewers that Kevin is in love with Charlie and also does not care to his mother's oppositions.

Regarding the Arabic poster, the three RPs look to the viewer directly; this **direct address** connotes a symbolic demand which establishes the relation of direct



intercourse between Nada, Liqa, Amr, and the viewers.

They ask the viewers to enter their game which shows the conflict between Nada and Liqa. The two females look to

the viewers with sharp eyes; they appear with angry and disgusted facial features. Liqa seems irritated and wrath; her frown eyelids become narrowed, her lips are tight and in straight lines. It is the same



with Nada who looks with challenging eye to the viewers. Conversely, Amr looks to the viewer cheerfully with smiling face; his cheeks are raised, his mouth is parted, and the corners of lips are drawn back and up.


--Size Frame & Social Distance

In the English poster, the three RPs are depicted from a **close-up shot** which shows heads of Charlie and Viola, as well as the head plus shoulders of Kevin. This close shot



connotes a **close intimate personal distance** between the three RPs and denotes their close personal relationship; Viola is the mother of Kevin and the mother in law of

Charlie. Charlie and Kevin appear besides each other; Charlie holds Kevin's shoulder to signify their intimate love relationship.

Unlike the English poster, the three RPs in the Arabic poster are depicted from a **long shot** of them; height. **personal** with his  which shows the whole body of all they occupy nearly all the poster's. The two females appear in a **close distance** with Amr; they are stuck shoulders. Close personal distance denotes the intimate relationship between them. However, there is a **far personal distance** between the mother and the girl which connotes the struggle between them.

--Perspective

Horizontally, in the English poster Viola and Charlie appear from a **frontal angle** which connotes involvement with the viewers. The struggle between the mother and the young lady (the beloved of Kevin) is part of the viewers' world and is known to them (struggle between mother-in-law and son-in-law). However, Kevin appears from an **oblique angle** which denotes his detachment; he is out of the struggle between his mother and his beloved girl.

Regarding the Arabic poster, all the RPs are depicted from a **frontal angle** to signify involvement with the viewers. Liqa, Nada, and Amr come face to face with the viewers to engage them in their world; Nada and Amr are in love, and Liqa protests their love relationship.

Vertically, in the English poster, the RPs are portrayed from **eye-level angle** in which the viewer confront with them straightly. This angle denotes that there is no



power difference between them and the viewers. However, the power difference between the three RPs is clear in depicting



the young couple under the domination of the mother; she holds their picture which seems shattered by her hand. Regarding Arabic poster, the three RPs are depicted from a **low angle** which shows the power and superiority of Liqa, Nada, and Amr. Liqa tries to prevent the marriage of her son Amr from his beloved girl, and Nada struggles for victory and achieve her goal and marry her beloved even though the objection of his mother. Their power and confidence is portrayed through low angle and through their posture. Amr stands with open posture and puts his hand in his pocket to denote his friendliness, openness, and dominance. On the other hand, Liqa and Nada appear with closed posture and put their hands beside their waists to denote hostility, unfriendliness, and anxiety.

3. Compositional Meta-function

--Information value

In the English poster, the mother, Viola and the red word 'Monster' appears in the centre of the poster; this denotes that Viola is the nucleus of events who acts as a



monster to prevent the couple's marriage. Left-right value is used through depicting Kevin in the left side (Given) and Charlie in the right side (New). This



connotes that there is something about Charlie not yet Known to the viewers.

Although she seems smiling and warm in the poster, she replies wallops and tricks to Viola through the events of the movie. Finally, the name of the actress appears in the

top (ideal) to give general information about the heroines of the movie. Finally, the title appears on the bottom to specify the movie's name.

Like Charlie, Nada in the Arabic poster appears in the right side as the (New) to



denote that she is the problematic issue of the movie; she is

Amr's beloved and Liqa's rival. Unlike The English poster, the

mother Liqa appears in the left side (Given) as if her anger and



hatred is clear to the viewers. Amr appears here in the centre of the poster; he stands

between his mother and his



beloved. Wearing white officer's

suit, Amr stands in the nucleus

between the two poles.

--Salience

In the English poster, the sharpness of focus is on the fragmented image of the young beloved couples. Against the white background, the couples are foregrounded with green background to differentiate between them and the mother in the background. Moreover, the word '**MONSTER**' is the most prominent part of the title; unlike the rest of the title, it appears in red colour with a large size to attract the viewers' attention. Regarding the Arabic poster, the two female characters, Liqa and Nada, are more prominent than Amr. They are foregrounded and intently depicted near to the viewers. Moreover, the word '**GAME**' is also more prominent than the rest of the title as the orange colour appears merely in this word to catch the viewers' eye to the idea that it is a chase between the girl and her mother-in- Law.

--Framing

In the English poster, Viola acts as a dividing line between the beloved couple. Viola holds the image of the couple but she cuts it into two shattered parts. This denotes Viola's desperate



efforts to detach her son from marrying his beloved Charlie. However, to form a harmonious integrated visual composition and to expose strong relation between the two lovers, Kevin does not look to the viewers and look to his beloved Viola with cheerfulness. Besides, although the top of the image seems carved, Viola depicts a sort of coal scene through holding Kevin's shoulder to denote that the mother could not divide between them.

In the Arabic poster, Amr is the dividing line between the two quarrels: Liqa



and Nada. Amr stands between the two poles of the game or the quarrel. His dividing line between them denotes that he does not like to lose his mother and his beloved, so he tries to approximate their points of view. However, the divided two females are linked through depicting the same vector to

the viewers.

4. Modality

In the English poster, modality makers are used with different degrees. Firstly, colour variation is used with a high degree through the use of different colours in the poster rather than monochrome. Secondly, the poster depicts reduced context through the absence of background behind Viola. However, zero background makes the image of the young couple more prominent. Thirdly, the poster is highly illuminated and bright; this supports the real situation of struggle and quarrel between the heroines. Fourthly, the poster portrays full representation of details through depicting the three RPs with different feelings which is apparent on their faces. Finally, no depth is shown.

Regarding the Arabic poster, modality makers are also used with dissimilar degrees. Firstly, the poster achieves colour variation through depicting diverse colours although the white colour occupies a large space of the poster. Secondly, like the English poster, the Arabic poster is specified by absence of background; abstract background is used in order to sharpen the focus on the heroines and movie title. Thirdly, the poster depicts a maximum representation of details. Fourthly, the poster has absence of any representation of depth. Finally, the poster is highly illuminated through the use of white shades in almost all the poster.

Table 13: *Modality Makers' Degree in Couple 3*

Modality Maker	Monster In Law	Game Over
Colour Variation	High	High
Contextualization	low	low
<i>Representation</i>	High	High
Depth Articulation	low	low
Illumination	High	High

5. Colour and Its Connotation

In the English poster, high colour value appears clearly through adding white shades to hues. The poster depicts fully saturated colours like green, blue, and red which add vitality to the poster. The poster achieves the maximum of purity and colour modulation through depicting for instance blonde hair and facial features. Colour differentiation plays a vital role in presenting the two poles of the movie; the mother who appears in a white background, and the young couple who appear in greenish back ground. The following diagram clarifies the connotation to poster's hue:

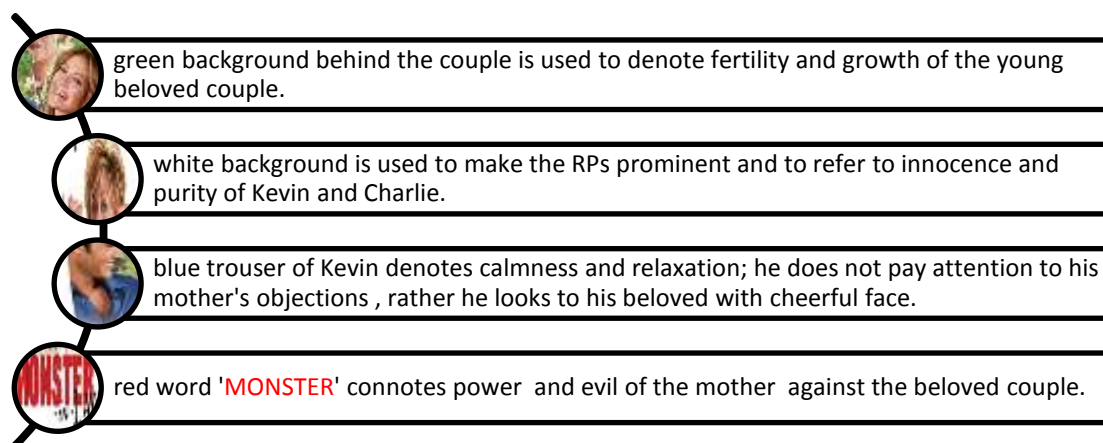


Fig 63: Colour Connotation in *Monster in Law*

Concerning the Arabic poster, high value colour is used through dominating white colour in almost all the poster. The background and Amr are coloured white to make the two heroines more prominent. The poster is characterized by lightness of colour; this denotes vitality and activity (struggle between the mother and beloved girl for marrying the son). However, low colour saturation is apparent in the poster through using white and black in nearly half of the poster. Pink and orange are used in Nada's dress and orange appears in title to make these elements more salient to viewers. Colour differentiation is apparent through using more than one colour like White, black, pink and orange. Modulated colours are used to depict the heroines, their shapes, their hair, clothes, and their bodies.

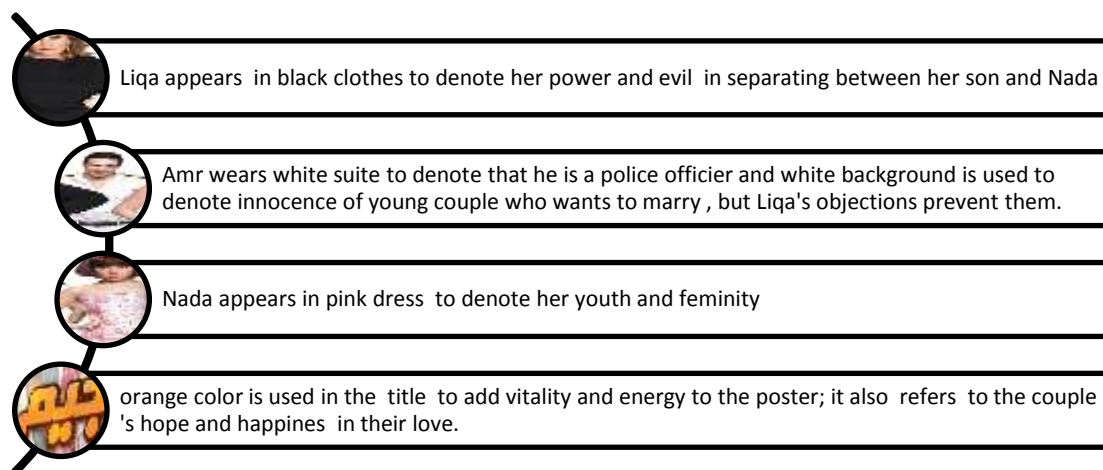


Fig 64: Colour Connotation in *Game Over*

6. Typography

Grammatically, the title of the English poster is composed of adjective phrase (monster-in law). The word 'monster' replaces the word 'mother' (mother- in- law; the mother of one's husband or wife) in order to describe the evil and ugliness of the mother and her satanic acts to break up the lover's relationship. Typographically, the word '**MONSTER**' is depicted in thick, bold, regular, and connected typeface; it negatively refers to the domineering mother. It is also noticable that the word 'MONSTER' is written in capital letters, red colours, and large size in order to attract the viewers attention to the real situation and the struggle which happens in the movie; Viola is not a mother, rather she is a 'MONSTER'. Red bold typeface is expressive to intensify importance of the word in



reflecting the actions of the movie and to increase the word's salience to the viewers. The rest of the word(**in LAW**), in contrast, appears in smaller size and in different colour(black). The names of the two female stars are depicted in front of each other with thin, regular condensed font. The first name of each star is written smaller font than the second name which appear in black, capital, and loose typeface.




The title of the Arabic poster is composed of noun phrase(Game Over); a phrase used to indicate that a game has ended because the player has lost. The title figuratively depicts the struggle between the mother and the girl for marrying the son as a game and denotes the fail of Liqa to divide between them. One of the poles of the game must win at last; either the girl achieves her dream and marries her beloved or



the mother corrupts the marriage. The title appears in three dimensional thick fonts which are assertive to the story of the movie; it is a game. Besides, the title appears in slope

expanded letterforms to denote the juxtaposition between the actions of mother (formal) who acts like monster (informal). The title also appears in soft, horizontal, regular and connected letterforms the first word (Game) appears in orange colour to be more salient to the viewers and the word (over) appears in white font. The mixture of colour catches the eyes to the title.

Table 14: *Summarizing Couple 3*

	Monster in Law	Game over
Representational Metafunction	action process reactional Circumstances of accompaniment Classifictional process	reactional Process 1 circumstances of accompaniment 1 classfictional process
Interactional Metafunction	direct address indirect address Close personal distance Frontal angle Oblique angle Eye level angle	direct address Close personal distance Far personal distance Frontal angle Low angle
Compositional Metafunction	Mother (centre) couple (left/ right) Sharpness of focus / foreground Dividing line frame	The son (centre) mother in law and girl (left/ right) Foreground/ background Dividing line frame
Modality	3 high 2 low	3 high 2 low
Colour	High value colour saturation and modulation (green / white/ blue/ red	High value colour saturation and modulation (yellow/ black/ white/ pink)
Typography	Weight/ connectivity/ Regularity	Weight/ Slope/ Expansion

Discussion

To establish a parallelism between the two posters, it is noticeable that the English poster depicts the idea of the movie sharper than the Arabic poster. On one hand, the English poster depicts a middle aged woman cuts a portrait of young couple and holds it with her hands to show her power to divide to young couple.



On the other hand⁴, the Arabic poster depicts two foregrounded females and a male wearing white officer's suit standing between them. However, the two females deliver their challenge to the viewers through their sharp gazes and body posture. Furthermore, the title of the two movies delivers the movie's plot with different reflections.

On one hand, the English poster uses the word *Monster-in Law* to deliver to the viewers two important information. The first one is that Viola is the mother of Kevin and will be mother-in-law of Charlie. The second notion is that, Viola acts as a monster in the movie; she accomplishes evils and tricks to fail the marriage. On the other hand, the title of the Arabic poster delivers the idea as being a game between the two females in the foreground and one of them will win at the end. The English and the Arabic poster are alike in using reactional processes, circumstances, classifictional process, frontal angle, dividing frames, white background, absence of depth, direct address, and in the number of the RPs. However, the two posters are different in using vertical angle and camera shots. While RPs in the English poster appear from close shot and Eye level angle, RPs in Arabic poster appear from long shot and low angle. Unlike the Arabic poster, The English poster uses oblique angle and indirect address.

⁴ The two scenes depicting the herions stands face to face in challenge



4.2.2. Couple 4: *Malena and Halawet Rouh*Table 15: *Production Information Malena & Halawet Rouh*

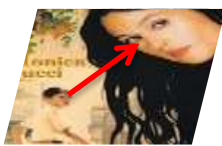
Movie Title	Malèna	Halawet Rouh /Rouh's Beauty/ حلاوة روح
Poster Form		
Director	Giuseppe Tornatore	Sameh Abdelaziz
Release Date	27 October 2000	3 April 2014
Cast	<ul style="list-style-type: none"> ❖ Monica Bellucci (Malena) ❖ Giuseppe Sulfaro (Renato) 	<ul style="list-style-type: none"> ❖ Haifa Wehbe (Rouh) ❖ Karim El Abnoudi (Sayed)
Country	Italy	Egypt
Story Synopsi s	Malèna is about the peril of a beauty through the eyes of a 12 year old kid named Renato. He experiences three things on the same day, beginning of war, getting a bike and sees the arrival of Malèna in town. Through his eyes, we see the curse of beauty and loneliness of Malena, whose husband is presumed to be dead, and through his soul we see his love for her.	The film tells the story of (Rouh), a beautiful lady who lives in a slum with her son after her husband's departure. Searching for money to provide for her son, she sings in one of Haram street's Clubs and gets herself in deep trouble. Her neighbour offers to help her, and she eventually falls in love with him, only to find herself facing another neighbour who is willing to get her by any means.

Adapted from elcinema.com and from IMDb.com. Retrieved Jan 1, 2020 from <https://elcinema.com/work/2025632/#jump-here-genre> And from <https://elcinema.com/en/work/2018414#jump-here-genre>
https://www.imdb.com/title/tt0213847/?ref_=nv_sr_srg_0

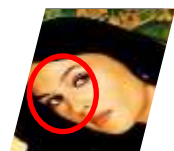
1. Representational Meta-function

--Narrative process

In the English poster, it consists of two major RPs: a teenager and a lady (Renato and Malena). The poster reflects **two reactional processes**. The first one is



transactional; it is depicted by the teenager who turns by his body and looks to Malena; Renato is the reactor, because the vector stems from his eyes toward Malena (the phenomena). The second reactional



process is non- transactional; it is depicted by Malena who is the reactor and there is no phenomenon presented. Furthermore,

the poster depicts the teenager (Renato) in an **action process**; he seems as if walking in the town's street and riding his bike, but he interrupts his walk and stands in the middle of the road in order to look at Malena.



Regarding the Arabic poster, it depicts **one transactional reactional** process;



Sayed is the reactor and Rouh is the phenomena.

Sayed appears sitting in the middle of the road and forms a vector by his eye line towards Rouh to express his fascination by her beauty.

Circumstances

Circumstances of setting appear in both of the English and the Arabic poster.

In the English poster, Renato and Malena are depicted in the street of their city in Italy; Malena sits under a blooming tree leafs and Renato holds his bike and walks in

the middle of the city street with people around him. This provides the viewer information about the background of the story of Renato and Malena after Italian war. It is the same in the Arabic poster, Rouh and Sayed are sitting in the street of their district where buildings are antique to deliver the state of their standard of living and their depression.

--Conceptual process

In the English poster, a **classifictional process** depicts Malena, Renato, and people of the town in their generalized essence; they are the same class and in the same street. Here, Malena is the superordinate as she is the most apparent one of them, while Renato and the people act as the subordinates. Moreover, the poster depicts a **symbolic suggestive process**;



green leaves with orange limes convey the embedded theme of the movie visually. The leaves are the carriers which symbolizes Italian recovery after Italian war.

It is the same in the Arabic poster, a **classifictional process** is used to display Sayed and Rouh having something in common; both are sitting in the same street in a state of depression. Sayed is depressed because he loves a married lady, and Rouh appears miserable as she faces a trouble. Unlike the English poster, the Arabic poster depicts only the two RPs with no people around them.



2. Interactional Meta-function

--Contact

In the English poster, Renato does not look to the viewers; rather his eye line is

directed to Malena. This **indirect address** entails "offer"; the teenager is attracted and fascinated by Malena's beauty. However, Malena looks to the viewers directly; this connotes a symbolic demand from the viewers. It seems as if she is in an imaginary relationship with the viewers and asks them to enter her world to engage with her problems because of the absence of her husbands. Malena appears with a neutral facial expression which implies the lack of emotion. Her eyes stimuli the viewers to know what is the secret behind Malena's sadness.



In the Arabic poster, both of the two RPs do not look to the viewers; this **indirect address** entails "offer". Rouh does not look everywhere; she leans her face and sits gloomily. Her palm is down which indicates weakness and disability to face her problems or the reality. She appears with a lowered head which indicates that she may hide or afraid from something. Malena's facial features show her disbelief, shyness, and timidity. She closes her eyes, and keeps her sight far from the teenager (Sayed). Sayed also does not look to the viewers and directs his eye line to Rouh. This offers information to the viewers that Sayed is fascinated by the Rouh's beauty; it seems as if he thinks in a sort of imaginary sexual relationship with her. He is the only one in the road who sits in front of Malena; this also denote his total engagment with her sadness and lonliness.



--Size Frame & Social Distance

In the English poster, Malena appears in a **long shot**; it is a full body shot which depicts from head to feet in the frame of the poster. Malena



occupies half poster height. Renato appears in a **very long shot** as he appears in a space which fills much of the poster; he appears in the middle of the street in near space with Malena. Furthermore, people of the town appear in the street in extreme long shot; their figures are visible in a space which fills half of the poster. These long shots connote a **close social distance** between Renato and Malena; they are from the same town. People of the town are depicted in a **public distance**. This connotes the problems that face Malena from the public people of the town.

It is the same in the Arabic poster, Rouh and Sayed also appear in a **long shot** which shows the full of the body. Rouh, like Malena, occupies half of the poster height, and Sayed, like Renato, appears in a **very long shot** as he appears sitting in a space in the middle to the street. This connotes a **close social distance** between Rouh and Sayed. This also indicates that they are neighbors; however, there is no intimate relation between them. The teenager is indulged in the heroine's beauty and fantasizes to be in a close personal relation with her.



--Perspective

Horizontally, in the English poster, Malena appears from a **frontal angle** which denotes involvement with the viewers. She sits in front of the viewers, and turns her back to the teenagers and the people of the town; this posture also indicates that she is not engaged with them. On the other hand, Renato appears from an **oblique angle**



which denotes his detachment. Here, Malena is part of the viewer's world and so she is foreground and nearer to them than Renato. Conversely, in Arabic poster, Rouh appears from an **oblique angle**, and Sayed appears from a **frontal angle** which approaches him to the viewers. Rouh is

detached from the viewers; she seems dejected and depressed as she neither looks to the viewers nor to Sayed. she seems lost and alone in her life. Her hair covers the half of her faces; this can indicate that she hide or afraid from something. Her posture and gesture expose that she is in a deep trouble, and in a deep thinking of how to face these troubles.

Vertically, in the English poster, Rouh is depicted from a **low angle** which



makes her bigger to deliver her power and superiority. She sits near to the viewers with corssed legs to denote that she feels closed off or needs some sort of privacy. On the other

hand, Renato appears from a **high angle** which connotes his weakness in front of Malena's beauty. It is the same in Arabic poster as Rouh appears from a **low angle**, while Sayed appears is portrayed from a **high angle** which depicts him smaller, younger and weak.

3. Compositional Meta-function

--Information value

The English poster depicts Malena in the right side(New) of the poster; Malena



is the heart of the movie's story, the problematic issue of the movie; her life, her husband absence, her relation with the teenager, and her problems with the neighbours of the town



are important issues that the viewers need to discover through watching the movie. The teenager (Renato), people of the town, buildings of Italy appear in the left side (Given); this entails according to These 'Givens' seems as if something known or commonsensical to viewers.



Conversely, in the Arabic poster, Sayed is depicted in the right side (New); this denotes that the viewers should pay attention to him. He is the young hero of the movie who falls in love with (Rouh) and spies her life step by step in stealthy way.



Moreover, he helps her in her problem with the neighbors and tries to save her. So, the poster depicts him in the right position in order to hint to his role in Rouh's life. On the other hand, Rouh appears in the left position which entails the 'Given'; she seems as if she is known to the viewers. Her beauty appears through her sexy clothes, soft skin, and outer appearance.

Titles of both movies appear at the bottom (Real) of the two posters to inform the viewers specific information about the movies and make them keep the title in



mind; the English movie is called (MALENA), and the Arabic movie is called حلاوة (Rouh's beauty). Both of them focus on the name of the heroines of the movie: Malena and Rouh.

--Salience

In both the English and the Arabic poster, the heroines 'Malena' and 'Rouh' are the most salient elements in the posters. They appear in large size in comparison with the other elements of the posters. Both of Malena and Rouh seize 1/2 of the poster and appear in the foreground in order to catch the viewer's eyes and attention firstly and show that they are the main heroine of the movie. They are in a close distance with the viewers. Their beauty, loneliness, sadness, and thinking of the future are mostly apparent to the viewers.



--Framing

In both posters, the illuminated profile of Malena and Rouh is a natural dividing line. The foreground of the heroines and background of the teenagers 'Sayed' and 'Renato' make them naturally separated. Besides, the space between Renato and Malena as well as between Sayed and Rouh make them naturally separated. This dividing line highlights the differential lifetime between the teenagers and the heroines of the movies. However, to form a harmonious integrated visual composition, the divided parts are linked by the vector which stems from Renato to Malena and from Sayed to Rouh.

4. Modality

In the English poster, the different social distance between Malena, Renato, and the people of the town creates depth. The poster comprises a representation of details: Malena's attractive appearance, her gorgeous dress, soft black hair, her necklace, her shoes, and her soft glossy skin. All these details exposes Malen'a beauty and attracts the teenager's and the viewer's attention. Further, the teenager, the people in the streets, the buildings of the town, and even the tree leaves which appear above Malena's head, all these details highlight the modality maker of the poster. Regarding contextualization, Italian buildings of the town appear as the background of the poster. Here, there is no more colour differentiation in the poster; most of the poster reflects beige colour.

In the Arabic poster, the social distance between Rouh and Sayed, shadow of the background, and the buildings of the town creates depth. The Arabic poster also comprises a representation of details: Rouh's attractive appearance, her sexy dress, soft black hair, her necklace, her bracelet, her golden bright shoes, and her soft white

skin. All these details display Rouh's Beauty and catch the attention of the teenager's and the viewer's. The poster is maximally contextualized; the buildings of the town, with white shadow at the end of the street entail the cloudy situation of Rouh and Sayed. Colour variation is apparent in the poster through using diverse colours like red, brown, white, and baby-blue. Furthermore, Arabic poster is highly illuminated; it depicts light and shade shown in Malena's face and body, Renato's appearance, the ground, and the background.

Table 16: *Modality Makers' Degree in Couple 4*

Modality Maker	<i>Malena</i>	<i>Halawet Rouh</i>
Colour Variation	Low	High
Contextualization	High	high
<i>Representation</i>	High	High
Depth Articulation	High	High
Illumination	High	High

5. Colours and Its Connotation

Regarding the English poster, high value colour is apparent through adding white shades to beige colour, green leaves, and red title. However, the poster depicts low colour differentiation and saturation; Beige neutral colour covers most of the poster. Full modulation of beige colour is used in depicting Malena's and Renato's outer appearance. Moreover, the poster depicts low degree of purity; pale beige, black appearance of peoples' town depicts a high sense of hybridity. However, green leaves, and red title are used to verify colours in the poster and make these elements more prominent. The following diagram depicts each colour connotation in the poster:

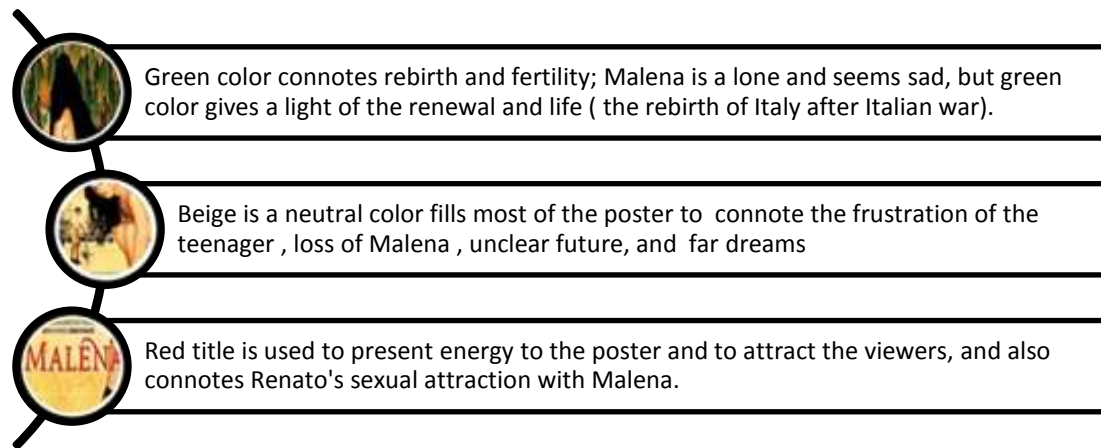


Fig 65: Colour Connotation in *Malena*.

Regarding the Arabic poster, it uses more attractive colors. Malena's appearance achieves high value of colour through using white, bright red, and blue. The poster achieves a high degree of colour saturation and differentiation through the mixture of red, white, brown, and blue; these colors catch the attention more than the The English poster. Regarding purity, Arabic poster is in a high degree of purity through using Red, white, blue, brown and black colours. These fully modulated colours are fruitful in depicting Rouh, Sayed, and their district. The following figure clarifies hue's connotation:

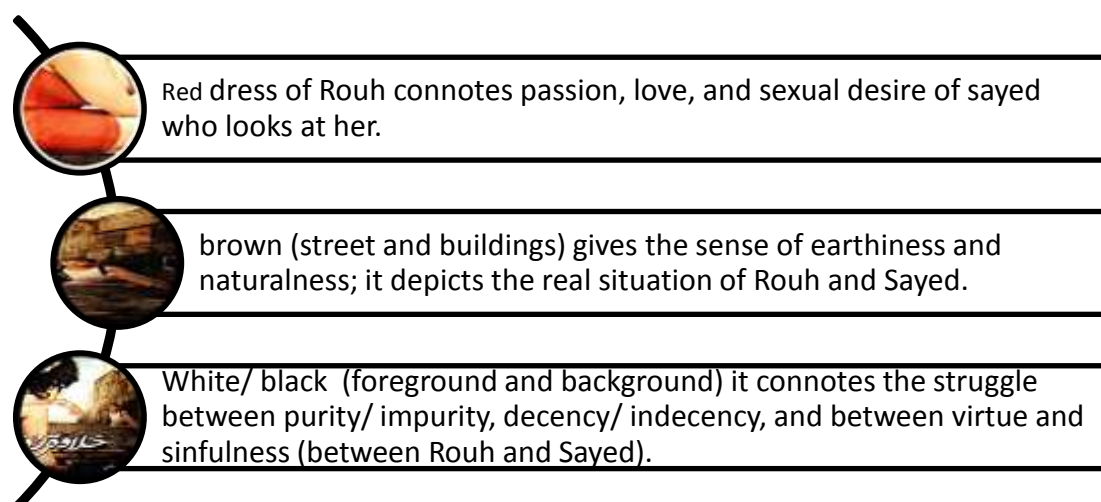



Fig 66: Colour Connotation in *Halawet Rouh*.

6. Typography

The title of the English poster is one word, character name called '**MALENA**'.

The title is written in red bold letters  to attract the viewer's attention and give information about the movie and intensify the name of the heroine. According to van Leeuwen, bold is used to mean 'daring', 'solid', 'assertive', and 'substantial'. Boldness and colour contrast between the colour of the title (red) and the other colours used in the background of the poster (green, black, and yellow) increase salience of the title. Besides, the title or the name of the heroine is expanded and regular to make sense with its presence in the poster. Furthermore, all the letters of the heroine's name are capital, connected, and regular; all these typographic means add energy to the poster and catch the viewer's attention to the movie title.


The title of the Arabic poster is a noun phrase consists of two words: (حلاوة روح / Rouh's Beauty). Similarly, the Arabic title is written in bold letters,



but unlike the red English title,



the Arabic title appears in thick white form. In

addition, the title is sloping to the right -leaning (حلاوة روح); this is according to van Leeuwen connotes juxtaposition. Here, juxtaposition can be between the age of the teenager and Rouh or between her beauty and her sadness and loneliness as depicted in the poster. The typeface of the Arabic title is slope and connected; this encodes wholeness and integration. Moreover, the word (روح) / (Rouh) is  repeated twice in the poster. The first time the word appears in a large size with thick bold font and the second time the word appears in smaller size with thin font inside the letter (ح). This repetition intensifies the name of the heroine and

also connotes that there are a story behind the name. This attracts the viewers' attention and makes them think about (Rouh).

Table 17: *Summarizing Couple 4*

	Malena	<i>Rouh's Beauty</i>
Representational Metafunction	action process reactional Circumstances of setting Classifictional process symbolic process	reactional process circumstances of accompaniment classfictional process
Interactional Metafunction	direct address indirect address Close social distance Public distance Frontal angle Oblique angle High angle Low angle	direct address Close social distance Frontal angle Oblique angle High angle Low angle
Compositional Metafunction	Malena (right) teenager (left) Large Size Dividing frame	Ro7 (left) teenager (right) Large Size Dividing frame
Modality Colour	4 High 1 low Law value colour saturation, modulation and differentiation (black /green/ beige)	5 High High colour value and saturation baby blue/ Red /brown/ white
Typography	Regularity / Expansion	Weight/ slope

Discussion

To establish a parallelism⁵between the two posters, it is noticeable that the Arabic poster is almost similar to the English poster. Both of heriones occupy about

⁵ The following scenes are the same from Arabic and English movie



Retrieved from <https://www.dostor.org/375277>

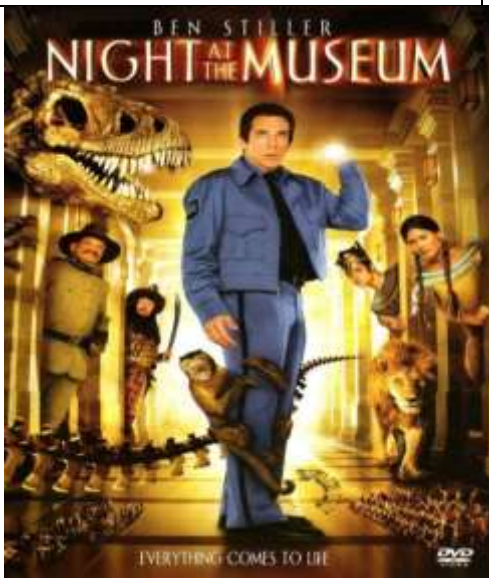

half of the poster; they are the most salient. Both of the heriones wear nearly the same style of clothes and sit the same posture. The English and the Arabic poster are alike in using the same tools like for instance, reactioanl process, circunstances of setting, classifitional proceess, indirect address, long shots , high angle, low angle, depth, contextalozation, and so on. However, the English poster differs from the Arabic one in using action process, symbolic process, colour saturation, direct address, and public distance. Moreover, the Arabic poster is different from the English one in colour scheme; Arabic poster is more colourful and more attractive than The English poster. Besides, colour differentiation is in high degree in the Arabic poster than the English poster. That is to say, the Arabic poster achieve high modality than the English poster. Finally, the English and the Arabic poster are different in the depiction of placement of the actors. According to the Arabic poster, Rouh appears in the left side(Given), and Sayed sits in the right(New). Conversly, Malena sits in the right(New), and Renato stands in the left side(Given). Moreover, The English poster apears more realistic than the Arabic poster. The English poster depicts the actors as a part of their town, While the Arabic poster focuses only on the herione and the teenager only and shadow behind them.

4.3. Category Three: FANTASY

In this category, the researcher carries out the analysis of two couples of fictional posters. The first couple deals with *Night at the Museum* and *El Harb El A'lameya El Talta*. The second couple deals with *Bedazzled* and *Teer Enta*.

4.3.1. Couple 5: *Night at the Museum* and *El Harb El A'lameya El Talta*

Table 18: *Production Information of Night at the Museum & El Harb El A'lameya El Talta*

Movie title	Night at the Museum	El Harb El A'lameya El Talta/ الحرب العالمية الثالثة
Poster Form		
Director	Shawn Levy	Ahmed El Gendy
Release Date	22 December 2006	28 July 2014
Cast	<ul style="list-style-type: none"> ❖ Ben Stiller (Larry Daley) ❖ Carla Gugino (Rebecca) ❖ Dick Van Dyke (Cecil) 	<ul style="list-style-type: none"> ❖ Ahmad Fahmy (Khamis) ❖ Chico (Tutankhamun) ❖ Hesham Maged (Aladdin)
Country	U.S.	Egypt
Story Synopsis	Larry is newly recruited as a night security guard at the Museum of Natural History; he discovers that an ancient curse brings all the creatures at the museum to life by night. The	At the wax Museum, the statues of the most famous figures of history come to life after 5 pm until 5 am. Khamis is a football player, while playing football with his friends he shoots the ball away

Movie title	Night at the Museum	El Harb El A'lameya El Talta/ World War III/ الحرب العالمية الثالثة
	Museum transforms into complete chaos. The three old guards of the museum try to steal the magical stone from the museum. Larry organizes all the historic characters to help him stop the criminals and save the museum.	and break an abandoned museum's window. After entering the museum he's chased by the living statues headed by King Tutankhamun, and then Aladdin rescues him, in exchange for helping him travel to Disneyland.

Adapted from elcinma.com and from IMDb.com. Retrieved March 12, 2020 from <https://elcinema.com/work/2019799/> and from https://www.imdb.com/title/tt0477347/?ref_=fn_al_tt_1

1. Representational Meta-function

--Narrative process

In the English poster, there is one main Rps (Larry), and other minor RPs like historical famous characters in America (Ahkmenrah, Attila the Hun, Teddy Roosevelt, Sacajawea), *Tyrannosaurus* skeleton, lion, capuchin monkey, and a number of soldiers in the ground. The poster depicts **three action processes**. The first one is presented by Larry himself; he holds a projector in his hand. This is



an indicator that he is night security guard. The second one is between Larry and the monkey; the monkey is the actor as it holds Larry's leg and Larry is the goal. The third action process is between *Tyrannosaurus* skeleton and Larry; the *Tyrannosaurus* skeleton seems alive and is directed toward Larry and clenches Larry by his tail from the back. This connotes that Larry will receive real actions from the *Tyrannosaurus* skeleton and monkey in the movie and that these beings are still alive.



Furthermore, Larry, the four historical characters, the monkey, and the lion form a **reactional process** as their eye lines are directed towards the viewers. A **circumstance process** is apparent in the English poster; Larry, the major character and hero of movie, and the other famous characters appear in the background. It is a

locative circumstance that relates Larry with the creature of the museum. In the Arabic poster, there are three main RPs in the foreground Kamis, and his two friends, and also many minor RPs historical famous characters in Egypt (Sultan Mohamed Ali,



Hitlar, Umm Kulthum, Raafat El hagan, Marlin Monroe, Saladin, Alexander the Great, Gandhi, lions, and pyramids etc.). Like the English poster, the Arabic poster depicts **three action processes** too. The first



one is presented by Kamis and his ball; Kamis is the actor, his leg is the vector, and the ball is the goal. This process indicates that Kamis is a football player in the movie, and also denotes that the ball is the cause that directed

him to the museum. The second action process is presented by Kamis's friend who reincarnates the character of Aladdin; he stands in front of Kamis and holds Aladdin's



lamp which produces the smoke and the demon. The third actional process is depicted by Kamis's other friend on the left who reincarnates

the character of Tutankhamen; he stands behind Kamis and holds his stick in his hand.

Furthermore, there are **two reactional process** between the three main RPs (Kamis and his two friends); Kamis and Aladdin exchange

gazes, and the other friend, Tutankhamen (reactor),



directs his gaze to Kamis (Phenomena). This denotes that there are negotiations between Kamis and these characters in the movie. The final **reactional process** is presented by the minor RPs (crowd of the historical characters in the poster) to Kamis and the viewers.

The **circumstances (of setting) process** is also apparent in the poster between Kamis and the famous Egyptian characters; their presence behind the pyramids and historical castle in the poster adds historical atmosphere to the poster and add

information to the viewers that there is a relation between Egyptian prominent characters and Kamis.

--Conceptual process

In the English poster, there is a **classificational process**; Larry is the superordinate (the security guard of the museum), and the other characters are the subordinate. This classificational process clarifies the relationship between Larry and the creatures of the museum in order to display to the viewers that they all have something in common. The creature of the museum becomes alive again and gets along with Larry.

Like the English poster, the Arabic poster consists of a classificational process; Kamis and his two friends (King Tutankhamun, and Aladdin) are the superordinate, and the other prominent Egyptian characters are the subordinate. This process recovers the relationship between Kamis and the creatures of the wax museum; they become also alive again and interact with Kamis.

2. Interactional Meta-function

--Contact

In the English poster, all the RPs (Larry, the four famous characters, the monkey, and even the lion) look directly to the viewers; this **direct address** entails a

symbolic demand



. It seems as if Larry and the creatures of the museum ask the viewers to interact and engage with their world in the museum; they returns life and interact with Larry. This establishes an imaginary relationship between Larry, the creatures of the museum, and the viewer of the poster.

Unlike the English poster, the RPs of the Arabic poster do not look to the



viewers; this **indirect address** entails an offer image.

The poster offers information to the viewers that

Kamis is a football player in the movie who enters the wax museum to get his ball, but he found the creatures of museum are alive. Moreover, there is a **direct address** between Kamis and Aladdin as they exchange gaze with each other and between Tutankhamen and Kamis; Tutankhamen looks to him directly. This connotes the relationship between Kamis, Alladin, and Tutankhamen in the movie. Finally, the crowds of famous Egyptian characters look to the trio directly; this denotes symbolic demand to engage with them in their world.

--Size frame & Social Distance

In the English poster, Larry and the monkey appears in a **long shot** through showing their full figures. There is a **close intimate personal distance** between Larry, Tyrannosaurus skeleton, and monkey; the capuchin



monkey holds and sticks with Larry's leg, and

the skeleton of *Tyrannosaurus* Surrounds Larry by his tail.



This connotes that they are in close relation with Larry in the

movie. The other RPs in the poster appear from a **medium shot**; they are in a **far personal distance** from Larry. This indicates to personal involvements with each other's against Larry.

Regarding the Arabic poster, the trios are depicted in a **long shot** which show their full figure. They appear in a **close personal distance** as the trio can hold each other; this connotes their personal relation in



the movie. The crowds of the historical Egyptian characters appear in **long shots**; they

are in a **far social distance** with space between them and the trio. This denotes that they are in a business and social interaction with each other's in the movie.

--Perspective

Horizontally, the RPs in the English poster are depicted from a **frontal angle** which connotes involvement with the viewers; they are part of their world. Conversely, the trios in the Arabic poster appear from an **Oblique angle** which denotes detachment; it means that what Kamis sees in the museum is not part of the real world, rather it is a fantasy.

Vertically, all the RPs in the English poster are depicted from a **Low angle** as if they have a symbolic power over the viewers. Low angle is expressive to connote the power of the museum's creature after their resurrection to life. It is the same in the Arabic poster, as all the RPs are also depicted from a **Low angle** to denote their superiority; they are role models.

3. Compositional Meta-function

--Information value

In the English poster, Larry and the capuchin monkey appear in the **center** of the poster; this denotes that Larry is the hero and the monkey also is the nucleus of events in movie. **Left/Right** value is also used in the poster; *Tyrannosaurus* skeleton, Attila the Hun, and Teddy Roosevelt appear on the left side (given), and the lion, Sacajawea, and Ahkmenrah appear in the right side (New). This indicates that Sacajawea, the lion, and Ahkmenrah role with Larry is unknown which mostly interests the viewers to seek for the answer in the movie. Finally, the movie title and name of the stars appear in the **top** of the poster (ideal) in order to give general information about the movie. While, the tagline



'Everything comes to life' appears in the **bottom** (real); this gives specific note to the viewers that the creature of the museum comes to life again.

Regarding the Arabic poster, Kamis with his ball appears in the **center** of the poster; he is the hero and the ball is reason that makes him enter the wax museum.



There are fires, and planes in the margin to refer that there is a war or struggle in the movie. Tutankhamen appears in the **left** side (given), and Aladdin appears in the **right** side(new); this connotes



that there is something not yet known between Kamis and Aladdin as they look to each other and negotiate about something(travel to Disneyland). The crowd of prominent Egyptian characters occupies center and margin of the poster to denote that all the creature of the museum come alive again and struggles with Kamis. Finally, the title of the movie appears on the **top** to give the viewers an idea about the name of the movie

--Salience

Regarding the English poster, Larry is the most prominent element in the poster;



he is foregrounded and wears a blue security suit in contrast with the rest of golden brown colour of the poster. The Tyrannosaurus skeleton and capuchin monkey are foregrounded, unlike other creatures of the

museum, in order to indicate the actions between them and Larry in the movie.

In the Arabic poster, Kamis, Alladin, and Tutankhamen are foregrounded and more prominent than other RPs; this shows that the trios are the spotlight of events. The verbal text showing the title of the movie is most salient; this is supported through the use of eye-catching red colour to impress the viewers to the war between Kamis and the creatures of the museum.



Regarding museum's creatures, Sultan Mohamed Ali, Hitler, Saladin, Ahmed Orabi, Gandhi, and Umm Kulthum are more noticeable than others.

--Framing

In the English poster, although the historical characters are separated from each other by walls, the connection between them is supported through appearing with the same colours and vectors. On the other hand, the differentiation between Larry with his blue suit in the foreground, and other golden brown creatures in the background with the space suggest a sense of separation. This denotes that Larry is different from the creatures of the museum, but he indulged with them through the events of the movie.

In the Arabic poster, the space between the trio and the crowd of Egyptian famous characters form a separated line; they seem as if they are two teams. This connotes that there will be a struggle between the two teams in the movie (it is World War III).

4. Modality

The English poster employs modality makers with a high degree. Firstly, the poster depicts a representation of details; Larry, searchlight in his hand, four historical characters, monkey, lion, Tyrannosaurus skeleton, museum's building, and small soldiers in the ground. Secondly, the poster is appropriately contextualized since the building of museum is adopted as the background. Thirdly, the long passage of museum creates depth. Fourthly, there are shadows at the end of the passage which presents high illumination. Finally, colours are varied.

Regarding the Arabic poster, it also presents a high degree of modality. The poster depicts a very detailed representations; it consists of Kamis with his ball,

Aladdin Tutankhamen Sultan Mohamed Ali Raafat El hagan Hitler Marlin Monroe Saladin Alexander The Great Gandhi Einstein, the pyramids, temples two lions, swords, snake on the ground, birds war planes, and so on. Besides, the poster depicts maximally deep perspectives, and a very sharp detailed background. Colours are duly diversified (white, yellow, red, green, blue, orange, and so on).

Table 19: *Modality Makers' Degree in Couple 5*

Modality Maker	Night at the Museum	El Harb El A'lameya El Talta
Colour Variation	High	High
Contextualization	High	High
Representation	High	High
Depth Articulation	High	High
Illumination	High	High

5. Colours and Its Connotation

In the English poster, high colour value appears clearly through adding white shades to brown colour which produce shiny gold colour that covers almost all the poster. The poster depicts a fully saturated mixture of blue and gold colour. Full colour saturation adds energy to the poster. The poster achieves the maximum of purity and colour modulation through the use of bright blue and gold with their different shades to explicate the unity between museum creatures. The following diagram clarifies the connotation to poster's hue:

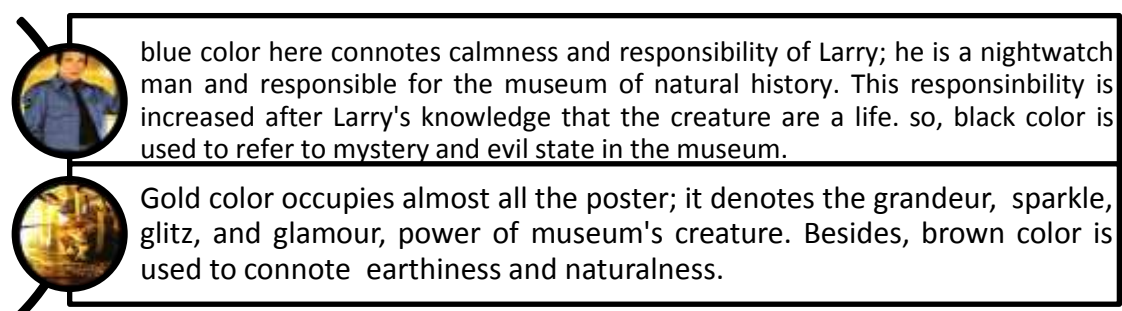


Figure 67: Colour Connotation in *Night at the Museum*.

Concerning the Arabic poster, it depicts high value and very saturated colours through the use of light yellow, orange, red, white, and black; this adds dynamic and power to the poster. Colour differentiation plays here a highly vital role in depicting details of the poster to attract the viewer's attention to the struggle between Kamis and the crowds; it seems as if the world war III. The following diagram explicates the connotation of each hue:

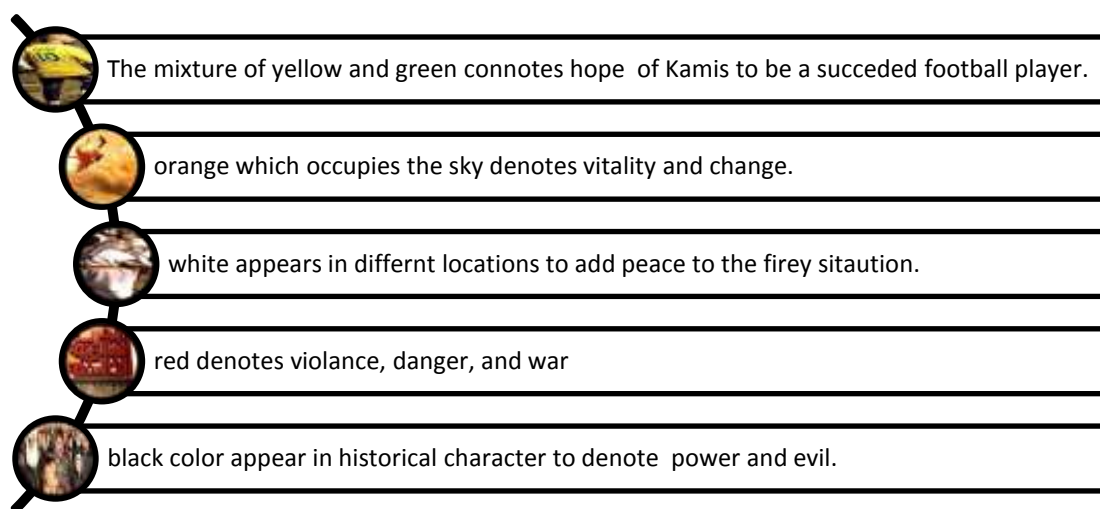


Fig 68: Colour Connotation in *El Harb El A'lameya El Talta*

6. Typography

Concerning the English poster, the title consists of head noun + prepositional phrase. The title is designed by three dimensionality form with mixture of white and brown colours. Three dimensional forms add energy to the title and make the title more prominent. The word (Night) and (Museum) appear in more prominent typeface to make intensification on the time when creatures returns to life, the museum of Natural History, where these creatures live. The title is also written in regular, expanded, and disconnected typeface; this denotes the state of chaos and fragmentation. Besides, stars' names appear in the top and the tagline appears in the

NIGHT

AT THE MUSEUM

BEN STILLER

EVERYTHING COMES TO LIFE

bottom with thin, capital, condensed, horizontal, and regular typeface; this hints more information to the movie.

Regarding the Arabic poster, it is a noun phrase that is written in very thick bold font to increase its salience and attract the viewers' attention to it; it is the third world war at the Wax museum. Boldness here is indicative as it connotes the solidity of the situation in the museum. The letterforms appear condensed, straight, and connected to refer to the harshness, struggle, and actions between Kamis and the museum's creatures. The acronym is used under the red Arabic title as intensification to the title; it is a real war.



Table 20: *Summarizing Couple 5*

	Night at Museum	Ww3
Representational Metafunction	Action processes reactional circumstances of setting Classifictional process	Action processes reactional Circumstances of setting Classifictional process
Interactional Metafunction	Direct address Close personal distance Far personal distance Frontal angle Low angle	Direct address Indirect address Close personal distance Far personal distance Oblique angle Low angle
Compositional Metafunction	Larry (centre) Foregrounding/ back grounding Framing dividing line	Kamis (centre) Foregrounding/ back grounding Framing dividing line
Modality	5 High	5 High
Colour	High colour saturation and modulation (blue/ gold)	High colour modulation and variation (yellow/ red/ orange / white)
Typography	Regularity/ Expansion	Weight/ Connectivity/ regularity

Discussion

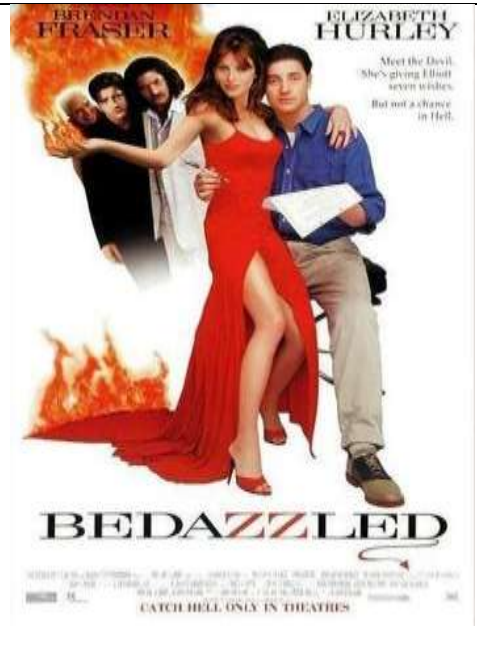

To construct a parallelism⁶ between the two posters, it is noticeable that the two posters share the same idea through the depiction of well-known prominent characters in U.S and Egypt. However, it is clear that the Arabic poster delivers the idea with more exaggeration, and details than the English one. Both of the two posters use the same tools like actional, reactional processes, circumstances of setting, long shots, low angles, foregrounding, high colours saturation, and so on. However, the Arabic poster use some additional tools like high colour differentiation, war cracks like planes, helicopters, smoky sky and fires in order to deliver that it is a real war. Furthermore, the Arabic poster portrays more deep perspective through the presentation of Pyramids, and temples to refer to Egyptian civilization. Additionally, Arabic poster's exaggeration is clear in titles connotation; The English poster is entitled 'a night at the museum', while the Arabic poster displays the third world war.

⁶ The two movies mirrors greatly the same scenes and ideas:



Retrieved from <https://www.arageek.com/art/arabic-films-adapted-from-foreign>

4.3.2. Couple 6: *Bedazzled* and *Teer Enta*Table 21: *Production Information of Bedazzled & Teer Enta*

Movie title	Bedazzled	Teer Enta/ You Fly/ طير إنت
Poster Model		
Director	Harold Ramis	Ahmed El Gendy
Release Date	20 October 2000	15 July 2009
Cast	<ul style="list-style-type: none"> ❖ Brendan Fraser (Elliot Richards) ❖ Elizabeth Hurley (The Devil) 	<ul style="list-style-type: none"> ❖ Ahmed Mekky (Dr.Baheeg) ❖ Donia Samir Ghanem (Layla) ❖ Maged El Kedwany (Mared)
Country	U.S	Egypt
Story Synopsi s	Hopeless dweeb Elliot Richards is granted seven wishes by the Devil to snare Allison, the girl of his dreams, in exchange for his soul.	Baheeg is a shy veterinarian who secretly loves Laila, the owner of a sick puppy in his clinic. On his birthday, Baheeg finds a genie who grants him many wishes in order to graduate from genie school. Baheeg tries through his wishes to attract Laila's attention by becoming many different characters in hopes that she will fall for love him.

Adapted from elcinma.com and from IMDb.com. Retrieved March 17, 2020 from <https://elcinema.com/work/1208217> & <https://elcinema.com/work/2001699>

And from https://www.imdb.com/title/tt0230030/?ref=nm_sr_srsrg_0

1. Representational Meta-function

--Narrative Process

Concerning the English poster, it consists of a man (Elliot) and a beautiful woman (The Devil); the Devil sits on Elliot's leg and puts her hand on his shoulder. This depicts an **action process** by presenting the Devil as the actor, and Elliot as the goal. Besides, the **second action process** appears by Elliot who holds a pen and a paper in his hand; this connotes to the manipulation of the Devil to make Elliot sign the contract to achieve his wishes.



Mental process is also clear through The Devil's hand which forms a vector of a thought fire balloon. In this mental process, the Devil is the sensor and the various characters of Elliot inside the fire balloon are the phenomena. The poster also depicts a **non-transactional reactional process** as the stars form a vector by their eye line.



Regarding the Arabic poster; it presents two men (Dr.Baheeg and Mared(Layla), woman(Layla), and a box(consists of different forms of Baheeg's character). Arabic poster, like The English poster, depicts **two action process** and **mental process**. The first action process is presented by Baheeg who stands and holds the box, and the second action process is



presented by Mared who inflates with his mouth to achieve Baheeg's wishes. **Mental process** is presented in the thought balloon of Layla who appears between Baheeg and Mared; Layla is the phenomena. The poster also depicts a **non-transactional reactional process** as the characters of the box form a vector by their eye line.

Circumstances of means are apparent in both the English and the Arabic poster. Fire is used in The English poster and Smoke is used in Arabic poster to connote the idea of magic and witchcraft.

--Conceptual process

Classifictional process appears in the English poster; against Elliot and the Devil in the foreground, three different characters of Elliot are positioned together in the fire balloon with each other. This classification of characters refers to the Devil's conduction to Elliot's wishes after he signed the contract to exchange his soul.



Like the English poster, the Arabic poster depicts a classifictional process; various forms of Baheeg's characters are grouped in a box. This classification also denotes Mard's conduction to Baheeg's wishes to attract Laila's attention. The diverse forms characters in the box denote Baheeg's and Mard's efforts to attract Laila.




2. Interactional Meta-function


--Contact


Concerning the English poster, both of Elliot and the Devil look out of the frame and look at viewers **directly**; the vector formed by the eye line connects them with the viewers. This denotes a **symbolic demand** and establishes a direct intercourse between the Elliot, the Devil, and the viewers. They dray the viewers in to their magic world presented through illusive fire balloon which presents the various wishes of Elliot. Elliot holds a pen and a contract and looks to the viewers to come closer with them (he signs a contract to the Devil to achieve his wishes).



Unlike the English poster, the three main RPs of the Arabic poster (Baheeg, Mard, and Laila)  turn their faces away and do not look to viewers; this **indirect address** entails an offer image. The poster presents information to viewers; it is noticeable that Baheeg is a traditional man who carries a box contains various forms of his character to attract Liala's attention (who does not look to him in the poster). The poster also offers Mard who does magic to achieve Baheeg's wishes.

--Size frame & Social Distance

In the English poster, Elliot and the Devil appear fitting in the frame from a long shot which shows the full figure of them. Elliot and the Devil are in a very close intimate distance; the Devil sits on Elliot's leg and puts her hand on his shoulder and he revolves his hand around her waist. This denotes **a close personal relationship** between Elliot and the Devil in the  movie. Furthermore, the diverse bedazzled characters behind the Devil appear from a medium shot which shows their figure up to the knees. They also appear in a very close distance to the Devil (she bedazzled them to achieve Elliot's wishes).

Concerning the Arabic poster, Laila appears to the viewers from a **close shot**, Baheeg appears from **a long shot** which shows his full figure, Mard and different characters of Baheeg in the red box appear from a **medium shot** which cuts off their figures up to waist. There is **a far personal distance** between Baheeg and Mard; this denotes that there are personal involvements between them. Mard grants Baheeg many wishes in order to graduate from genie school. That is why the various  characters of Baheeg in the box appear in a **close distance** to each others and to

Baheeg and Mard. Laila in a thought balloon emerges in a close distance to Baheeg and Mard; she is the goal of Baheeg and the reason for making Mard depicts various magic to achieve Baheeg's wishes.

--Perspective

Horizontally, in the English poster, the viewer encounters directly with Elliot, the Devil, and the three minor bedazzled characters in the background. This denotes a **frontal angle** which suggests involvement with the viewers; the viewers enter and



engage with Elliot and the Devil in their bedazzled world. Arabic poster differs from

English one in which the three main RPs (Baheeg, Laila, and Mard) appear from an **oblique angle** which denotes detachment with the viewers; their faces are depicted from the side. However, the diverse characters of Baheeg in the box are depicted from a **frontal angle** which denotes involvement with the viewers as they are part of their world.

Vertically, concerning the English poster, all the RPs are depicted from a **Low angle**, and so a sense of superiority to the viewers is suggested. The

Devil here demonstrates the power of controlling Eliot's soul, and



also Eliot has the power with his diverse characters to snare his beloved girl. Like Elliot and the Devil, Baheeg and Mard are depicted from a **Low angle**. Unlike the English poster, Laila and the various characters of Baheeg in the box appear from a **high angle**; this connotes the superiority and demonstration of Baheeg and Mard over Laila and magic characters.

3. Compositional Meta-function

--Information value

About the English poster, Elliot and the Devil appear in the **Centre** of the poster; they present the nucleus information about the movie. The Devil wants Elliot to sign a contract in exchange for soul to prove individual weaknesses to exploit, and Eliot accepts the temptation to reach his beloved Alison. Besides, the Devil and



bedazzled characters are placed in the **left side** to be the (Given) for her power, confidence, and self-evidential as her appearance and her facial expression show. While Elliot and movie's tagline appear in the **right side** (New) to



inspire the viewers to pay more attention to what happens with him after meeting the Devil and throughout the seven wishes along the movie. Finally, **top/bottom** value is used in the poster through putting the stars name on the top (ideal) to expose general information about the heroes of movie, and the title of movie in the bottom (real) to give more specific name to the movie.

Like the Devil in the English poster, Mard in the Arabic poster is placed in the **left side** (Given), and Baheeg is similar to Elliot appears in the **right side** (new) of the



poster. This stimulates viewers to pay more consideration to Baheeg who seems as a traditional man who tries to change his appearance to attract Laila. Unlike the English poster, Laila in the Arabic poster appears in the **top** (ideal) to expose



general information about wishes of Baheeg that she will fall for love him. Like the English title, the Arabic title appears in the **bottom** (real) to give more specific information about the name to movie. Finally, the box of magic characters of Baheeg appears in the **centre** of poster; they are the core of events in the movie.

--Salience

In the English poster, Elliot and the Devil are the most prominent elements in the poster. Against the white background, they appear in the foreground wearing bright colours (Red and blue) and occupy a large size of poster to indicate to their importance as they are the main stars of movie. On the other hand, Baheeg and the box of his magic character in the Arabic poster are the most salient elements in it. They occupy almost 3/4 of the poster and they are foregrounded to attract the viewers' attention to the exchange of diverse characters of Baheeg.

--Framing

In the English poster, the Devil acts as a dividing line between Elliot and the



Bedazzled characters. This dividing line highlights the idea of unreal bedazzled characters of Elliot. However, to form a harmonious integrated visual composition, the divided two parts are linked by a close distance between them.



It is similar in the Arabic poster where box of magic characters of Baheeg, and Laila's thought balloon depict a dividing line between Baheeg and Mard. However, the magic characters in the box stick together with no space between themselves and Baheeg; this presents a sort of connection in the poster.

4. Modality

Concerning the English poster, it represents a low modality degree. Firstly, the poster depicts a zero articulation of background through the use of white colour. Secondly, no depth is shown in the poster. Thirdly, the poster exposes high degree of details; Elliot (holds the contract and pen to inform the viewers that he signs the Devil's contract) and the Devil (she wears red sexy dress and sits on Elliot's leg to

seduce him), burning thought balloon consist of three characters of Bedazzled Elliot, title, and tagline. Fourthly, the poster presents high colour variation; blue, red, black and white are the most apparent colours. Finally, the poster depicts low degree of light and shades.

On the other hand, the Arabic poster scores a high degree of modality makers. Firstly, the poster is full representation of details; Baheeg, Mard, Laila, smoke, six diverse magic characters in a box, and so on. Secondly, the poster depicts a high degree of colour variation (red, purple, black, white, red, blue, and pink). Thirdly, the poster presents high degree of light and shades. Fourthly, the poster is highly contextualized through the depiction of Laila, Mard, and the traditional character of Baheeg in the background. However, like the English poster no depth is shown here.

Table 22: *Modality Makers' Degree in Couple 6*

Modality Maker	Bedazzled	Teer Enta
Colour Variation	High	High
Contextualization	Low	High
Representation	High	High
Depth Articulation	Low	Low
Illumination	Low	High

5. Colours and Its Connotation

Concerning the English poster, it presents a high value colours through adding white to red and blue hue. The use of red and blue depicts fully colour saturation which add liveliness to the poster. The use of white background makes the brightly coloured stars stand out. Elliot and the Devil achieves high degree of purity. A degree of hybridity appears in the thought firey balloon of the bedazzled characters through the change of red colour to orange. Colour differentiation is used in the poster through

the display of red, blue, white, black, and orange. The following diagram exposes the connotation of each hue:

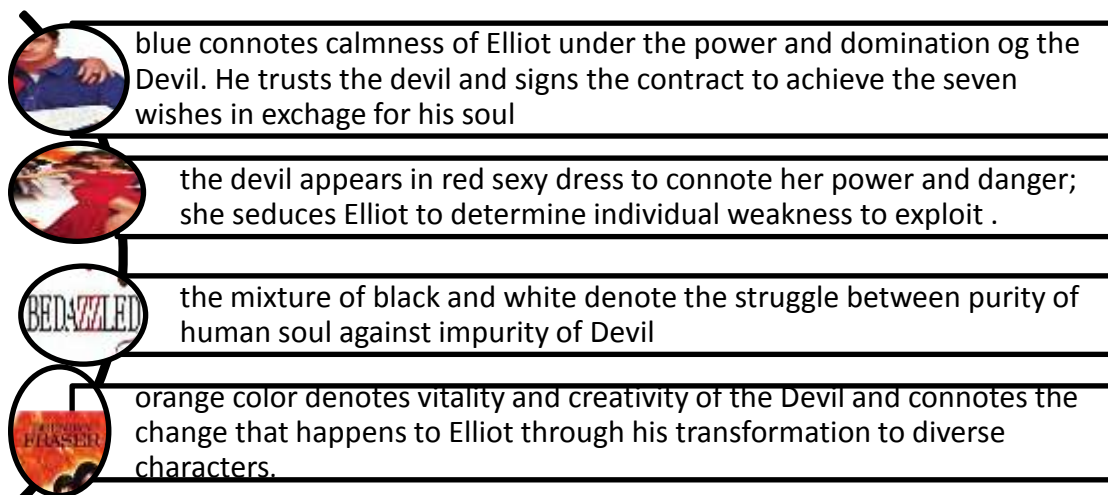


Fig 69: Colour Connotation in *Bedazzled*

Regarding Arabic poster, it depicts high value of colour through adding white shades in almost all the poster. Besides, the poster presents fully saturated colours which add energy and vitality to the poster. Furthermore, colour variation and modulation is used appropriately here through the use of diverse colours (red, yellow, blue, white, purple, pink, black and so on) which add positive emotions to the viewers. The following diagram exposes the connotation of each hue:

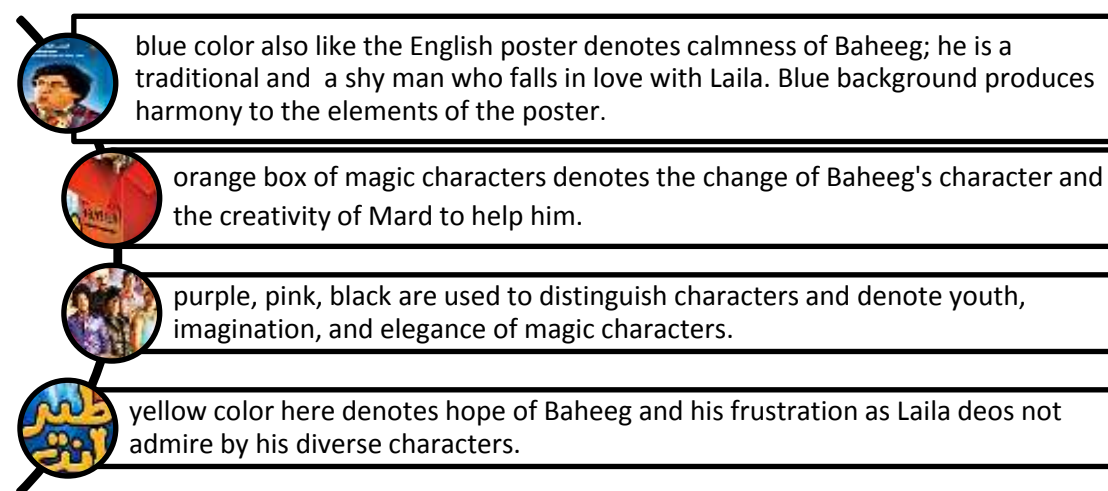





Fig 70: Colour Connotation in *Teer Enta*

6. Typography

The title of the English movie is one word adjective referring to the hero of the  movie: Elliot, who is bedazzled by the Devil. The title is written in thick, connected, regular, and capital letterforms to increase its salience and to attract the viewer's attention. Boldness is used here to deliver the idea of domination and authority of the Devil in the movie.

It is noticeable that double "ZZ" are depicted with red unlike the rest of  letterforms which are black; this connotes the struggle between good and evil. The star's names are written in thin capital, and regular letterform. The name of Brendan Fraser appears on the fiery balloon to denote the fierce of his situation against the Devil.  ELIZABETH HURLEY

Regarding the title of Arabic poster, it consists of dependent clause (You Fly).



The title is written in thick yellow typeface; this connotes risky situation of Baheeg who is converted to seven different characters to seduce Laila to love him.



Furthermore, the title is written in condensed and connected typeface; this  denotes integration and wholeness between Baheeg and Mard. The first letter in the word (You) is depicted in a form of a bone symbolically to Laila's dog who is treated by the vet Baheeg. The word (Delivered) is  written on the box of Magic characters; it is written in capital and disconnected letterform to attract the viewers' attention and to express fragmentation in Baheeg's character.

Table 23: Summarizing Couple 6

	Bedazzled	Teer Enta
Representational Metafunction	action reactional mental Circumstances of means Classifictional process	action reactional mental Circumstances of means Classifictional process
Interactional Metafunction	Direct address Close personal distance Frontal angle Low angle	Indirect address Close personal distance Far personal distance Frontal angle & Oblique angle Low angle & High angle
Compositional Metafunction	Devil in centre Colour contrast Dividing line framing	Mard in left side Foreground/ large size Dividing line framing
Modality	2 high 3 low	4 High 1 low
Colour	High value of Colour variation and saturation (red, blue, white, black ,and orange)	High value of Colour variation and saturation red, yellow, blue, white, Purple, pink, black
Typography	Weight/ Regularity/ Expansion	Weight/ Slope/ Curvature

Discussion

To highlight a parallelism⁷ between the two posters, the English and the Arabic poster are alike in using thought balloon (mental process and circumstances of means) (fire and smoke) to express the idea of magic. The English poster is similar to Arabic one in depicting various forms of magic characters of the heroes (Elliot/ Baheeg). Like the English poster which depicts the Devil, the Arabic poster portrays Mard. The English and the Arabic poster are alike in using close distance to express intimacy

⁷ Two scenes from movies depict the couples



Retrieved from https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.f-iraq.com%2Fvb%2Farchive%2Findex.php%2Ft-328963.html&psig=AOvVaw3asn-2Cke_FEPYVCOr5QhH&ust=1585057468953000&source=images&cd=vfe&ved=0CAkQjhxqFwoTCMiJ5TesOgCFQAAAAAdAAAAABAD

between RPs. The English poster is similar to The Arabic one in using low angle to expose power and superiority of both of Devil and Mard. On the other hand, the English poster is different from the Arabic one in using direct address and frontal angle to engage with the viewers. Conversely, the Arabic poster use indirect address and oblique angle. Furthermore, the Arabic poster depicts higher degree of colour variation and saturation in comparison with English one. Unlike the English poster, Laila (Baheeg's beloved) appears in the poster as a thought balloon. While in the English poster the heroine controls the situation.

4.4. Category Four: ACTION

In this category, the researcher carries out the analysis of two couples of action posters. The first couple deals with *Let's Be Cops* and *El Badla*. The second couple deals with *The Pacifier* and *Amn Dawlet*.

4.4.1. Couple 7: Let's Be Cops and El Badla

Table 24: Production Information of *Let's Be Cops* & *El Badla*

Movie Title	Let's Be Cops	El Badla/ The Suit / البدلة
Poster Form		
Director	Luke Greenfield	Muhammad Jamal Al Adl
Release Date	29 October 2014	20 August 2018
Cast	<ul style="list-style-type: none"> ❖ Jake Johnson (Ryan) ❖ Damon Wayans Jr (Justin) ❖ Nina Dobrev (Josie) 	<ul style="list-style-type: none"> ❖ Tamer Hosny (Walid) ❖ Akram Hosny (Hamada) ❖ Amina Khalil (Reem)
Country	U.S.	Egypt
Story Synopsis	When two struggling pals dress as police officers for a costume party, they become neighborhood sensations. But when these newly-minted "heroes" get tangled in a real life web of mobsters and dirty detectives, they must put their fake	Two friends both struggling with their careers dress up as police officers for a costume party. They soon realize that civilians and even cops think they are the real deal. Seeing this as an opportunity for female attention, the duo begins a spree of crazy adventures. They are forced to rely on

	badges on the line.	themselves against deadly criminal and corrupt cops.
--	---------------------	--

Adapted from elcinma.com and from IMDb.com. Retrieved March 25, 2020 from <https://elcinema.com/en/work/2049624> and from https://www.imdb.com/title/tt1924435/?ref=nm_sr_srg_0

1. Representational Meta-function

--Narrative Process

Regarding the English poster, it depicts a couple of pals (Ryan and Justin) wearing American police uniform in a cop car. Ryan and Justin perform **two non-transactional actional processes**. Ryan holds the steering wheel bravely; this denotes that he is the controller of the situation. On the other hand,



Justin holds dashboard and seems afraid. So, Ryan and Justin are the actors with no phenomena presented.

The Arabic poster is the same as the English one, it depicts also a duo of friends (Walid and Hamada) wearing Egyptian police uniform and sitting beside a police car; they too perform **two non-transactional actional processes**. Walid appears holding a wireless device and does not care with the danger



around them. While Hamada, like Justin in the English poster, seems terrified and holds a gun in his hand shooting gunshots from behind the police car. That is to say, Walid and Hamada are the actors in



actional processes with no phenomena presented. Unlike Justin in the English poster, Hamada depicts a **reactional process**; he is the reactor and Walid is the phenomena. He looks to Walid, who is insensitive to the danger, with terrifying eye and points with his hand to the other side in order to



attract Walid's attention that they are in a threat.

-Circumstances

In the English poster, the police cruiser and police uniform act as a circumstance of means which provide the viewer information about the two pals; they are fake cops facing troubles because of their mockery. It is the same in Arabic poster; wireless device, gun, police car, and police suits serve as a circumstance of means which present information about Walid and Hamada who dressed up as a police officer in a costume party and begin a journey of crazy adventures.

--Conceptual Process

The English poster depicts a **classifictional process**; two male pals pretend to be police officers as they wearing the same glasses, the same uniform of U.S police and driving a cop car. They are classified by the tagline as "Fake Cops" who are facing "real troubles". Thus, classifictional process here conveys abundant information about the movie; Ryan and Justin are unreal disguised policemen who get tangled in a real struggle with web of mobsters due to their fake disguising.



The Arabic poster is the same as the English one; it also presents the identical calssifictional process. Walid and Hamada are related to each other in a taxonomical way; two youthful police men wearing the same police suits and hiding beside cop car.



2. Interactional Meta-function

--Contact

In the English poster, the two cops wear black sun glasses; their eye line is invisible to the viewers and so they form **indirect address**. That is to say, it is an act

of "offer" which provides information about the movie. It informs the viewers that the



two cops facing a danger, and one of them is enjoyed and amused with the experience (Ryan: his jaw is dropped, his mouth is opened, and his nose is wrinkled) of impersonating police officers characters, while the other is terrified (Justin: his cheek muscles get tensed, and he holds his lower lip with his teeth).

The Arabic poster is similar to English one; it depicted **indirect address** as Walid and Hamda do not look to the viewers. This provides the viewer information about the two pals who are disgusted in policemen's' uniform and face real danger. However, unlike Justin in the English poster, Hamada is crying and looking directly to Walid with a terrifying facial features; his eyebrows are raised, his mouth is opened slightly, his lips is drawn back, and his forehead is wrinkled. His **direct address** to Walid connotes a symbolic demand. He seems asking Walid to pay attention to the danger confronting them due to their impersonation of policemen characters. However, Walids seems happy and insensitive to the danger; his face is relaxed and smiling.



--Size frame & Social Distance

The two cops in the English poster are taken from a medium close-up shot which shows the head, shoulder, and hands of Justin and Ryan. This medium close-up shot presents a **close personal distance** between the two cops; Justin's shoulder sticks with Ryan's hand with no space between them. This denotes their intimacy and friendship.



Walid and Hamada in the Arabic poster are similar to Justin and Ryan; they are taken



from a medium long shot which shows the head, shoulder, waist, and knees of the two pals. Walid is attached to Ryan's back; this depicts a

close personal distance which denotes their intimate relationship in the movie.

--Perspective

Horizontally, In the English poster, the two cops confronts the viewer straightforwardly; they are depicted from a **frontal angle** which suggests involvement. Here, frontal angle engage the viewers with the cops' world and their dangerous adventure (confronting with web of mobsters). Conversely, the two pals in the Arabic poster are depicted from **an oblique angle** as the two pals do not share the same eye line with the viewers. This angle denotes detachment and divarication as the viewer look at the two pals' adventure from outside perspective.

Vertically, the two cops of the English poster are presented from **Eye level angle** which connotes equality between them and the viewers. The Arabic poster is the same as the English one; Walid and Hamda are also depicted from **Eye level angle** which denotes that there is no power difference between them and the viewers. All of the four cops are fake policemen.

3. Compositional Meta-function

--Information value

Left/ right value is the most apparent technique in both posters. In the English





poster, Justin appears in the left side (Given), and Ryan appears in the right side (New). It is the same in the Arabic poster; Hamada appears in the Left side(Given), and Walid appears in



the right side (New). This connotes that both Ryan and Walid are problematic issue in the movies, and so the viewers must pay attention to them. They are inconsiderate to the dangerous situation they are involved in.

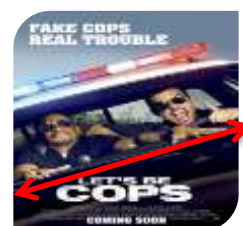
Furthermore, in the English poster top/ bottom value is used in depicting movie's tagline in the top "Fake Cops Real Trouble" as the (Ideal) to give general information to the viewers that the two men are not real cops, and will face real trouble in the movie. The title of the movie "Let's Be Cops" is portrayed in the bottom as the (Real) to inform the viewers with the movie's name. Unlike The English poster, the title of Arabic poster appears in the centre (the suit/ EL Badla) as it is the nucleus of the information; it is the suit that takes the heroes to their troubles.

--Salience

In the English poster, the verbal text showing the title of the movie is the most salient part through colour contrast. Firstly, its position on the center bottom of the poster makes it outstanding to impress the viewers and make them keep the title in mind. Secondly, the title is placed in the foreground. Thirdly, against the black background, the title  appears in white colour to more striking. The Arabic  poster is the same as the English one; the title also is the most salient part as it appears in the center and in white colour against black background.

--Framing

In the English poster, the dashboard of police cruiser acts as a clear dividing line between the two cops and the lower part of the poster which consists of title of the movie and information about its



production. However, to form harmonious integrated visual compositions likeness of colours (black and white) is used to add coherence to the poster.

Concerning the Arabic poster, no clear dividing line is shown in the image; the



two pals are stuck together and stuck with the police car with no space between them to form a harmonious integrated visual composition. Furthermore, connection is displayed

through the use of same colours and forms.

4. Modality

Concerning the English poster, it depicts a high degree of modality. Firstly, the poster is appropriately contextualized since city buildings appear in the background. Secondly, buildings' shades behind Justin and Ryan create depth. Thirdly, the poster donates full representation of details. Fourthly, the poster depicts full representation of light and shades starting from grey and blue shades on the top up to the reflection of the cop's shadows on the bottom. For instance, the shadow of Ryan's face is reflected in front of him



However, colour variation presents a low degree in the poster which denotes a sense of mystery like grey sky background and black and white construction.

Regarding the Arabic poster, it also presents a high degree of modality; it presents a scene as if it is in real. Firstly, the poster depicts a detailed background behind the two pals. Walid and Justin appear in the foreground, and the police car appears in their background. Secondly, the scene of road, trees, and lighting poles create a high degree of depth. Thirdly, the poster presents a maximum representation of details (two police men, police car, wireless device, gun, broken glass, and so on). Fourthly, the composition of light and shadow depicts a high degree of illumination

and creates a real atmosphere of police force. Finally, like The English poster, most of Arabic poster is a mixture of black and white to create an atmosphere of illusion.

Table 25: *Modality Makers' Degree in Couple 7*

Modality Maker	Let's Be Cops	El Badla
Colour Variation	Low	Low
Contextualization	High	High
Representation	High	High
Depth Articulation	High	High
Illumination	High	High

5. Colours and Its Connotation

The English poster consists of neutral colours: Black, Gray, and White. Low value colours are used through adding black shades to grey hue from top to bottom. Grey and black colour demonstrates the entire poster; they are fully dead-desaturated which reflect risky and awkward situation of the two cops. The use of Pale colours connotes harsh situation of the two cops after their involving with web of mobsters and dirty detectives. Besides, colour modulation is used appropriately in the poster through the use of different shades of grey and black and in facial appearance of Justin and Ryan. The following diagram explores the connotation of each hue:

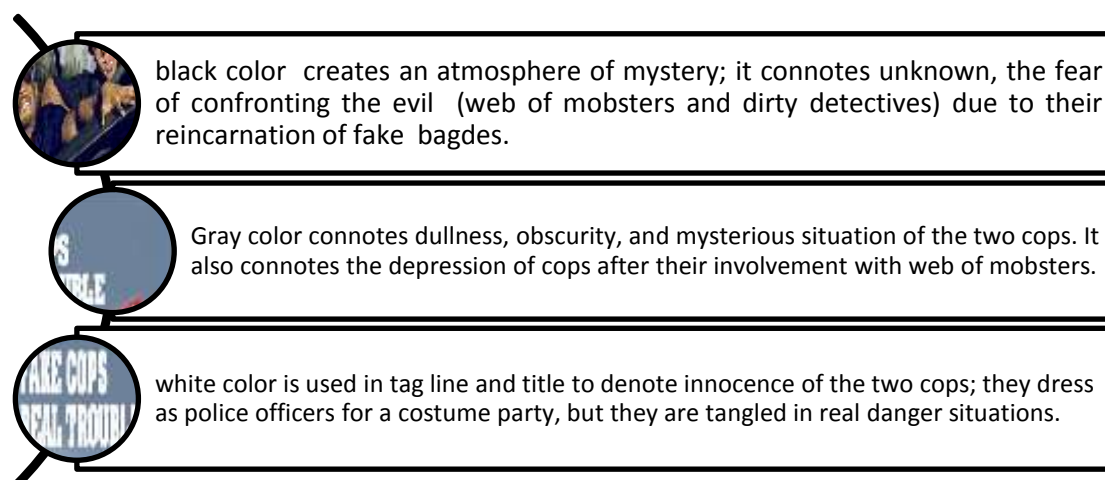


Fig 71: Colour Connotation in *Let's Be Cops*

The Arabic poster is similar to the English one as neutral and desaturated colours (black and white) are used to deliver a sense of vagueness to the viewer. However, unlike the English poster, the Arabic poster uses colour modulation in a higher degree than the English one. The Arabic poster depicts different lines and spots of white and red colours to add energy to the poster. It is also noticeable that red and blue appear in police cruisers in the two posters to compose harmony, and reflect reality or danger of the situation. The following diagram presents the implication each hue:

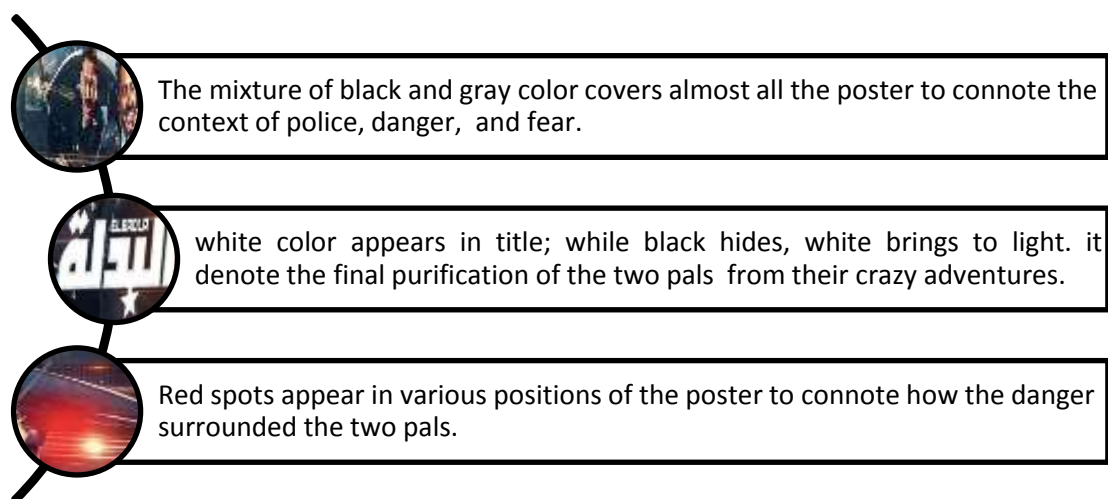


Fig 72: Colour Connotation in *El Badla*.

6. Typography

The title of The English poster consists of (LET'S) which is a contraction of (LET US) + base verb (BE) + noun (COPS) in order to make a suggestion. This means that it is merely a recommendation between the two friends to enter the adventure of being policemen. The title is written in a thick white font, but with different degrees. It is noticeable that the word is very bold and takes a large size than the rest of the title. This attracts the viewers' attention mostly and intensifies on the notion that Justin and Ryan will act as cops in

LET'S BE
COPS

COPS

the movie. Boldness here also is denotative as it means solid; it refers to solidness of



cops in general and harshness of their situation in movie.

Besides, the title is condensed and regular; it appears in the center to attract the viewer's attention. The typeface is straight and connected; this denotes the firmness of the situation. Regarding the tagline, it is also written in thick, regular, capital, horizontal, and condensed typeface. It is illustrative as it guides the viewers that the two cops are fake and will fall in real troubles through the actions of the movie. The title and tagline appear in white font, however, the black background makes the title more prominent than the tagline.

Unlike the English title, the Arabic title consists a noun phrase (Article+ Noun) (the/ EL + suit/ Badla). It connotes the police suit that Walid and Hamada wear in costume party as they appear in the poster. The word is written in a bold, sharply straight typeface to attract the viewers' attention, and to connote police



straightforward nature. Like English title, Arabic title is written in white, slope, connected, and regular typeface. However, the title is sloped to the right side; this adds dynamic presence and energy to it. Furthermore, instead of using (dot) under the letter (ب/B), it is replaced by (star) in order to military rank. This adds liveliness to the title and attracts the reader's attention mostly to it.



Table 26: *Summarizing Couple 7*

	Let's be Cops	El badla
Representational Metafunction	action processes Circumstances of means classfictional process	Action processes reactional process Circumstances of means Classifictional process
Interactional Metafunction	Indirect address Close personal distance	Indirect address Direct address

Compositional Metafunction	Frontal angle	Close personal distance
	Eye level angle	Oblique angle
		Eye level angle
Modality	Left/ right value	Left/ right value
	Colour contrast	Colour contrast
	Dividing line	No dividing frame
Colour	4 High 1 low	4 High 1 low
	Low value colour through neutral Black, Gray, and White	Low colour value neutral and desaturated colours(black and white)
Typography	Weight / connectivity / Regularity	Weight/ slope / connectivity/ Regularity

Discussion

To denote a parallel⁸ between the two posters, it is obvious that the two posters depict two police pals and a police cruiser. It is noticed that both are similar in using the same tools to deliver the idea of the movie like actional process, classifictional process, indirect address, eye level angles, dark-dead colours, white title foregrounding, and so on. In order to explain to the viewer that one of the two pals is the supervisor, the English poster depicts Ryan controls the car. On the other hand, Walid, in the Arabic poster, appears foregrounded and holds the wireless device. Justin and Walid are the same in seeming fear and disguised, but Walid's facial features are more exaggerated. Unlike the English poster, direct address is used in Arabic poster (by Walid to Ryan) to denote the danger and increase involvement. The English and the Arabic poster are different in using horizontal angle. While the English poster uses Frontal angle, conversely, the Arabic one uses oblique angle

⁸ A scene depicting the two pals wearing police officers uniform





retrieved from <https://www.filfan.com/news/details/91275>

which gives a sense of detachment. Regarding the title of posters, the title of the English poster is more expressive in delivering the idea of the movie (supported by tagline) than the Arabic one.

4.4.2. Couple 8: The Pacifier and Amn Dawlat

Table 27: *The Information Production of The Pacifier and Amn Dawlat*

Movie Title	The Pacifier	Amn Dawlat/ Dawlat Security/ أمن دولت
Poster Form		
Director	Adam Shankman	Akram Farid
Release Date	13 April 2005	5 November 2011
Cast	<ul style="list-style-type: none"> ❖ Vin Diesel (Shane Wolfe) ❖ Lauren Graham (Principal Claire Fletcher) ❖ Faith Ford (Julie) 	<ul style="list-style-type: none"> ❖ Hamada Helal (Hossam) ❖ Azza Bahaa (UN ambassador Dawlat) ❖ Shery Adel (malak)
Country	U.s	Egypt
Story Synopsis	Howard, a scientist who developed a secret invention for the government, dies after being kidnapped by his enemies. Shane, a Navy SEAL, is assigned to protect Howard's five children. An item of Howard's is discovered in Zurich, where Shane takes his widow,	Hossam is a state security officer whose new mission lands him in an unexpected situation. When he is assigned to protect the family of the UN ambassador Dawlat from Israeli threats, he finds himself teaming up with Malak, the babysitter of Dawlat's five children, to save the family.

	Julie, to investigate.	
--	------------------------	--

Adapted from elcinema.com and IMDb. com. Retrieved April 4, 2020 from <https://elcinema.com/en/work/2001099/> and from https://www.imdb.com/title/tt3753230/?ref =nv_sr_srg_0

1. Representational Meta-function

--Narrative Process

Regarding the English poster, it depicts only one participant; a muscular lieutenant called 'Shane'. Shane's eyeline forms a vector toward the viewers which



creates a non- transactional **reactional process**, in which Shane serves as the reactor. This process indulges Shane with the viewers as he is the only participant in the poster and there is no phenomena presented.

Concerning Arabic poster, it depicts a state security officer called Hossam, and



a little baby. Hossam stands doing military salute by one hand, and holding the baby with the other hand; the directions of his arms create a vector and illustrates a **transactional action process**.


Here, Hossam is the actor, and the baby is the goal; this process connotes Hossam's mission to protect the baby. Unlike the English poster, the Arabic poster depicts a **mental process** through the depiction of thought balloon which reflects Hossam's inner mental



thoughts; Hossam is the sensor. Mental process clarifies that Hossam is a state security officer who is in a mission to protect the family of the UN ambassador 'Dawlat'.

Circumstances

Circumstances appear in the English poster through depicting baby toys, pacifier, and many nursing bottles; it is a **circumstance of means**. These tools are used for nursing babies; this denotes that Shane is also in a mission for protecting babies. It is the same in the Arabic poster; circumstance of means appear in depicting feeding

bottle , and toys in the hands of the baby to clarify the idea of a security officer protecting baby. It is noticeable that there are five prominent nursing bottles on Shane's chest; this denotes that he protects five children in the movie.

--Conceptual process

The English and the Arabic poster are alike in using a **symbolic process** to convey the embedded theme of the movie visually, but with slight difference. In The English poster, Shane is the carrier; he is the sole participant in the poster whose appearance is symbolic and confusing. The first symbolic process lies in Shane himself who appears with enormous muscles and wears khaki army trouser. This symbolizes that he is a lieutenant in American army. The second symbolic process lies in the top part of Shane who wears a belt of nursing bottles on his chest, and a belt of toys around his waist instead of clothing Bullet Proof or bullet belt. This signifies that Shane is in a mission for protecting infants.

It is the same in the Arabic poster; there are also two **symbolic processes**. The first one is denoted through military salute depicted by Hossam; he is the carrier who helps the viewers to speculate that he is a state security officer. This symbolic process



is supported by Hossam's black trouser that is the uniform of security officer in Egypt. The second symbolic process is a suggestive one; the feeding bottle,

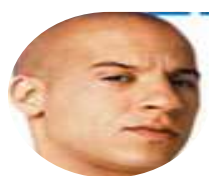


the toys in baby's hand, and the kid's apron which revolves around Hossam's waist are symbolic; they denote that Hossam is not only a state security officer in the movie, but also a babysitter.

2. Interactional Meta-function

--Contact

In the English poster, Shane is the only RPs who is looking out of the frame; his



eye line leads to the viewers to compose a **direct address**. This establishes a symbolic demand and a direct intercourse with the viewers. He leads a slight wink with his eyes to the viewers as

vertical lines appear between the brows; his lids are tightened, his brows are raised, and his lips are pressed together firmly. It seems as if Shane is hinting and dragging the viewers to come closer to his world as he has a lot of fascinating experiences and missions to tell them.

Regarding the Arabic poster, Hossam and the baby look to the spectators directly, but with contradictory facial expressions. This **direct address** entails a symbolic demand from the viewers; it seems as if they ask the viewers to engage with



them in their adventures throughout the movie,

especially Hossam who two dissimilar jobs: State



security officer and baby sitter. So, Hossam appears with stuffy facial features; his brows are lowered, his upper lids are raised his eyes are bulged, and his lips are

parted. On the other hand, the baby is smiling and looking to the viewers with innocent eyes.

--Size frame & Social Distance

In the English poster, Shane appears from a **medium shot** which shows his head, shoulders, hands and waist. Medium shot exposes Hossam's huge body building and his enormous muscles which connotes his strength and power as a lieutenant in American army. This medium shot depicts Shane in a **far personal distance** with the viewers; it denotes personal involvements between Shane and viewers.



Like Shane, Hossam in the Arabic poster appears also from a medium shot which presents Hossam's body up to the waist. This shot also connotes a **far personal distance**. However, the baby appears on Hossam's shoulders in a long shot. The baby is in a **close intimate distance** with Hossam to denote their close personal relation in the movie; Hossam is the babysitter.



--Perspective

Horizontally, Shane in the English poster appears from a **frontal angle** which suggests involvement with the viewers; the viewer enters Shane's world and indulges with him in his contradictory jobs (Navy Seal and Babysitter). Hossam and the baby are similar to Shane; they appear from a **frontal angle** which encodes the involvement of Hossam and the baby with the viewers. They engage the viewers with their adventures with each other.



Vertically, Shane is portrayed to the viewer from **eye level angle** which indicates a relationship of equality. Instead of suggesting a sense of power and superiority as his bodybuilding and muscles indicate, Shane shows his amiability and his willingness to takes the viewers as his friends. In the Arabic poster, Hossam and the baby are the same as Shane; they appear from **eye level angle** to denote that there is no power difference between them and the viewers.

3. Compositional Meta-function

--Information value

In the English poster, Shane is the only RPs who occupies nearly all the poster; he appears in the **center** to denote that he is the nucleus of events and the hero of the movie. Besides, five nursing bottles appears in the center to denote that Shane's mission is to protect five children in the movie. Besides, movie title and the hero's name appears in the **top** part (ideal) of the poster to present general information about the name and star of the movie.



Regarding Arabic poster, Hossam also appears in the **center** of the poster to denote that he is the main hero of the movie and the core of events in the movie. It is noticeable that military salute is depicted by Hossam's left hand (Given), and the baby is hold by the right hand (New). This denotes that the baby here is the problematic issue in the movie that the viewers of the movie should pay attention to.



--Salience

In the English poster, the title of the movie is the most prominent element; against the white background the word (**PACIFIER**) appear in the top center of the poster with a big size in comparison with the rest of the written part. Furthermore,

Shane's muscles appear very prominent in comparison with his face and the rest of his body. The exaggeration in depicting Shane's muscles strengthens his power and dominance in the poster. Besides, the five nursing bottles on his chest are more salient than the rest around his waist to refer to the number of children he protects. So, salience acts greatly in delivering the contradictory situation and mission of Shane in the movie.

Regarding Arabic poster, it is noticeable that Hossam is the most prominent element in the poster; he occupies almost 3/4 of the poster. He is the largest element in size in the poster to attract viewers' attention to the hero of the movie. Besides, like the English poster, the Arabic title is salient as it appears foregrounded in the center of the poster with a blue colour on a white background to grasp the viewer's attention.



--Framing

Considering framing, no obvious dividing line is shown in the poster and the gradual transition from baby tools on the top to khaki trouser in the bottom divides Shane in to the upper section and the lower section. The upper section denotes Shane as a babysitter, and lower section denotes Shane as a lieutenant Navy Seal. It is the same in the Arabic poster; there is no clear dividing line appears in the poster. However, colour contrast between Hossam's black military trouser, and the yellow apron around his waist makes a division between the contradictory jobs of Hossam in the movie. That is to say, Hossam's face separate military salute (his job as a state security officer), from baby (his mission as a security babysitter).



4. Modality

In the English poster modality makers are used with a high degree in three elements only. Firstly, the poster achieves a high degree of colour variation: red, blue, white, black, and lime green. Secondly, the poster depicts full representation of details; Shane with huge muscles, grave face, baby's equipment, and police uniform. All these details clarify the mission of Shane in the movie. Thirdly, the poster uses different lights and shades in Shane's appearance. However, depth articulation and contextualization are low in the poster; no depth is shown, and the poster has no background.

Like the English poster, the Arabic poster uses modality makers with high degree in the same three elements. Firstly the poster composes high degree of colour variation through the use of yellow, blue, white, black, and pink. Secondly, the Arabic poster depicts the RPs with variant details; the child holding toys and smiling, Hossam is shocked and performing the military salute.

Furthermore, the title appears in a thought balloon. Thirdly, the poster presents high degree of illumination through the using of different shades. However, like the English poster, the Arabic poster scores low degree in depth as there is no deep perspectives in the poster. Moreover, the poster is zero contextualized through the absence of background.

Table 28: *Modality Makers' Degree in Couple 8*

Modality Maker	The Pacifier	Amn Dawlat
Colour Variation	high	High
Contextualization	Low	low
Representation	High	High
Depth Articulation	Low	low
Illumination	High	High

5. Colours and Its Connotation

In the English poster, high colour value is achieved through adding white shades in almost all the poster; the white background covers the whole poster. The poster also used full saturated colours like red and blue. However, white neutral background makes Shane brightly prominent and outstanding. Furthermore, the top part of Shane is depicted by high degree of purity through the use of yellow, pink, blue and white on the black shirt of Shane. Moreover, the poster achieves a high degree of colour variation and modulation through the use of different modulated colours in depicting Shane detailed body building. The following diagram explicates the colour connotation of each colour:

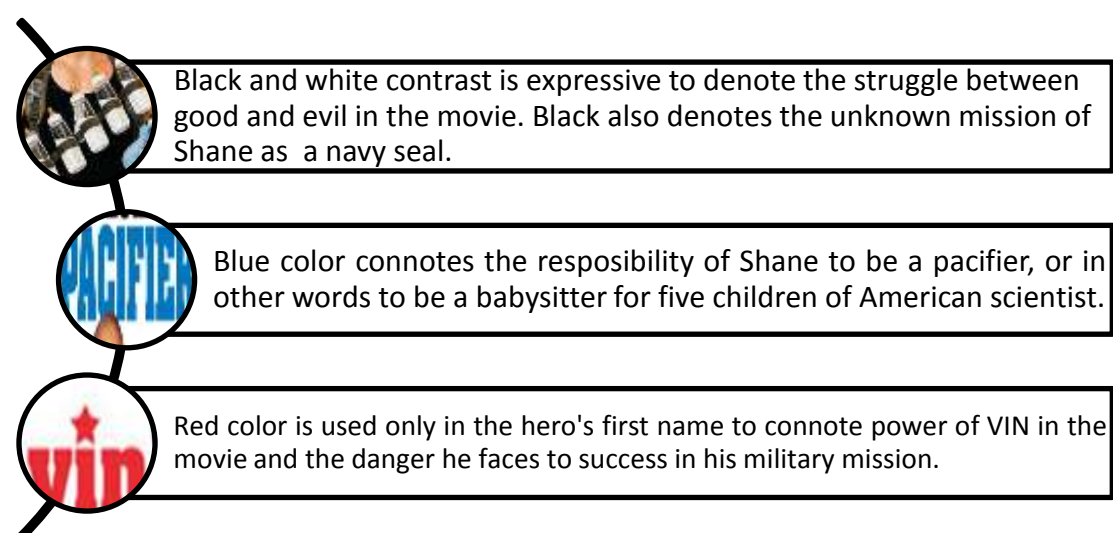


Fig 73: Colour Connotation in *The Pacifier*.

Concerning the Arabic poster, high value colours is also denoted obviously through adding white shades to blue colour in the background. So, adding white shades achieves a high degree of brightness of blue colour and makes the RPs more prominent. Besides, the poster depicted fully saturated colour through the use of light blue, and bright yellow which cover almost all the poster. These bright colours achieves a maximum degree of purity to the poster. Besides, colour modulation is

expressive here in depicting contradictory facial features of the kid and Hossam. Different degrees of shades are noticable in bright blue in the back ground, and pure blue of the title. Finally, the poster portrays varied colours through the use of different colour like yellow, blue, white, and black. The following diagram presents the colour connotation of each hue as follows:

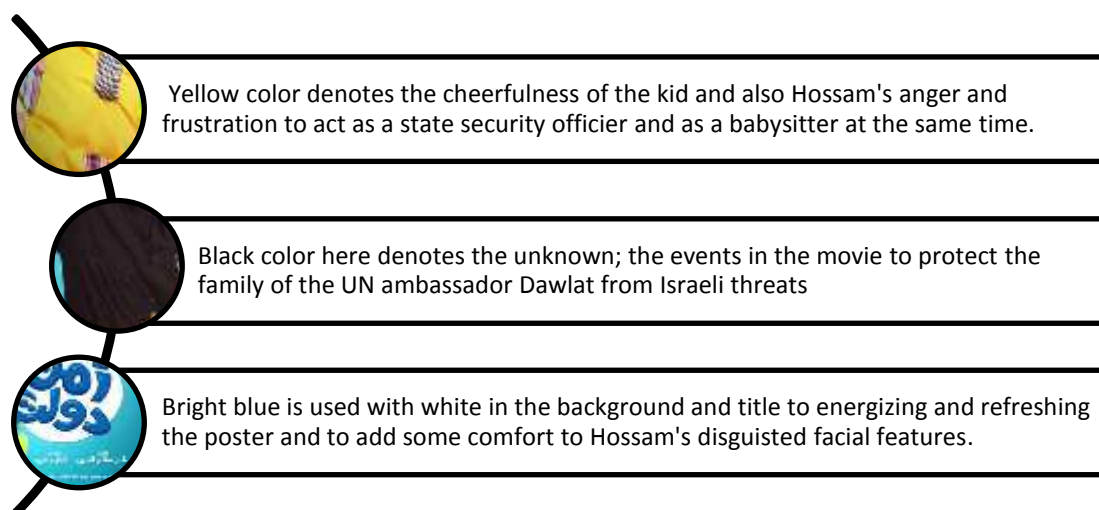


Fig 74: Colour Connotation in *Amn Dawlat*.

6. Typography

The title of the The English poster is a noun phrase consists of definite article

the + noun **PACIFIER**. Typographically, the title and Vin Diesel's



name are written in thick bold typeface above Vin's head to increase the salience and to attract the viewers attention to the star and title of the movie.

The use of boldness in both the star's name and title is denotative; it denotes solidness of actions in the movie. Moreover, the name of the star is condensed in comparison with the title which is expanded, especially the word **PACIFIER** which takes a large canvas in the poster. It appears in different colours to attract the viewer's eyes. Besides, the typeface of the movie is straight to connote formal mission of Shane in the movie as a lieutenant in American army. Furthermore, the typeface is regular,

expanded, horizontal and capital to denote a sense of integration, and solidness which expresses actions of the movie. It is also noticeable that colours plays a vital role in depicting typographical elements of the poster. The red colour appears in the first name of the star to attract the viewer mostly to the hero of the movie. Furthermore, instead of using the dot above the letter (i) in the first name (Vin), it is exchanged by a red star to add dynamic and energy to the name.



Regarding the Arabic poster, is also consists of a noun phrase. The title appears in the foreground with a very thick, curved, and blue typeface to fascinate the viewers.



The typeface of the title is slope and occurs in a limited space in the poster, but the white background makes it prominent. Furthermore, slope is apparent here as it is noticeable that letter forms are right-leaning to denote the juxtaposition between military and kiddy jobs of Hossam in the movie. Furthermore, the typeface is connected which adds a sort of integration to the title. The letterforms are rounded to add smooth atmosphere to the harsh situation of Hossam.

Table 29: Summarizing Couple 8

	The Pacifier	Amn Dawlet
Representational Metafunction	reactionary process Circumstances of means Symbolic process	action process mental process Circumstances of means Symbolic process
Interactional Metafunction	direct address Far personal distance Frontal angle Eye level angle	direct address Far personal distance Intimate personal distance Frontal angle Eye level angle
Compositional Metafunction	Center Colour contrast/ size No dividing line	Left / right Colour contrast/ size No dividing line
Modality	3 high 2 low	3 High 2 low
Colour	high colour value (blue / red/ black white	High colour value(Yellow /black/ white / blue)
Typography	Weight/ regularity/ Expansion /	Weight / slope/ connectivity

Discussion

To highlight a parallelism⁹ between the two posters, it is noticeable that the two posters are similar in using the same tools to deliver the idea of security officer mission to protect children. The English and the Arabic poster are alike in using for instance, direct address, circumstances, symbolic process, medium shots, eye level angles, frontal angle, colour variation and saturation, bold thick typeface, and so on. It is also noticeable that the two posters are the same in depicting no depth, and no backgrounds. However, the English poster differs from the Arabic poster in using narrative processes; while the English poster depicts reactional process, on the other hand, Arabic poster depicts actional and mental process. Besides, the English poster delivers the mission of protecting kids symbolically through the depiction of one RPs wearing kids' equipment. Unlike the English poster, the Arabic poster depicts two RPs: Hossam and the child, Hossam is wearing yellow children apron and holding a baby on his shoulder. Finally, the English and the Arabic poster are different in delivering the notion of military job. Khaki trouser is used in the English poster to denote that Shane is American officer, and military salute is used in the Arabic poster to connote that Hossam is a state security officer.

⁹ the two shots depict Shane and Hossam holding a baby





Retrieved April 12, 2020 from <https://shahidwbas.com/watch.php?vid=244f6df3c>

4.5. Category Five: THRILLER

In this category, the researcher handles the analysis of two couples of thriller posters. The first couple deals with *Now You See Me* and *El-Qerd Beytkalem*. The second couple deals with *Memento* and *Fasel Wa Na'oud*.

4.5.1. Couple 9: Now you See Me and El-Qerd Beytkalem

Table 30: Production Information of *Now you See Me* & *El-Qerd Beytkalem*

Movie Title	Now you see Me	El-Qerd Beytkalem/Monkey Talks/ القرد بيتكلم
Poster Form		
Director	Louis Leterrier	Peter Mimy
Release Date	5 June 2013	25 January 2017
Cast	<ul style="list-style-type: none"> ❖ Jesse Eisenberg(J. Daniel) ❖ Mark Ruffalo (Dylan) ❖ Woody Harrelson(McKinney) ❖ Isla Fisher(Henley) ❖ Dave Franco(Jack) ❖ Mélanie Laurent(Alma) ❖ Morgan Freeman (Bradley) ❖ Michael Caine(Tressler) 	<ul style="list-style-type: none"> ❖ Amr Waked(Taha El-Shinnawi) ❖ Ahmad El-Fishawi (Rashad El-Shinnawi) ❖ Riham Haggag(Tota) ❖ Bayyumi Fuad (Minister of Interior) ❖ Sayed Ragab (Zakariya)
Country	U.S.	Egypt

Story Synopsis	A group of famous illusionists called the "Four Horsemen" are being chased by an FBI agent and an Interpol detective after they pull off major bank heists during their performances and shower the audience with money.	Two magician brothers, Taha and Rashad El-Shenawy, prepare to pull off a magic trick to free their wrongfully imprisoned father.
-----------------------	--	--

Adapted from elcinma.com and IMDb. com. Retrieved April 1, 2020 from <https://elcinema.com/en/work/2042884/> and from https://www.imdb.com/title/tt1670345/?ref=nm_sr_srgs

1. Representational Meta-function

--Narrative process

Regarding the English poster, it consists of eight RPs: Daniel, McKinney, Henley, and Jack (stage magicians called the four Horsemen), Dylan (FBI agent) and Alma (Interpol agent), Bradley (a former magician), and Tressler (insurance magnate). The eight RPs depict **eight similar reactional processes**. They look to camera shot by their eye lines which form the vectors.



Concerning the Arabic poster, it consists half number of RPs in the English poster. Four RPs are depicted forming **four reactional process**: Taha, Rashad (two brothers), Tota (Taha's wife), and Zakariya (Former officer).

They serve as reactors with no phenomena presented. Moreover the monkey at the bottom of the poster forms the fifth reactional process; it looks to the viewers with sharp eyes.

In the English poster, a **Circumstance of accompaniment** appears through the eight RPs who are wearing similar formal clothes as if they are gang; they look tough and stereotypical. On the other hand, a **Circumstance of setting** is denoted in the

Arabic poster through circus atmosphere which appears in the poster like red circus curtains, theatre, lights, mirrors, and magician hat.

--Conceptual process

The English poster depicts a **classifictional process**; the eight stars are spread across the poster; in terms of taxonomy; they wear similar uniforms with the same colour (black), they take steps forward, and they all look to the camera angle. This denotes that they have something in common and are the same class. Here, the four Horsemen are the superordinates, and the further four RPs (Dylan, Alma, Bradley, and Tressler) are the subordinates.

Unlike the English poster, the Arabic poster depicts two different conceptual processes: **analytical and symbolic**. On one hand, **Analytical process** relates the four RPs within a part-whole structure. The stage of circus acts as the carrier, and the four RPs are the symbolic attributes. Analytical process here tells the viewer information about the RPs; they are magicians who are doing magic tricks in circus. On the second hand, the picture of the monkey wearing magician's hat beyond the title of the movie denotes the **symbolic process**. It is identified through monkey's gesture to the




viewers; it looks to the viewer directly. The monkey uncovers implied meaning of movie as it symbolizes entertainment and playfulness. The image of monkey and the title of the movie symbolize the tricky situation that happens in the movie; the monkey as an animal will talk as the humans.


2. Interactional Meta-function

--Contact

Regarding the English posters, all the eight PRs look to the viewer directly with sharp eyes. This **direct address** involves a symbolic demand; they look to the viewers as if they are the goal or the enemy of these characters. They take steps and look to

the  viewers as if they are moving towards them. This creates a sense of wonder, allusion, and cheats behind the look. Here, the eight stars aim to engage and grasp the viewers to their world of magic and tricks.

Similarly, the four RPs in Arabic poster look to the viewer directly with a challenged shrill look. This **direct address** denotes a symbolic demand; they show off

 their strength, tricks, and power to the viewers in order to merge the viewers to their magic world. They stand with a self-assured posture, and look with mocking eyes as if they challenge us.

--Size frame & Social Distance

In the English poster, all the eight RPs are taken from a **long shot** in which full body is visible in the frame. Long shot depicts and clarifies the total appearance of the

 eight RPs; the four

horsemen are the same in wearing black colour, and Bradley is also like them to

denote there is something in common between the four horsemen and Bradley; they all are magicians. Dylan and Alma, unlike magicians, wear black and white to denote that they related to each other (FBI and Interpol agents). Thus, long shot informs the viewer a lot about the characters of the movie.

Here, long shot connotes a **far social distance**; they stand far from each other with space between all of them. They seem as if they are in a business and formal social interaction. This is supported through their appearance; they wear similar clothes with black colour, they take steps forward as if they are moving to specific destination. This unifies their aim and exposes that they are related to each other's as if they are a team.

Like RPs in the English poster, the four RPs in the Arabic poster are also



depicted from a **long shot** which shows the whole body of Taha, Rashad, Tota, and Zakariya. It is noticeable that Taha and Rashed appears in the same form; they wear jeans, leather vest, boots, and

magician's hat. Tota appears similar to them wearing leather dress and boot. Unlike



the three magicians, Zakariya wears white shirt black trouser and flat shoes; he holds a gun in his hand and wears sling on his shoulders. So, from the RPs long shot and appearance the viewers can speculates that Taha, Rashad, and Tota are a



magician team, and Zakariya is a policeman in the movie. They are in a

close personal distance as they stand beside each other with no space between them.

This close distance connotes that there is an intimate relation between the three magicians and Zakariya.

--Perspective

Horizontally, in the English poster, the eight RPs are taken from a **frontal angle** which connotes involvement with the viewers. This means that the viewers are entangled in the magic world of RPs. It is the same in the Arabic poster in which the four RPs are also taken from a **frontal angle** which grips them with the viewer mostly to be with them on the circus stage.

Vertically, in The English poster, the RPs are taken from a **high angle**; this makes the eight stars small and indicates a power over them as the viewer sees that these character are being looked down upon. They look to the camera shot seeming weak, hold little control, and appear to be helpless or powerless. Unlike The English poster, the four RPs in Arabic poster are depicted from a **low angle** which reflects their superiority, power, and triumph over the viewers. This is clear from their self-confident posture and their gaze to the viewers.

3. Compositional Meta-function

--Information value



In the English poster, the eight RPs are distributed among the poster; they form a circle. Daniel, McKinney, Henley, Dylan and Alma, and Tressler are the poles of the circle. Jack and Bradley are the center of the circle. This denotes that they are the nucleus of actions of the movie. It is also noticeable that, McKinney and Alma appear in the left side as the (Given) to denote that they are known and not stranger to the viewers. On the other hand, Henley and Dylan appear in the right side (New) of the poster to denote that the viewers need to pay more attention to these characters and their actions in the movie. Daniel, Jack, and Bradley

are in the center as they are the core of actions in the movie. Moreover, Tressler appears in the top (ideal) part of the poster as general information; he is just insurance magnate to the magician team. Whereas, the title, tagline, and stars' names appear in the bottom (Real) to inform the viewers with specific information about the actors, plot, and the name of the movie (*NOW YOU SEE ME*).

Concerning the Arabic poster, the two magician brothers (Taha& Rashad) appear in the center; they are the heroes of the movie and the core of actions. They are two magicians prepare to pull off a magic trick to free their wrongfully imprisoned



father. Tota appears in the left (given) and Zakariya in the right (new); this denotes that the viewers should pay attention to Zakariya's problematic character in the movie. Finally, the names of the stars appear in the top (ideal) to give the viewer

general information about the heroes participating in the movie. Whereas, the title and monkey's face appear in the bottom to denote specific information about movie; it revolves around magic actions.

--Salience

In the English poster, the white title is the most prominent element in the poster; against grey and black it is written in white colour with a large size to grasp the viewer's attention firstly and mostly (colour contrast). Furthermore, the four Horsemen,

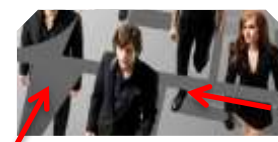


especially Daniel, are foregrounded and are mostly outstanding to the viewers than the rest of the RPs who are backgrounded. In the Arabic poster, the two magician brothers, Taha and Rashad, are the most prominent elements in the poster; they are foregrounded. This is supported through their

size, their central position, and their similar magical clothes.

--Framing

In the English poster, there are gray dividing lines that separate the RPs from each other. Thus, separation here is obvious through empty spaces between the Eight RPs, through the foreground and background, and through the gray lines that block each character (like for instance the line behind Daniel that blocks McKinney and Henley who stand behind him). However, to form a harmonious integrated visual composition, the divided RPs are linked by similar uniforms and by the same vector they directed to the viewers.



Unlike the English poster, no clear dividing line is shown in the Arabic poster. The four RPs stand on one stage with no space between them; they stick with each other as if they are a team or a gang. This denotes their connection and relation throughout the actions of the movie.

4. Modality

Concerning the English poster, it depicts a low degree of modality makers. Firstly, the poster is zero contextualization due to the absence of background. Secondly, the poster is made black and white which achieves low colour variation and saturation. Thirdly, there is a low representation of details as the eight RPs walk in a free space not known to the viewers; this creates an atmosphere of vagueness. Fourthly there is no depth in the poster. Finally, although gray shadows can be seen in the floor they walk on; there is no clear contrast between light and shades due to the tone of dull gray. Low modality makers are expressive in denoting ambiguity, mysterious, and embarrassing state of the Eight RPs.

The Arabic poster is different from the English one; the Arabic poster deploys a high modality. Firstly, the poster is sharply contextualized since the red hangings and mirrors of the circus occupy the background. Secondly, the poster presents a maximum representation of details depicting the four RPs with circus details around them. Thirdly, the poster depicts a high degree of colour variation through the use of white, red, black, which is suitable to the atmosphere of the circus. Fourthly, the mirrors, red chairs, and red/ white walls, and curtains behind the four RPs who stands on the stage create deep perspectives. Finally, the poster presents full light and shades which are remarkable to the circus.

Table 31: *Modality Makers' Degree in Couple 9*

Modality Maker	Now You See Me	El-Qerd Beytkalem
Colour Variation	Low	High
Contextualization	Low	High
<i>Representation</i>	Low	High
Depth Articulation	Low	High
Illumination	Low	High

5. Colours and Its Connotation

Regarding the English poster, low colour value appears clearly through adding grey and black shades to the whole poster. The poster achieves low colour saturation through the using of dark-dead neutral colours: black, white, and grey. Low colour value and saturation add mystery and dullness to the atmosphere of the poster. Besides, the poster reflects low degree of purity through using gloomy gray shades to add ambiguity to the content and makes the viewer think about what the stars are doing. There is no more colour variation in the poster as it focuses mainly on two colours: black and gray. White colour is used in limited degree to makes some elements prominent like the title. Monochrome colour in the star's look (black)

indicates to their intimate relationship, and the unity of their goal. That is to say, colour here plays a vital role in reflecting idea of the movie. The following diagram also clarifies the connotation of each colour in the poster:

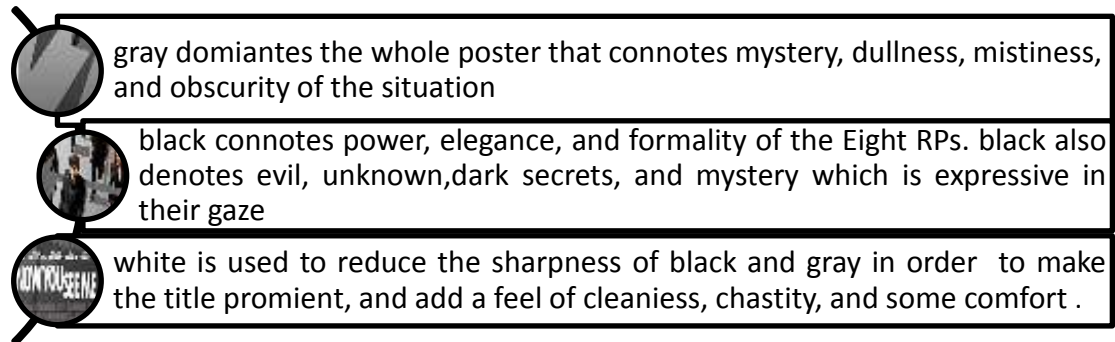


Fig 75: Colour Connotation in *Now You See Me*

Unlike the English poster, the Arabic poster depicts high value of colours through using red and white in many different places of the poster. The poster also achieves high colour variation and saturation through the using of white, red, blue and black. Red bright colour of the stage and the background add purity to the poster. White lights on the top, and different shades of mirrors light denote high colour modulation. Here, colours are expressive to expose the atmosphere of the circus. Different shades of white, black, and red add energy to the poster. The following diagram clarifies the connotation of each hue:

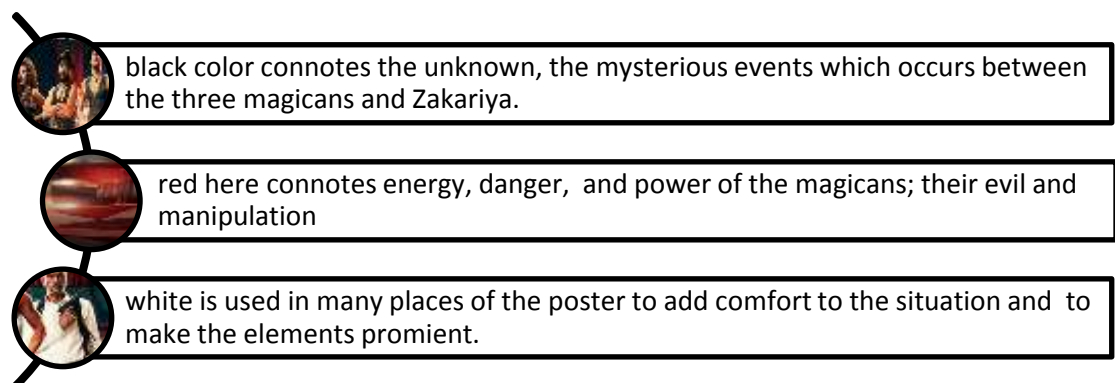




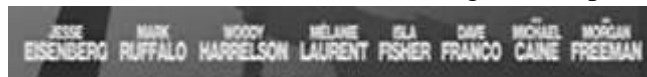



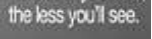
Fig 76: Colour Connotation in *El-Qerd Beytkalem*

6. Typography

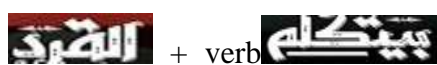
The title of the English poster is a simple sentence consists of adverb  + Subject  + Verb  + Object . The title is a direct address with the viewers as if each of the eight RPs speaks with the addressees and sees them.




Typographically, the title is written in capital letters, and in thick bold white colour against the gray background to catch the eyes of the viewers. Furthermore, the typeface of the title expanded and  noticeable to the viewers as it appears in the center. The title is written in straight, regular, and soft form to be appropriate with their formal appearance. The letterforms are connected to denote the integration and relation

between the eight RPs. Moreover, the tagline of the movie and the names  of the stars appear with the same soft regular form, but in thin typeface. the verbal manipulation of the tagline is expressive to the viewers, and intensifies the obscurity of the RPs; it is like a puzzle (*the closer you look, the less you see*). The names of the stars appear in one line and they are written in capitals. The first name of each star is written in smaller size than the second name; this adds energy to the poster. All the typographical forms in the poster are written in the same color (white) to attract the viewers attention. Finally, the title is repeated another time with more larger thick gray font in the floor of the poster. The repetition of the title acts as an intensification to cling in viewers' thought.

Concerning the title of the Arabic poster, it is a clause consists of subject



+ verb . It is a metaphor as it depicts the monkey like humanbeings who can talk. Here, the metaphor is expressive as it denotes the tricky

and illusory world of the magicians. Like the English title, the Arabic title is written in a thick white font against

the black background to

attract the viewers' attention. Besides, the title is condensed and connected; the

word (*monkey/ El-Qerd*) is written in the top, and the word (*talks/*

Beytkalem) beneath it. Moreover, curvature is noticeable as the typeface



is decorated by adding dots and lines to the typeface to insert liveliness and dynamic

to the title. Like the stars' names of the English poster, the names of the Arabic poster

appear in one line and in thin white font. There are light stars, and blue lines above

them to make them vibrant.

Table 32: *Summarizing Couple 9*

	Now you see me	القرد بيتكلم
Representational Metafunction	reactional process Circumstances of accompaniment Classifictional process	reactional process Circumstances of setting Analytical process Symbolic process
Interactional Metafunction	Direct address Far soaicl distance Frontal angle High angle	Direct address Close personal distance Frontal angle Low angle
Compositional Metafunction	Left/ right & centre Colour contrast Dividing frame	Left/ right & centre Foreground No dividing line
Modality	5 low	5 High
Colour	Low colour value and saturation through dark-dead neutral colours (black, white, and grey).	High value of colours and saturation through (white, red, blue and black).
Typography	Weight/ Regularity/ Expansion	Connectivity/ Curvature.

Discussion

To highlight a parallelism¹⁰ between the English and the Arabic poster, it is noticeable that the Arabic poster delivers the idea clearer than the English one. While RPs in the Arabic poster wears magic uniforms and hats, the horsemen in the English poster wear formal clothes; McKinney is the only one who wears black magic hat. However, they are similar in using black colour. Besides, the RPs in the Arabic poster appears on circus stage with lighting atmosphere of the circus. Conversely, the RPs in the English poster walks on a gray area which is mysterious to the viewers. The English and the Arabic poster are the same in depicting the character of the police officer wearing white shirt and black trousers to differentiate between them and the rest of the RPs. English and Arabic poster are the same in using reactional processes, circumstances, frontal angle, and direct address. However, the two posters are different in colour variation and saturation; whole The English poster uses black and gray neutral colours, Arabic poster, uses red, blue, and white colour. Secondly, RPs in the English poster are taken from a high vertical angle, on the other hand RPs in the Arabic poster are taken from a low angle. Thirdly, The English poster uses public

¹⁰These shot exposes an analogous between similar scenes in the two movies; the stage, the character of Tota and Henley doing magic, and Taha and Daniel holding playing cards



Retrieved April 7, 2020 from <https://www.elnabaa.net/598692>

distance, conversely the Arabic poster depicts close personal distance. Fourthly, the English poster uses dividing lines between RPs, while there is no division between RPs in the Arabic poster. Finally, unlike the English poster, the Arabic poster uses symbolic process through depicting the image of monkey to deliver the idea of magic and manipulation in the movie.

4.5.2. Couple 10: Memento and Fasel Wa Na'oud

Table 33: *Production Information of Memento & Fasel Wa Na'oud*


Movie Title	Memento	Fasel Wa Na'oud/ A Break And We'll Be Back/ فاصل و نعود
Poster Form		
Director	Christopher Nolan	Ahmed Nader Galal
Release Date	5 September 2000	19 January 2011
Cast	<ul style="list-style-type: none"> ❖ Guy Pearce (Leonard) ❖ Carrie-Anne Moss (Natalie) ❖ Joe Pantoliano (Teddy) ❖ Stephen Tobolowsky (Sammy) 	<ul style="list-style-type: none"> ❖ Karim Abdul Aziz (Araby) ❖ Dina Fouad (Batool) ❖ Mohamed Lotfy (Salah) ❖ Ahmad Rateb (Kairy)
Country	U.S.	Egypt


Story Synopsis	A man with severed memory writes tattoos on his body and notes all over his (multiple) motel rooms in a desperate attempt to find his wife's killer.	A taxi driver, Araby (Karim Abdel Aziz) goes to battle with his father-in-law over the custody of his son after Araby is widowed. Though he wins custody, his son is kidnapped and Araby is attacked, losing his memory in the process.
-----------------------	--	---

Adapted from elcinma.com and IMDb. com. Retrieved Feb 22, 2020 from <https://elcinema.com/en/work/2001358> & <https://elcinema.com/en/work/1098370>
https://www.imdb.com/title/tt1961311/?ref_=nv_sr_srsg_0

1. Representational Meta-function

--Narrative process

In the English poster, there are two main RPs: a man and a woman (Leonard and his wife). They look forward out of the frame; this forms **two non-transactional reactional processes** which is the locus of the attention. The  reactors are Leonard and his wife respectively with no phenomena presented. The woman in the photo directs her gaze toward the viewers, while Leonard looks to something unidentified to the viewers. This creates a mysterious atmosphere to the viewer. Furthermore, a **circumstance process (of means)** is apparent in polaroid photos which appear more than one time with different sizes in the poster. It is a circumstance of means that connotes the idea of memento and memory loss of the hero.

like The English poster, Arabic poster depicts two chief RPs a man and a young boy (Araby and his son). They also form **two non-transactional reactional processes** to attract the viewers' attention. Furthermore, a **mental process** is apparent in the vector which connects Araby, the sensor, with his thoughts. Araby sits putting his hand on his head and thinking about something. Here, instead of thought balloon, Araby's thought is 

written on his hand. So, the viewer knows that his name is Araby and he is in a memory loss. This mental process plays a vital role in delivering the idea of the movie. Moreover, a **circumstance process of setting** is apparent in the cityscape beyond the kid; this scenery of the high-rise concrete buildings in reflects Araby's struggle to remember and find his kid.

--Conceptual process

The English poster depicts **an analytical process**; the poster portrays five Polaroid photos with different sizes. This forms a part-whole structure; Leonard's photo is the carrier (the biggest photo/most salient), and his wife's photo is the possessive attribute (the smaller). Analytical process here signifies a hidden meaning to the viewers; the repetition of the photos reflects that Leonard (the carrier) seems trying to remember special scenes in his mind (his wife's death).



Regarding the Arabic poster, it consists of two conceptual processes. The first one is a **classificational process** that appears in the taxonomy of RPs (Araby and his son are related to each other by being elements of the same class). The link between Araby and the child in the poster is also supported through the appearance of Araby and the child; they wear the same style of clothes (trousers/ open shirts /undershirt). Furthermore, a **symbolic process** appears in the words that are written on Araby's hand. Araby sits in front of the viewers and displays his hand to them to deliver a message; he is suffering from memory loss.



2. Interactional Meta-function

--Contact

In the English poster, the two photos of Leonard and his wife entail two forms of contact. The photo of Leonard's wife exposes a **direct address**; she looks and engages with the viewers through a direct gaze. She looks to the viewers with sharp eye; her eye brows are lowered and slanted inward, and her head is lowered a bit. This connotes a symbolic demand from the viewers to engage with her and find the killer. Conversely, Leonard shows **indirect address**; he does not look to the viewers, rather he looks to something out of the frame. This entails an offer image; it informs the viewers that Leonard is involved in something (trying to remember and find the killer of his wife).



Regarding the Arabic poster, the two RPs, Araby and his son, depict a **direct address**. This entails a symbolic demand from the viewers; they ask the viewers to engage with them in their struggle (Araby's searching for his kidnapped son after his wife's death).



--Size frame & Social Distance

Regarding the English poster, in the two explicit photos of Leonard and his wife the viewers can notice that they are in a **close-up shot** (the poster depicts the head and shoulders of Leonard, and only the head of his wife). Leonard and his wife faces occupy much of the frame; this signifies a **close personal distance** between themselves, and between them and the viewers. It reflects intimacy with the viewers.



In the Arabic poster, Araby and the child appear in a **long-shot** which shows the full figure of both of them. Araby occupies more than half of the poster, and the kid stands near to him. Araby appears in a **close personal distance** with the viewers; this suggests an imaginary relationship of intimacy between Araby and the viewers, so the viewers will sympathize with Araby who lost his memory and his son. Furthermore, the kid appears in a bit **far distance** from Araby; the kid stands behind and in some space between him and his father who does not see him. The kid stands and waves with his hand to draw the attention of his father and to reflect the problem of his kidnapping.



--Perspective

Horizontally, in the English poster, the viewers encounter in a **frontal angle** with Leonard's wife; the secrets of her rape and death. The viewers are involved in searching for the killer. On the other hand, Leonard is depicted from **an oblique angle** which connotes his detachment from the viewers; he does not look to the viewers and he is engaged with something unknown (trying to collect his shattered memory to find the killer by himself).



In the Arabic poster, a **frontal angle** is also used to depict that the viewers are involved with Araby and his son in their problem. Araby also suffers from memory loss and searches for who kidnapped his young son.

Vertically, in the English poster, Leonard's wife appears from **eye level angle**; the power of her and the viewers are equal without any oppression from each other. However, the viewers can notice that eye level angle here is slanted to the right side. This effect portrays unease, disorientation, and



desperate atmosphere to the poster. Furthermore, Leonard appears from a **low angle**; it gives a sense of superiority to the viewers as he is the hero of the movie.

In the Arabic poster, Araby, like Leonard's wife, appears from **eye level angle**; this connotes a sense of equality with the viewers. However, the kid appears from low angle; it refers to the final triumph of Araby as he fights memory loss and finally finds his son.



3. Compositional Meta-function

--Information value

The English poster consists of two RPs in photos; these photos are duplicated with different sizes. The photo of Leonard, the hero of the movie, occupies almost the whole of the poster. According to the most two obvious



photos, **Left and right** technique is used here;

Leonard's wife appears in the right side (New), and

Leonard appears in the left side (Given). This denotes that Leonard's wife here is the key point of the events of the movie; her rape and death is the problematic issue in Leonard's life and he tries to remember the events more than one time, so the photos are repeated in the poster. Leonard's wife face appears in the **center** of the poster; she is the nucleus of movie events. Finally,



movie title and star's names appear in the **bottom** (real) to present general information about the name of the movie.

Regarding the Arabic poster also **left and right** technique is also used in placing the kid in the left side (given) of the poster as if he is familiar to the viewers. On the other hand, placing Araby in the right side (new) of the poster denotes that he presents a problematic issue in the movie. As written on his hand, he appears losing his

memory and tries to remember important events as it is presented on his facial expressions. Moreover, the tattoo on Araby's hand appears in the **center** of the poster as it is the main idea of movie; the hero suffers from a memory loss. Finally, **top and bottom** technique is used in putting movie title on the top(ideal) part of the poster to give the viewers information about the name of the movie, and other movie information (production and direction) in the bottom (real) to add more specific details.

--Salience

In the English poster, sharpness of focus is on Leonard's photo which occupies almost the entire poster; his image is the biggest and sharpest one. This makes Leonard the most prominent element in the poster and attracts the viewers attention mostly. This adds information also to the viewers as Leonard is the hero of the movie.

Regarding the Arabic poster, Araby also occupies almost 3/4 of the poster; he is foregrounded and also the most prominent element in the poster and fascinates the viewer's attention.



--Framing

Concerning the English poster, it consists of Polaroid photos, each photo have a white frame; these frames compose a dividing line between RPs. The biggest photo displays Leonard alone, and the second smaller photo displays his wife alone in another separated photo. This division highlights the notion of the movie; Leonard and his wife are separated after her rape and death.

In the Arabic poster, the space between Araby and the kid is a natural dividing line, and the use of foreground and background strategy is also a natural separated line

between Araby and the kid. This dividing line highlights the story of movie; the kid is kidnapped from his father. However, to form a harmonious integrated visual composition the two RPs direct vectors to the viewers to engage them in their world.

4. Modality

In the English poster, modality makers are used with a **low degree**. Firstly, the poster is zero articulation of background; the background is unoccupied, shadowy, and unclear. This adds mystery and suspense to the poster. Secondly, the poster exposes absence of any representations of depth; the poster focuses on the faces of the stars in photos, and in each photo there is no depth. Thirdly, in terms of colour, the poster is composed of dark colours black and white (desaturated); this presents less colour variation and creates an atmosphere of suspense. Fourthly, the poster shows less articulation of details; the poster exposes only two stars in photos: Leonard and his wife. Fifthly, shadows appear on the stars face and the gradual change of colour from black to white in background.



In the Arabic poster, modality makers are used with a high degree in comparison with the English poster. Firstly, the poster is appropriately contextualized; it presents Araby, the kid, road, and city buildings to create a representation of details to the viewers. These details are supported by the sentence which is written on Araby's arm. Secondly, the poster presents deep perspective which appear in the high buildings in distance to Araby and the kid. Thirdly, the poster is naturally



contextualized through depicting the sky and buildings as the background. Fourthly, the poster presents different degrees of

shades as it appears behind the kid in the background. At last, the poster presents a low degree of colour variation as almost of the poster revolves around white and grey. The following point discusses colours in details

Table 34: *Modality Makers' Degree in couple 10*

Modality Maker	Memento	Fasel Wa Na'oud
Colour Variation	Low	Low
Contextualization	Low	High
Representation	Low	High
Depth Articulation	Low	High
Illumination	Low	High

5. Colours and Its Connotation

The English poster depicts low value colours through adding black colour to hue in almost the entire poster. Low colour saturation is used with a high degree in the poster through the use of dull neutral colours (Black and brown) to add vagueness. Besides, the poster reflects a degree of hybridity in the background; it connotes Leonard's confusion and misery. Colour contrast here between black and white serves as a vehicle to depict the past and the present in Leonard's memory. There is no more colour differentiation here; colours are limited between black, white, and brown. The following diagram explains the connotation of each hue as follows:

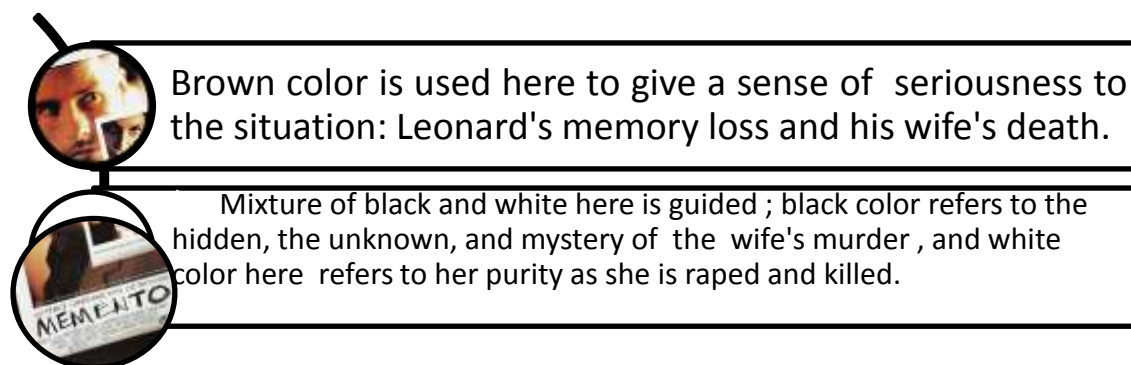


Fig 77: Colour Connotation in *Memento*

In the Arabic poster, it introduces high colour value through adding white shade in almost of the poster. Besides, the poster presents low colour saturation through the use of gray colour in almost of the poster. Moreover, the poster presents low degree of purity through the mixture of white and gray colours. Colour modulation is used sharply here through the use of different shades of gray colour. The poster does not verify in using colours; it consists only black, gray, and white. Moreover, poster's colours are pale; this depicts an atmosphere of frustration (frustration of Araby to remember and find his kid). The following diagram explicates each colour connotation in the poster:

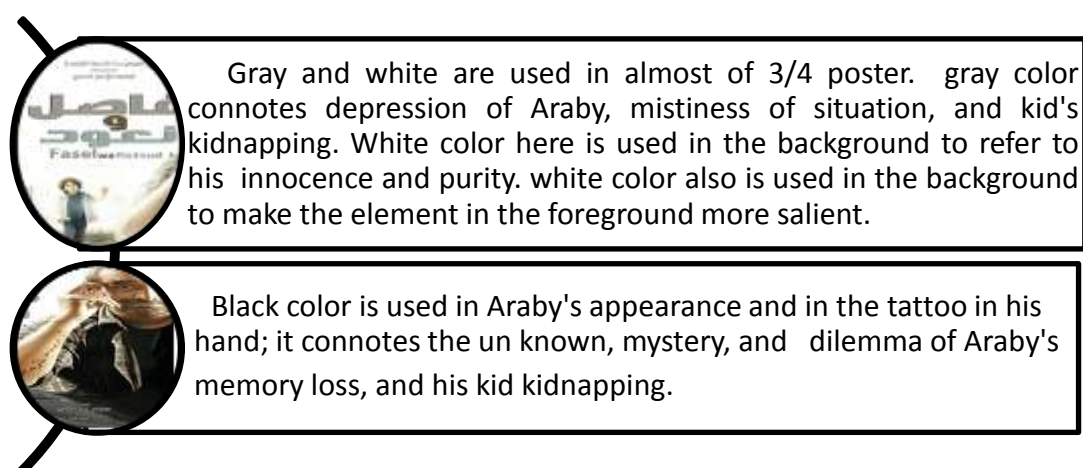


Fig 78: Colour Connotation in *Fasel Wa Na'oud*

6. Typography

The title of the English poster consists of one word; single noun structure (**MEMENTO**). The title is written in thick bold



capital letterforms to create an emphasis on the idea that these Polaroid photos are memento to Leonard who is searching for the killer of his wife. This emphasis is also supported through the repetition of the word Memento two times in the poster to



intensify the title and idea of movie to the viewers. The title is also wide and expanded to be more salient and prominent to the viewers. Moreover,

the letters are sloppy and irregular to add energy to the poster. Besides, the letters are separated; this connotes fragmentation and mystery of movie's atmosphere.

The tagline which is written in the wife's photo is indicative. The tagline is (SOME MEMORIES ARE BEST FORGOTTEN)



written in thin, capital, angular, and connected typeface. It connotes that although Leonard loss his memory, he still remembers the bad memory of his wife's death.

Regarding the title of the Arabic poster, it consists of noun (A

Break) فاصل + conjunction (And) و + verb clause (We'll

Be Back) نعود. The title is written in bold gray font on white background to make it more prominent. The typeface is straight and regular; it appears horizontally in the poster to denote heaviness and solidity of the situation. Furthermore, the typeface is condensed; it occurs in a limited space of the poster, however, each word appears in a separate line. This separation is guided; it can refer to Araby's separation to his memory and his kid.

Table 35: *Summarizing Couple 10*

	Memento	فاصل و نعود
Representational Metafunction	reactional process Circumstances of means Analytical process	reactional process mental process Circumstances of setting Classifictional process Symbolic process
Interactional Metafunction	Direct address / indirect address Close personal distance Frontal / oblique angle eye level angle low angle	Direct address Close personal distance Far personal distance Frontal angle Eye level angle Low angle
Compositional Metafunction	Left/ right Sharpness of focus Dividing frame	Left / right No dividing line Foregrounding

Modality	Dividing frame	
	5 low	4 High 1 low
Colour	Low colour value and saturation (Black and brown)	Low colour saturation (grey and black)
Typography	Weight/ Slope/ Expansion	Weight /Regular.

Discussion

To establish a parallelism¹¹ between the two posters, it is noticeable that the two posters deliver the idea of memory loss through different way. On one hand, the Arabic poster depicts tattoo on Araby's hand to deliver the message. On the other hand, the English poster depicts repeated Polaroid photos to refer to memories. The English and the Arabic poster are the same in using reactional process, frontal angles, close distance, and direct address to engage the viewers with their world. Besides, both of the English and the Arabic poster depict desatureated colour scheme to express dullness and mystery of the movie story. Furthermore, both posters make the hero of each movie more salient than other element; Leonard in the English poster occupies the biggest photo, and Araby in the Arabic poster occupies more than half of the poster.



Two scenes expose the use of Araby and Leonard to write Tattoos in their hands to remember events after their memory loss.

Retrieved from <https://www.elfagr.com/2459733>

Conclusion

This chapter applied the chosen multimodal approach of chapter three on ten couple of posters. After the analysis of each couple, a discussion is presented to show the similarities and differences between each English and Arabic poster. The following chapter depicts a comparison between the findings of both kinds of posters and studies their implications.

Chapter Five: Conclusion

5.0. Introduction

This study has conducted the application of Multimodal Semiotic Metafunction of Kress & van Leeuwen (2006) with reference to *Grammar of Colour* (2006) and van Leeuwen's framework, *Towards a Semiotics of Typography* (2006) as a base model of analysis. Whereas the English and their adapted Arabic copy posters were analyzed in the previous chapter, it is necessary to focus more on the major similarities and differences between both. This chapter summarizes the results of the study, clarifies comparisons, and draws conclusions. Firstly, the researcher discusses the results of analyzing ten pairs of different genres of English and Egyptian movie posters to explore the main multimodal features of both. The major results of the current study are divided into variable findings (results of changeable values that can be enumerated), and invariable findings (results of constant values that cannot be collected or enumerated).

5.1. Multimodal Results of Variable Items Supported with a Quantitative Description of the Frequencies of Occurrence of Each Item

5.1.1. Representational Metafunction

In this section, the different variables of Representational Metafunction are counted in the analyzed data (ten couples of English and Arabic posters) and the table 36 and diagram 79 & 80 show the results as follows:

Table 36: *Frequencies and Percentages of the Representational Meta-function Techniques*

Variables	English Posters	%	Arabic Posters	%
Action Process	7	20%	6	17 %
Reactional Process	7	20%	8	22%

Classifictional Process	7	20%	6	17%
Analytical Process	2	6%	2	5.5%
Symbolic Process	2	6%	4	11%
Circumstances of Means	5	14%	5	14%
Circumstances of Setting	3	8%	3	8%
Circumstances of Accompaniment	2	6%	2	5.5%
Total	35	100%	36	100%

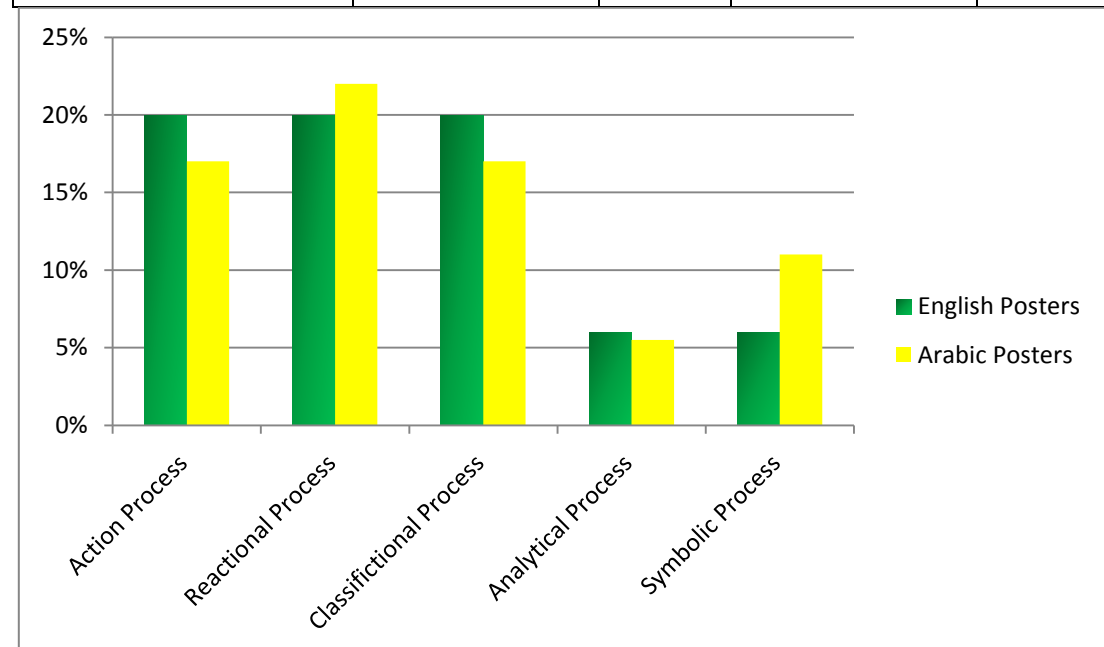


Fig 79: Comparing Processes of Representational MetaFunction in English and Arabic Posters

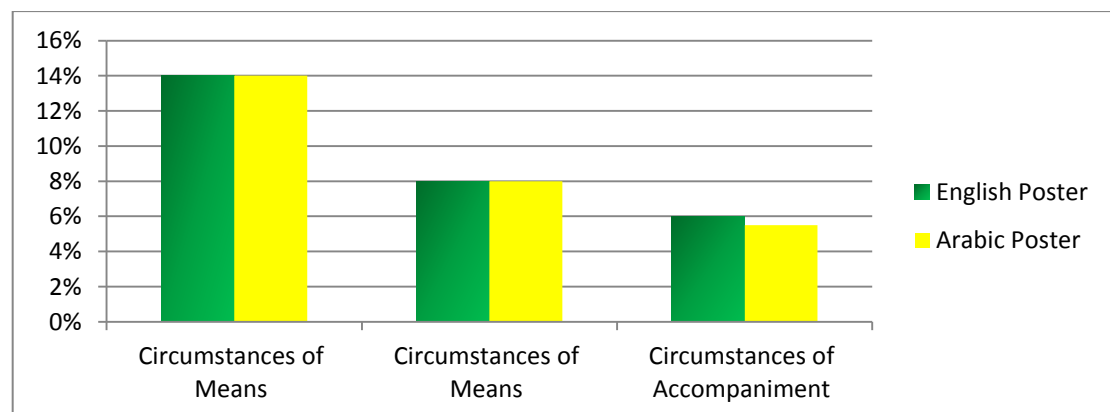


Fig 80: Comparing the Three Types of Circumstances in English and Arabic Posters.

Table (36) and Fig (79 & 80) present a comparison between English and Arabic posters in using Representational Meta-function Techniques. It seems that action, reaction and classifictional processes are the most apparent techniques in both English and Arabic posters. There is no much statistical difference between English and Arabic posters in using these processes. As shown above, both kinds of posters use these processes with similar degree: action process (7 in English poster and 6 in Arabic one) Reactional process (7 in English and 8 in Arabic) Classifictional (7 in English and 6 in Arabic). This denotes the similarities between the original English poster and the copied Arabic one. On the contrary, English and Arabic posters are different in using symbolic process (2: 4) and this connotes that Arabic posters prefer to reflect their ideas indirectly. Moreover, English and Arabic posters are identical in using analytical process (2 and 2).

Another apparent analogical phenomenon in both kinds of posters is the use of circumstances processes. It is obvious that both are identical in using circumstances of Means (5 and 5), circumstances of setting (3 and 3), and circumstances of accompaniment (2 and 2). This denotes that Arabic movie posters use nearly the same tools in addition to minor changes to modify, renew, or egyptionize their copy poster.

Thus, the previous results clarify the general characteristics of using Representational Metafunction in both kinds of posters. Arabic posters employ action, reactional and classifictional processes with the same degree (20%) for each process, and also employ analytical and symbolic process with the same degree (6%) for each process. Besides, circumstances of means are in much use in Arabic posters than circumstances of setting and accompaniment. Concerning English posters, Reactional process is the most apparent technique in representational metafunction (22%), while

action and classifictional processes are used with the same degree (6 and 6). Like Arabic posters, English posters use circumstances of means with a high degree in comparison with the other two types of circumstances.

5.1.2. Interactional Metafunction

Throughout the ten couples of English and Arabic posters, the different techniques of Interactional Metafunction are widely used with different degrees. Table 37 and diagrams 81, 82, and 83 present the numerical results as follows:

Table 37: *Frequencies and Percentages of the Interactional Meta-function Techniques*

Variable	English Posters	%	Arabic posters	%
Direct Address	7	15 %	7	13%
Indirect address	4	9%	4	8%
Close Distance	8	17%	9	17%
Far Distance	3	6%	5	10%
Frontal Angle	10	21%	7	14%
Oblique Angle	3	6%	5	10%
High Angle	2	4%	3	6%
Low Angle	5	11%	8	16%
Eye Level Angle	5	11%	3	6%
Total	47	100%	51	100%

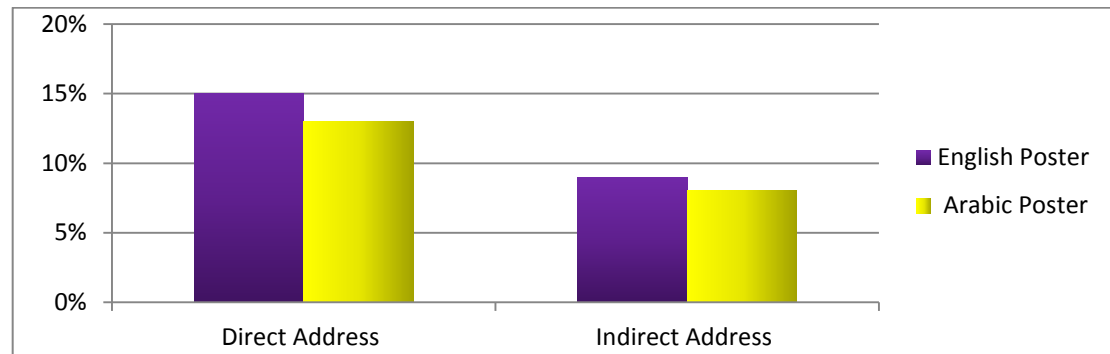


Fig 81: Comparing Direct Address and Indirect Address in English and Arabic Posters.

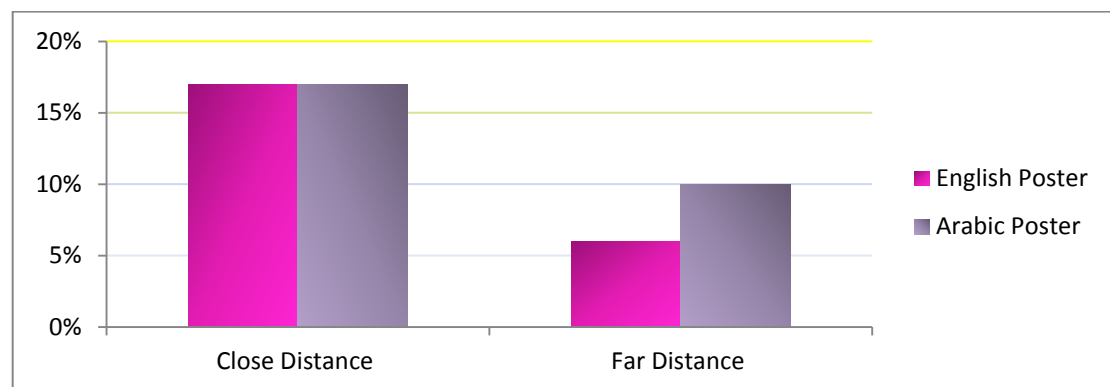


Fig 82: Comparing Close and Far Distances in English and Arabic Posters

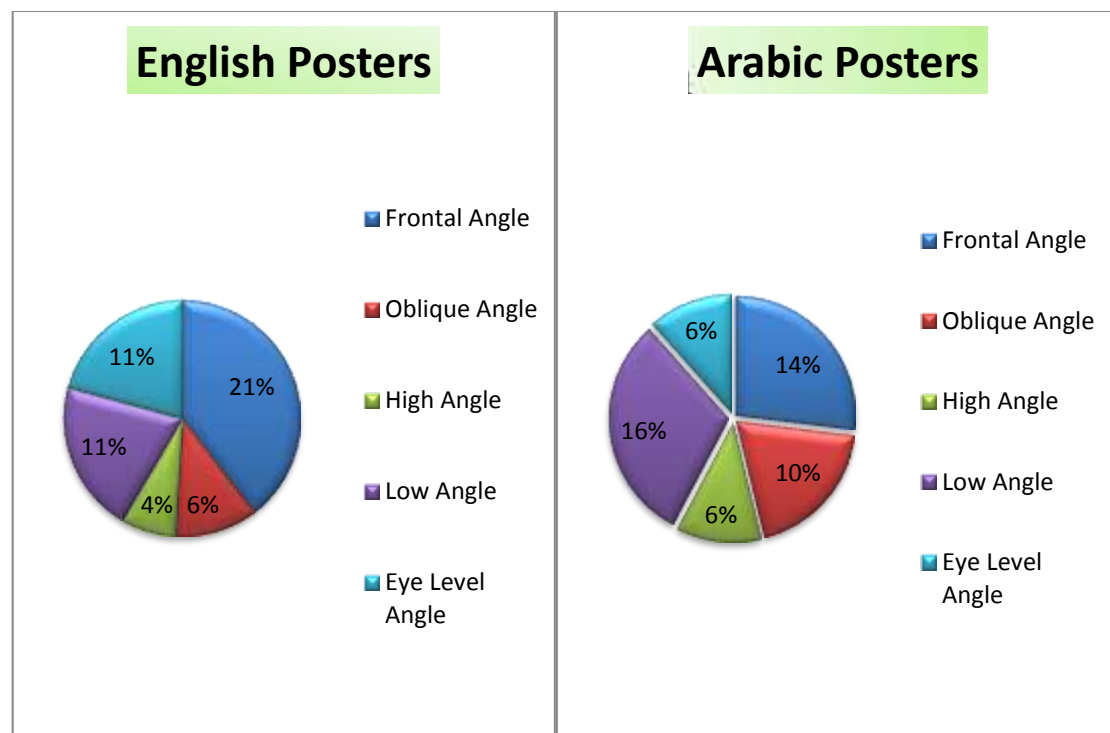


Fig 83: Comparing Horizontal and Vertical Angles in English and Arabic Posters.

Table (37) and Fig (81& 82& 83) depict a comparison between English and Arabic posters in using Interactional Meta-functions Techniques. English and Arabic posters are the same in using "direct" (7 and 7) and "indirect" address (4 and 4). There is slight difference between English and Arabic posters regarding the use of distance and angles. However, it is noticeable that both English and Arabic Posters depend on close distance more than far distance, and also depend mostly on frontal horizontal angles and low vertical angles more than oblique and eye level angle. Arabic posters use Far distance more than English ones with a percentage of (10%: 6%). One of the noticeable similarities between both kinds of posters is the use of close distance as both English and Arabic yield a percentage of 17% compared to other interactional metafunction items which show differences and variance.

Concerning horizontal and vertical angles, English and Arabic posters are different in depicting them. For instance, frontal angle appears in English posters ten times, while it appears in Arabic posters only seven times. This denotes that makers of the English poster prefer frontal angle to denote involvement with the viewers. English and Arabic posters are dissimilar in using oblique angle (5 Arabic and 3 English); this denotes that Egyptian makers use detachment more than English makers. Regarding vertical angles, low Angle appears in five English posters and eight Arabic Posters; this denotes that makers of Arabic posters prefer to depict superiority of the heroes in the poster. These differences prove that makers of Arabic posters try to localize and domesticize the English copy to suit Egyptian spectator and Egyptian culture.

5.1.3. Compositional Metafunction

The diverse variables of Compositional Metafunction are used widely in both English and Arabic posters. Table 38 and diagram 84 & 85 portray the count of each variable in the selected data as follows:

Table 38: *Frequencies and percentages of the Compositional Meta-function Techniques*

Variable	English Posters	%	Arabic Posters	%
Left/Right value	7	22%	9	27%
Centre/ Margin Value	5	16%	4	12%
Top/ Bottom Value	10	31%	10	30%
Dividing Frame	8	25%	7	21%
Non Dividing Frame	2	6%	3	10%
Total	32	100%	33	100%

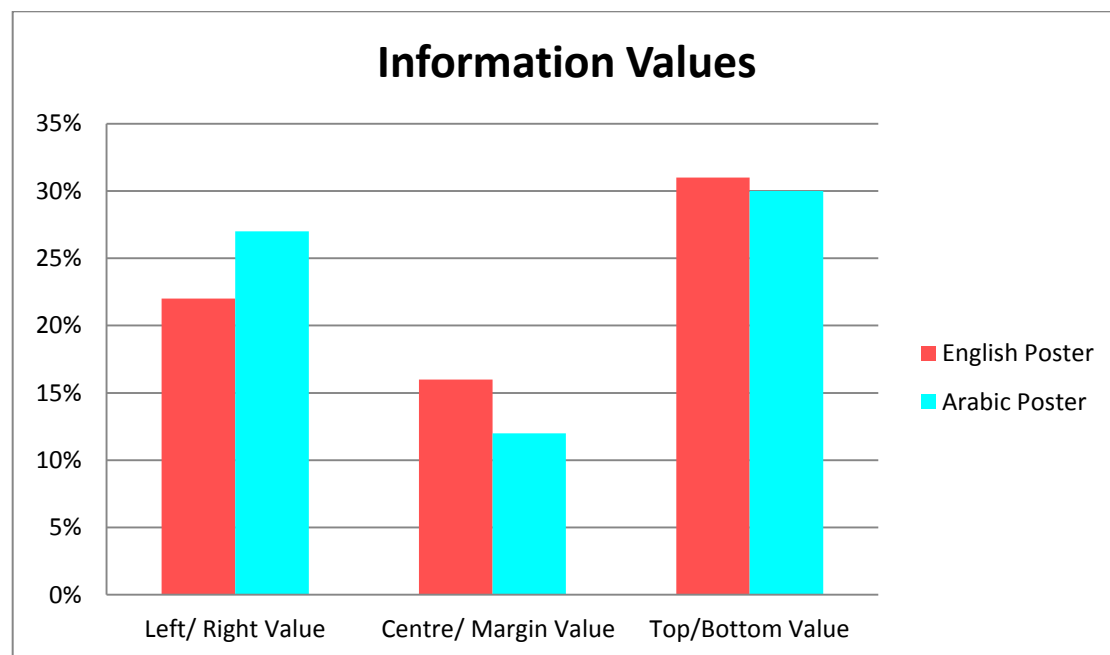


Fig 84: Comparing Information Values in English and Arabic Poster

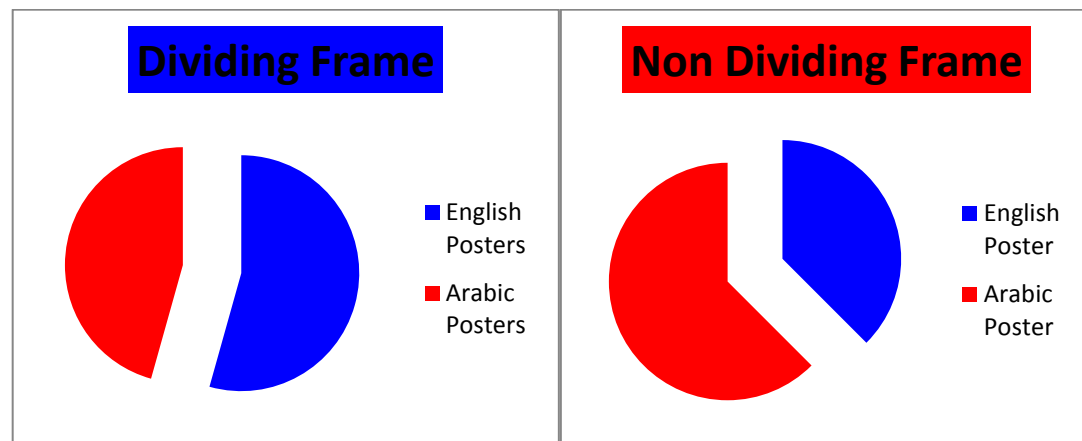


Fig 85: Comparing Framing in English and Arabic Posters.

Table (38) and Fig (84 & 85) depict a parallel between English and Arabic posters in using compositional Meta-functions Techniques. Comparing the two types of posters, it is obvious that the high frequency of using top/ bottom value in both kinds of posters (10 and 10).

On the other hand, (7) left/Right values are used in English posters in comparison to (9) left/Right value in Arabic posters. Such difference shows that Arabic poster depends on left/ right composition more than English ones to show given/ new information to the viewers. There is slight difference between two types of posters in using center/margin value; five out of ten English posters uses center/margin, while four out of ten Arabic posters use it.

Regarding Framing, it is apparent that both of English and Arabic posters depend on dividing framing as 8 dividing frames out of ten are used in English posters and 7 dividing lines out of ten are depicted in Arabic posters. Non Dividing Framing is used with low degree in both types of posters, while it is used more in Arabic posters than in English ones (3: 2). That's to say, one of the noticeable similarities is

that Left/ Right value and dividing framing is highly used in both kinds of posters in comparison with the rest of compositional metafunction techniques.

5.1.4. Modality Makers

Modality makers are used with different degrees (High/ Low) in the twenty English and Arabic posters. Table 39 and diagram 86 clarify high and low percentages of modality makers as follows:

Table 39: *Frequencies and Percentages of Modality Makers*

Variable	English Posters				Arabic posters			
	High	%	Low	%	High	%	Low	%
Color Variation	5	19%	5	21%	8	20%	2	22%
Contextualization	4	15%	6	25%	7	17%	3	33%
Representation	7	27%	3	12%	10	24%	0	%
Depth	3	12%	7	29%	6	15%	4	45%
Illumination	7	27%	3	13%	10	24%	0	%
Total	26	100 %	24	100 %	41	100%	9	100%

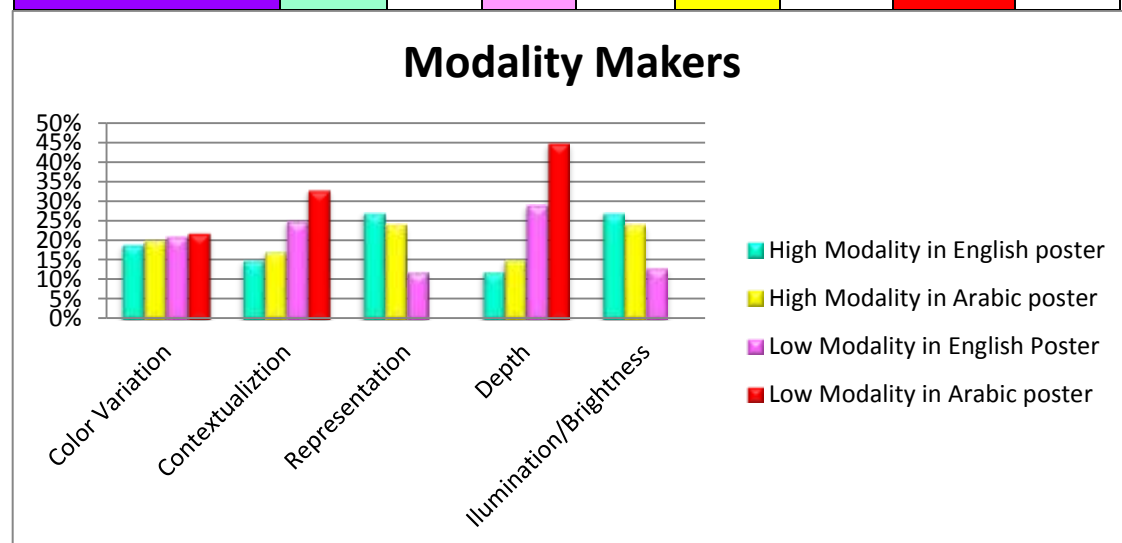


Fig 86: Comparing Modality Makers in English and Arabic Poster.

Table (39) and fig (86) show a comparison between modality makers in both English and Arabic poster. It is noticeable that Arabic posters use high degree of modality makers in comparison with English posters. Color variation appears in eight Arabic posters, while it appears only in five English posters. Regarding contextualization, 7 backgrounds appear in Arabic posters, and only 4 backgrounds appear in English posters. Concerning Representation, Arabic posters add more details than English posters; all the ten Arabic posters depict detailed representational posters, while English posters achieve representation in only 7 posters. Moreover, Depth appear only in three English posters (*Malena*, *Night at museum*, and *Let's be Cops*), while it appear in six Arabic posters (*El Badla*, *El Harb El A'lameya El Talta* , *Gawaza Meery*, *Halawet Rouh*, *El-Qerd Beytkalem/Monkey Talks*, and *Fasel Wa Na'oud*). Finally, Arabic posters also achieve higher illumination and brightness than English posters. This denotes that makers' of Arabic posters depend mainly on changing modality makers in the adaption process in order to avoid blind copying.

Moreover, one of the noticeable similarities between both kinds of posters is that they are using representation, illumination, and color variation with a high degree in comparison with the rest of modality makers. Besides, there is much statistical difference between low modality in English and Arabic posters. For instance, Arabic posters represent full degree of representation and illumination, and so the table depicts (0 %) of these elements in low modality. Such difference shows that Arabic posters on the contrary depend mainly on high modality in depicting posters than English ones.

5.1.5. Color Values

Color values play a vital role in poster's design. Table 40 and diagram 87 portray high and low color values in both English and Arabic posters.

Table 40: *Frequencies and Percentages of Color Values*

Variable	English Posters	%	Arabic posters	%
High Value Colors	5	50%	8	80%
Low Value Colors	5	50%	2	20%
Total	10	100%	10	100%

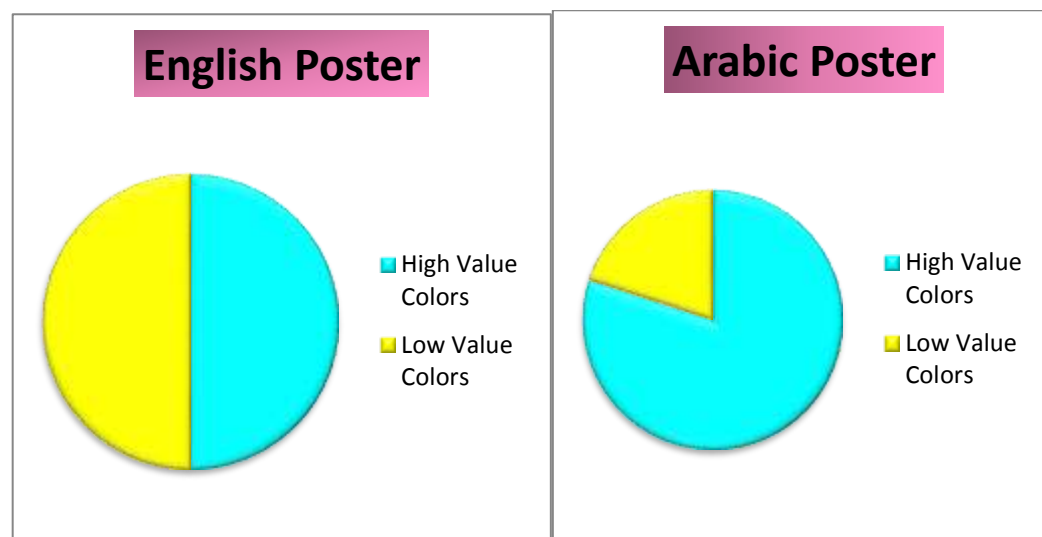


Fig 87: Comparing Color Values in English and Arabic Posters.

Table (40) and Fig (87) depict a parallel between High and Low value colors in both types of posters. Arabic posters present a high frequency of using high value colors (80%) in comparison with English posters which achieves only (50%) of High value colors. Arabic posters tend to use more striking, saturated, modulated, and contrasting colors (eye catching like Yellow, Red, Blue, and Purple etc) than English posters. Like for instance, the use of Red, Yellow, orange, and white in *El Harb El A'lameya El Talta*, the use of Red and Baby blue in *Halawet Rouh*, the use of purple

and pink in *Habibi Na'eman*, and the use of red, yellow, blue, purple, pink in *Teer Enta*. On the other hand, English posters use high value colors only in five posters like red, blue black in *the Pacifier* & Green, blue, and red in *Monster in Law* & blue and gold in *Night at museum* & yellow, blue, and pink in *Shallow Hal* & orange, red, blue in *Bedazzled*). Besides, Low value colors appear in low percentage in Arabic posters (2) in comparison with English posters (5). Low value colors appear only in two Arabic posters: *El Badla* and *Fasel Wa Na'oud*. On the other hand, it appears in five English posters: *Malena*, *Let's Be Cops*, *This means war*, *Now You See Me*, and *Memento*. Such difference connotes that Arabic movie makers depends mainly on high color values to egyptionize the original English copy.

5.1.6. Typography

As a major element in movie posters, movie title carries more and more about the movie's plot. Typographic design of title also plays a crucial role in movie posters. So, Table 41 and diagram 88 explain the different typographic designs of titles in the ten couples of English and Arabic posters as follows:

Table 41: *Frequencies and Percentages of Typography*

Variables	English Poster	%	Arabic Poster	%
Weight	8	28%	8	30%
Slope	1	4%	6	22%
Connectivity	3	11%	4	15%
Curvature	0	0%	4	15%
Regularity	9	32%	2	7%
Expansion	7	25%	3	11%
Total	28	100%	27	100%

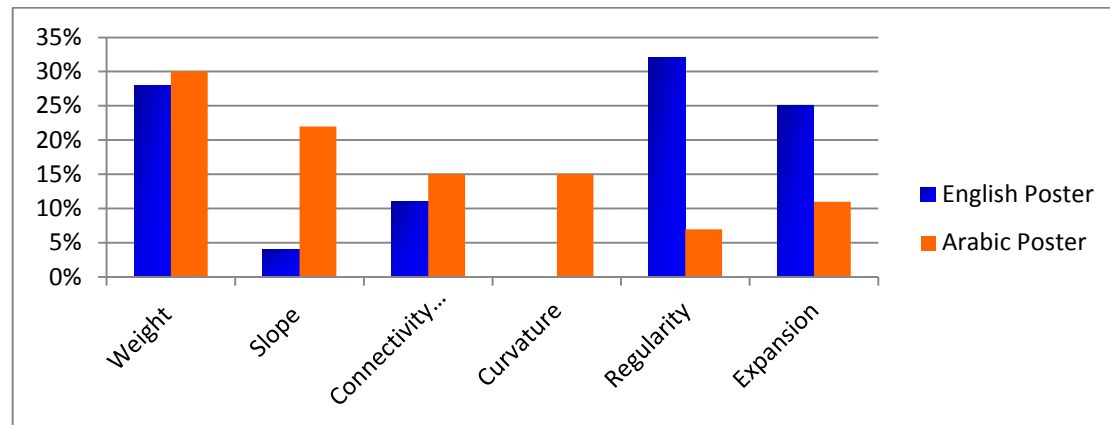


Fig 88: Comparing Typography in English and Arabic Posters.

Table (41) and Fig (88) show the obvious diversity between English and Arabic posters in using typographic techniques in movies' titles. There is much statistical similarity between both kinds of posters in using weight typeface (8 and 8). Otherwise, there is a big gap in using other typographic techniques in both types of posters. There is a huge difference between using slope in both types of posters; it appears in six Arabic posters and only in one English poster (*Memento*). This connotes that Arabic titles focus on adding more dynamic presence or energy to the posters(i.e., *El Badla*, *Amn Dawlet*, and *Teer Enta*), while English posters focus on formal, organic typeface(i.e., *Let's be Cops*, *The Pacifier*, and *Shallow Hal*). Regarding connectivity, it is used with a similar degree in English and Arabic posters (3 and 4) to denote wholeness or integration. Concerning curvature, no rounded typeface is used in English poster, while it appears in four Arabic posters (i.e., *Amn Dawlet*). Moreover, Regularity is used with higher degree in English posters than Arabic ones (9 to 2). This denotes seriousness, stability, and conformity of English titles counter to Arabic posters which depend more on slope and three-dimensional typeface. Finally, Expansion is also used in English posters more than Arabic ones (7 to 3). This denotes that English titles tend to attract the viewers with their presence

more than Arabic ones. Thus, English posters depend greatly on Regularity, Expansion, while Arabic posters focus chiefly on Slope, Connectivity, and Curvature. That's to say, English posters lean to formal, personal, and organic letterforms, on the contrary, Arabic posters favor informal, impersonal, and mechanical typeface.

To sum up, given the aforementioned numerical data, it becomes clear that:

- 1- In Representational Metafunction, English and Arabic posters are similar in using action, reactional, classifictional, analytical, and circumstances processes and are different in using symbolic process.
- 2- In Interactional Metafunction, both kinds of posters are alike in using direct indirect address, and close distance and they are different in using angles. English posters use frontal angle with a high degree, on the contrary, Arabic posters depend mainly on low angles.
- 3- In Compositional Metafunction, English and Arabic posters are similar in using dividing frames and information values and are different in using non dividing frames; Arabic posters use non dividing frame more than English posters.
- 4- In Modality Makers, both kinds of posters are alike in using Representation, illumination, and color variation with a high quantity to achieve a high modality and they are different in using depth and contextualization.
- 5- Regarding color values Arabic posters depends more on high value colors, while English posters use high and low value colors with the same degree.
- 6- Concerning Typography, both kinds of posters are alike in depending mainly on weight typeface. However, there is a wide contrast in using slope

and regularity; while English posters use regularity with a high-ranking degree, on the contrary, Arabic posters use slope with a high scale.

That's to say, makers of Arabic posters depend mainly on modality makers, angles, color variation, framing, and typography to modify the English copy of posters in order to produce a new adapted Egyptian copy.

5.2. Qualitative General Findings

This section is a presentation of the major qualitative findings. The major findings are highlighted followed by detailed explanation and examples.

- **The makers of Egyptian movie posters try to design a creative new localized copy by adding new signals dissimilar from English poster to deliver the inspired idea successfully and to avoid blind copying.**

For instance, the use of war techniques and the depiction of bride and groom in *Gawaza Meery* suits Egyptian spectator who can comprehend from the posters that the two grooms seek to win the bride. On the other hand, English copy *This Means War* depicts a spy against a spy. The Arabic poster translate the English title *This Means War* into war instruments in Arabic posters by depicting Bombs, guns, explosive belt, bullets belt.

In *Habibi Na'eman*, the mirror is used to deliver the juxtaposed different characters of the heroine in the movie. On the other hand, the English copy *Shallow Hal* uses the shadow on the wall. In *Fasel Wa Na'oud*, the poster deliver the idea of memory loss through writing tattoo (أنا عربي ومش فاكر حاجة) While in English poster *Memento*, Polaroid cards are used as a symbol for the loss of the memory. In Arabic poster, *Amn Dawlet*, the use of military salute and appearance of young baby deliver

the idea that the hero is an officer tend to secure baby in the movie. On the other hand, English poster *The Pacifier* uses khaki army trouser to inform the viewers that the hero is an officer. Also tools for nursing babies appear in the poster instead of depicting the baby itself to denote that the hero is in a mission for protecting babies.

In Arabic poster *Game Over*, the son stands between his mother and his beloved girl; the posters informs that he is an officer. On the other hand, English poster *Monster in Law* delivers the idea through focusing on the mother cutting or abducting the young couple (she is a monster not a mother).

- **In some cases, the adapted Egyptian poster mirrors the movie's content in clearer tactic than the original English copy.**

For instance, in *El-Qerd Beytkalem and Now You See Me*, the idea of magic and magicians is clearer in Arabic poster by depicting stars magic theatre and magical atmosphere red circus curtains, lights, mirrors, and magician hat. On the other hand, English poster depicts magician in formal uniforms and misleading place.

In Arabic poster *Teer Enta*, the idea of magic is delivered through depicting Mard, smokes, and diverse magician characters. On the other hand, in English copy *Bedazzald* the poster is simple and depicts a couple, it hints to magic process by the heroine's hand.

In Arabic poster *Habibi Naeman*, the heroine's dream of being slim is depicted in clear form than English poster through depicting a very fat girl imagine herself as a slim beautiful girl in the mirror. On the other hand, girl's fat shadow in English poster, *Shallow Hal*, is embarrassing.

- **In some cases, makers of Egyptian poster deviate from the right line of the adaptation process and drift to blind inspiration (which may be unsuitable to Egyptian culture or Egyptian society).**

An Example of blind copy is the Egyptian poster *El Badla* which is the same replica of the English poster *Let's be Cops*; both are the same in depicting two cops and police cars. Moreover, the two posters depend on the same colors: black and white.

Another example of unsuitable inspiration to the Egyptian society is the Egyptian poster *Halawet Rouh* which is a blind replica to the foreign copy *Malena*. It depicts a beautiful lady with a sexy appearance and a teenager who is admired by her beauty. This idea is unsuitable to Egyptian traditions and Egyptian culture¹.

- **Makers of adapted Arabic posters are involved in using more details to mirror the idea of the movie more than the English copy.**

For instance, in the poster of *El Harb El A'lameya El Talta* more detailed elements are depicted in the poster in comparison with the English copy *Night at Museum*. English poster depicts only four historical characters, while Arabic poster depicts a large crowd of famous Egyptian characters and famous Egyptian monuments (Pyramids and the castle).

¹ Egyptian cinematic censorship shut down the movie's show for the reasons of Violating the Censorship Law and the Child Law (Pornography and dance scenes in a and decency of the movements of the actors and actresses).
<https://www.layalina.com/20-ملاحظة-رقابية-تتسبب-في-منع-فيلم-حلاوة-روح-20.htm>

- **Makers of inspired Arabic posters focus mainly on color variation and color contrast in their posters to attract the viewers' attention more than the English ones.**

For instance, in *Teer Enta*, *Amn Dawlet*, *Halawet Rouh*, *Gawaza Meeri*, and *Habibi Nae'man* different high value colors are used in posters to add diversity and vitality to the posters (like red, blue, yellow, purple).

5.3. Answering Research Questions

The main concern of this chapter was to show the applicability of multimodal semiotic linguistic theory for investigating English movie posters and their adapted Egyptian copies in order to show the degree of inspiration and cultural adaptation in the realm of cinema from a linguistic point of view. Two types of analysis were conducted: quantitative and qualitative. The purpose of the multimodal linguistic analysis on the data collected was to figure out the linguistic characteristics which distinguish similarities and differences between English posters and their adapted Egyptian copies. It is appropriate to conclude this chapter with an attempt to summarize the findings in the light of the research questions posed at the beginning of chapter one.

The first question raised the issue of the applicability of multimodal analysis in examining the similarities and differences between original English posters and their Egyptian copies. The obtained results denote that multimodal linguistic analysis is a fruitful tool for unearthing the similarities and differences between the English and the Arabic adapted posters. This is reinforced through the analyzed data as it appeared that the English and the Arabic posters are to, a large extent, identical in using many tools like direct address, indirect address, circumstances, Analytical processes, and

Weight bold typeface. Moreover, the two types of posters are similar in using actional processes, reactional processes, horizontal and vertical angles, framing, and salience. Furthermore, the results obtained uncovering the differences between the English and the Arabic posters; they are dissimilar in using color variation, modality makers, and typography. That's to say, multimodality is a fertile linguistic theory in analyzing, investigating, and illustrating similarities and differences between the English movie posters and their adapted Egyptian replica.

The second research question was concerned with whether changes found in the Arabic adapted posters are authentic and significant to show differences between cultures or not. The results obtained in this research reveals that there are some cases of adaptation which is not suitable to Egyptian society or Egyptian culture like for instance the poster of *Halawet Rouh*. On the other hand, there are successful Arabic posters which adapt English replica and alternate it to suit Egyptian spectator and Egyptian culture like *Teer Enta*, *Gawaza Meeri*, and *El Harb El A'lameya El Talt*. The Egyptian copy is domesticized and localized to suit the Egyptian society i.e, the appearance of prominent Egyptian characters like Sultan Mohamed Ali, Hitler, Umm Kulthum, Raafat El hagan, Marlin Monroe, Saladin, Alexander the Great, and Gandhi; these famous characters is well known in Egyption culture and well known to Egyptian spectator.

The third research question asked to what extent changing graphic elements of the English poster to the Arabic copy can successfully convey the intended content of the Arabic movies. The results showed that there are some Arabic adapted posters successfully deliver the message of the movie or the content plot with subtlety and clarity more than the English original copy like *Fasel Wa Na'oud* and *El-Qerd*

Beytkalem. In these two cases, the Arabic copies deliver the message of the movie clearly through using caption (فاسل وا نا اود in *Fasel Wa Na'oud*) and symbols (the circus theatre and the head of the monkey in *El-Qerd Beytkalem*).

Finally, the fourth question deals with the most common multimodal tools used in the Egyptian adaptation process. It is founded that the makers of the Arabic movie posters depend mainly and substantially on color variation, modality makers, and typographic means in their adaptation process and this is clear in most of the analyzed data like for instance *Amn Dawalat*, *Halawet Rouh*, *Habibi Na'eman*, *El Harab El A'lanya El Talta*, *Teer Enta*, and *Gawaza Meery*.

5.4. Recommendations for Further Research:

The study tried to test the applicability of multimodality in exploring movie posters. For this study, the researcher chose Arabic posters which have a replica from Hollywood and tries to show the similarities and differences between them. Hence, a suggestion for further research is to handle a comparison between movie posters from different cultures i.e., Bollywood which have a copy in Hollywood and vice versa and compare between them in order to show the degree of cinematic adaptation in diverse cultures. Moreover, there is also a need to enlarge the range and domain of linguistic analysis of titles of the original poster and their adapted replica from different cultures to show how each culture translates the content or the idea of the movie title linguistically.

References

- Abbas, Muhammad. (2016, June 14). The Most Famous 15 Egyptian "Stolen" Films from Foreign Films. *Almasryalyoum*. Retrieved from <https://translate.google.com/translate?hl=en&sl=ar&u=https://www.almasryalyoum.com/news/details/501764&prev=search&pto=aue> . Accessed in 6 August 2020, 7.09 p.m.
- Aisala, Meri. (2018). *Translating K-Horror to the West: The Difference in Film Poster Design for South Koreans and an International Audience* (Master's Thesis, University of Lapland, Faculty of Art and Design). Retrieved from <http://repositori.usu.ac.id/bitstream/handle/123456789/3357/130705136>. Accessed in 15 September 2019, 3.45 p.m.
- Al-Sharafi , Abdul Gabbar.(2004). *Textual Metonymy: A Semiotic Approach*. New York: Palgrave Macmillan.
- Al Zidjaly, Najma. (2014). Geosemiotics: Discourses in Place. In S.Norris., &C. Maier (Eds.), *Interactions, Images and Texts : A Reader in Multimodality* (pp. 63–76). London: De Gruyter.
- Andrews, Edna., & Maksimova, Elena.(2008). Semiospheric Transitions: A key to modelling translation. *Sign Systems Studies*, 36(2), 260-269.
- Aravanis, Mary.(2020, Feb 14). A Closer Look at Western Films and their Egyptian Counterparts throughout the Years. *Egyptian Streets*. Retrieved from <https://egyptianstreets.com/2020/02/14/a-closer-look-at-western-films-and-their-egyptian-counterparts-throughout-the-years/>. Accessed in 2 August 2020, 2.12 a.m.

- Baldry, Anthony., & Thibault, Paul.(2006). *Multimodal Transcription and Text Analysis*. UK: Equinox Publishing Ltd.
- Beasley, Ron., & Danesi, Marcel. (2002). *Persuasive Signs: The Semiotics of Advertising*. Berlin: De Gruyter.
- Berger, Arthur.(2010). *The Objects of Affection: Semiotics and Consumer Culture*. United State: Palgrave Macmillan.
- Berger, Arthur.(2014). *Media Analysis Techniques* (5th ed.). London: Sage.
- Bezemer, J., & Kress, G. (2008). Writing in Multimodal Texts: A Social Semiotic Account of Designs for Learning. *Institute of Education, Centre for Multimodal Research*, 25(2), 66-195. doi: 10.1177/0741088307313177. Retrieved from: <http://wcx.sagepub.com>
- Bezemer, J. & Jewitt, C. (2010). Multimodal Analysis: Key Issues. In L. Litosseliti (Ed.), *Research Methods in Linguistics* (pp.180 – 197). London: Continuum.
- Bezemer, Jeff. (2012, Feb 16). What is Multimodality. *Institute of Education*. Retrieved from <https://mode.ioe.ac.uk/2012/02/16/what-is-multimodality/> . Accessed in 12 April 2018, 6.29 a.m.
- Bignell, Jonathan. (2002). *Media Semiotics: An Introduction* (2nd ed.). New York: Manchester University Press
- Bouzida, Feyrouz.(2014, Septmber 14). The Semiology Analysis in Media Studies. *Social Sciences and Humanities*, 1001- 1007. Retrived from <https://www.semanticscholar.org/paper/THE-SEMIOLGY-ANALYSIS-IN-MEDIA-STUDIES-ROLAND-Bouzida/2349530dcaadce66f8298f2882c41157424529cc> . Accessed in 20 May 2019, 2.34 p.m.

- Bowcher, Wendy. (2012). *Multimodal Texts from Around the World: Cultural and Linguistic Insights*. London: Palgrave Macmillan.
- Caivano, J., & Lopez, M. (2007). Chromatic Identity in Global and Local Markets: Analysis of Colors in Branding. *Journal of Color, design creativity*, 1(1), 1-14.
- Canale, German. (2019). *Technology, Multimodality and Learning: Analyzing Meaning across Scales*. London: Palgrave Macmillan.
- Chandler, Daniel. (2007). *Semiotics: The Basics* (2nd ed.). London: Routledge.
- Chapman, Cameron. (2010, Jan 28). *Color Theory for Designers, Part 1: The Meaning of Color*. Retrieved from <https://www.smashingmagazine.com/2010/01/color-theory-for-designers-part-1-the-meaning-of-color/>. Accessed in 12 April 2018, 4.30 p.m.
- Chen, Yunru., & Gao, Xiaofang. (2013). Interpretation of Movie Posters from the Perspective of Multimodal Discourse Analysis. *International Journal on Education* 1(1), pp. 76-99. doi: 10.5176/2345-7163_1.1.11
- Chen, Xi. (2017), Representing Cultures through Language and Image: A Multimodal Approach to Translations of the Chinese Classic *Mulan*. *Perspectives*, 1-19. doi: doi.org/10.1080/0907676X.2017.1365911.
- Chu, Wei-Ta., & Guo, Hung-Jui. (2017, Oct 27). Movie Genre Classification based on Poster Images with Deep Neural Networks. *MUSA2'17*, pp.1-7. doi: 10.1145/3132515.3132516
- Cobley, Paul. (2010). *The Routledge Companion to Semiotics*. London: Routledge.

- Corso, John.(2014). What Does Greimas's Semiotic Square Really Do?. *Mosaic: a journal for the interdisciplinary study of literature*, 47(1), 69-89.
- Dalen,J., Gubbel , H., Engel, C.,& Mfenyana , K. (2002). Effective Poster Design. *Education for Health*, 15(1), 79 – 83.
- Danesi, Marcel. (2004). *Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication* (3rd ed.). Toronto: Canadian Scholars' Press Inc.
- Desogus, Paolo. (2012). The Encyclopedia in Umberto Eco's Semiotics. *Semiotica* 19(2), 501 – 521. doi: 10.1515/sem-2012-0068
- Downing, A. (2015). *English Grammar: A University Course* (3rd ed.). London: Routledge.
- El Mohandes, Mariam, (2016, July 27). Why the Egyptian Cinema Fails When It Comes to Adapting Foreign Movies. *Identity*. Retrieved from <https://identity-mag.com/egyptian-cinema-adapting-movies/>. Accessed in 25 August 2020, 8.00 a.m.
- El-Shamaa, Ahmed.(2017, June 30). On Plagiarism and Adaptation in Egyptian Cinema. *Cairoscene* . Retrieved from <https://cairoscene.com/In-Depth/Havent-I-Seen-This-Somewhere-Before-On-Plagiarism-and-Adaptation-in-Egyptian-Cinema>. Accessed 22 August 2020 4.54 p.m.
- Fagerholm, Cecilia. (2009). *The Use of Colour in Movie Poster Design*. Viestintä: Metropolia.
- Fan, Jiang. (2006). Charles Morris's Semiotic Model and Analytical Studies of Visual and Verbal Representations in Technical Communication. *J. Technical Writing and Communication*, 36(2), 121-139.

- Fei, V., O'Halloran, K., Tan, S., ?& Marissa , E.(2015). Teaching Visual Texts with the Multimodal Analysis Software. *Education Tech Research Dev*, 63(1), 915–935. doi 10.1007/s11423-015-9395-4.
- Fill, Chris. (2009). *Marketing Communication: Interactivity, Communities and Content* (5th Ed.). England: Prentice Hall.
- Fill, Chris., Hughes, Graham., & De Francesco, Scott.(2013) . *Advertising: Strategy, Creativity, and Media*. England: Pearson Education Limited.
- Gamal, Muhammed.(2009). Foreign Movies in Egypt: Subtitling, Dubbing and Adaptation. Retrieved from https://www.researchgate.net/publication/263848514_Foreign_movies_in_Egypt_subtitling_dubbing_and_adaptation. Accessed in 1 September 2020, 11.58 p.m.
- Gee, P, J. (2011). *An Introduction to Discourse Analysis: Theory and Method* (3rd ed.) London: Routledge.
- Geuens, Robin. (2020, July 6). 7 Types Of Posters And What Makes Them Stand Out. *Piktochart Blog*. Retrieved from <https://piktochart.com/blog/types-of-posters> accessed in 8 August 2020, 12.56 p.m.
- Grigorjevas,A., Gramigna,R.,& Salupere, S.(2017). A. J. Greimas: The Perfection of Imperfection. *Sign System Studies*, 45(2), 7-15.
- Guffey, Elizabeth E. (2015). *Posters: A Global History*. London: Reaktion Books Ltd.
- Guijarro, A.,& Sanz, M.(2009). On Interaction of Image and Verbal Text in a Picture Book. A Multimodal and Systemic Functional Study. In Ei.Ventola., & A. Guijarro(Eds.), *The World Told and the World Shown: Multisemiotic Issues*(pp. 107-123). London: Palgrave Macmillan.

- Halliday, M.A.K. (2014). *An Introduction to Functional Grammar* (4th ed.). London: Routledge.
- Halldin, Olof. (2014, Dec 3). The History of Posters. *Kungl National Library of Sweden*. Retrieved from <https://www.scribd.com/document/248985258/The-History-of-Posters-By-Olof-Halldin>. Accessed in 17 August 2020, 5.67 a.m.
- Haidegger, Ingrid. (2015). What's in a Name? The Art of movie Titling. *A Journal of Verbal/Visual Enquiry*, 31(4), 425-441. doi: 10.1080/02666286.2015.1053037
- Hannah's Media Blog. (2015, Sep10). *Camera Shots and Angles*. Retrieved from <http://ascheneymedia-hannahkhan.blogspot.com/2015/09/blog-post.html>. Accessed in 12 April 2018, 3.55 p.m.
- Harrison, Claire. (2002). Visual Social Semiotics: Understanding How Still Images Make Meaning. *Technical Communication*, 50(1), 46-60.
- Harrison, Claire. (2003). Visual Social Semiotics: Understanding How Still Images Make Meaning. *Technical Communication journal*, 1(50), 2-10.
- Hoffman, Emily. (2018). Untangling the Talk: A New Multimodal Discourse Analysis Method to Investigate Synchronous Online Learning. *Journal of Digital Learning in Teacher Education*, 34(3), 179-195. doi: 10.1080/21532974.2018.1453895.
- Holtz-Bacha, Christina, & Johansson, Bengt (Eds.). (2017). *Election Posters around the Globe: Political Campaigning in the Public Space*. London: Springer.
- Ibbi, Andrew. (2013). Hollywood, the American Image and the Global Film Industry. *CINEJ Cinema Journal*, 3(1), pp. 94-106. doi: 10.5195/cinej.2013.81

- Idema, Rick. (2003). Multimodality, Resemiotization: Extending the Analysis of Discourse as Multi-semiotic Practice. *Visual Communication Journal*, 2(1), 29-57.
- Iskin., Ruth E.(2014). *The poster: Art, Advertising, Design, and Collecting 186 0s – 1900s*. USA: Dartmouth College Press.
- Jewitt, C., & Oyama, R. (2001). Visual Meaning: a Social Semiotic Approach. In T. van Leeuwen& C. Jewitt(Eds.), *Handbook of Visual Analysis* (pp.134-158). London: Sage.
- Jewitt, Carey.(2013). Multimodality and Digital Technologies in the Classroom. in I.Georges.,& J. Weber (Eds.), *Multilingualism and Multimodality* (pp. 141-152). Boston: Sense Publishers.
- Jewitt, Carey.(2014). Multimodal Approaches. In S.Norris., &C. Maier (Eds.), *Interactions, Images and Texts : A Reader in Multimodality* (pp. 127–136). London: De Gruyter.
- Johansen, Jorgen.,&Larsen, Svend.(2002). *Signs in Use: An introduction to Semiotics*. London: Routledge.
- Jovanovic, Danica. (2015). “Information value.” In *Key Terms in Multimodality: Definitions, Issues, Discussions* . Center for Multimodal Communication
Retrieved from <https://multimodalkeyterms.wordpress.com/87-2/> Accessed in March 6, 2019, 9.17 p.m.
- Kacheria, Kashish.(2013). *The Model Of Linguistic Sign: An Explanation Of The Model Of Linguistic Sign As Conceived By Saussure, And Subsequently Modified Using Insights From Peirce*. Edinburgh: Cross Linguistic Variation.
- Kalelioglu, Murat. (2017). The Theory of Signification: Semiotic Criticism and Literature. *International Journal of Language Academy*, 5(8), 169 -181.

- Karagevrekis, Mersini.(2012). Multimodal Text Analysis of Three Modern Greek Printed Advertisements Employing the Persuasive Modes of *Ethos*, *Logos* and *Pathos*. In W. Bowcher (Ed.), *Multimodal Texts from Around the World: Cultural and Linguistic Insights* (pp.69-96). London: Palgrave Macmillan.
- Kavuran, Tamer& Çetinkaya, Ali. (2015, Nov 28). The Design of the Visual Communication Mediums, Movie Posters: Semiotic Analyses of the Posters of the Movie “RECEP İVEDİK 4”. *Baltic Institute of Humanities, Contemporary Issues In Arts*, 122-132. Retrieved from <https://openaccess.firat.edu.tr/xmlui/handle/11508/9789>. Accessed in 4 February 2018, 3.40 p.m.
- Klein, David.(2018). The Most Common Elements of Print Advertisement. Retrieved from <https://macromark.com/blog/the-most-common-elements-of-print-advertisement> accessed in 7 July 2020, 6.49 p.m.
- Kopacz, J.(2012). Enhancing Design Using Color. In J. Best(Eds.), *Colour Design: Theories and Applications* (pp.336-344). Oxford: Woodhead.
- Kourdis, Evangelos.(2014). Intersemiotic Translation in Advertising Discourse. In Evripides Zantides (Ed.), *Semiotics and Visual Communication* (pp.72-85). Cambridge: Cambridge Scholars Publishing.
- Krebs, Heike. (2016). Roman Jakobson Revisited: The Multimodal Trailer Event. *Ausgabe Journal*, 23 (1), 17-29.
- Kress, Gunther.(2001). Sociolinguistics and Social Semiotics. In Paul Cobly(ed.), *Routledge Companion to Semiotics and Linguistics* (pp.60-90). London: Routledge.
- Kress, Gunther., & van Leeuwen, Theo.(2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Arnold.

- Kress, Gunther & van Leeuwen, Theo. (2002). Colour as a Semiotic Mode: Notes for a Grammar of Colour. *Visual Communication* 1(3). 343-368.
- Kress, Gunther., & van Leeuwen, T.(2006). *Reading Images: The Grammar of Visual Design* (2nd ed.).London and New York: Routledge.
- Kress, Gunther. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London& NewYork:Routledge.
- Kress, Gunther.(2011). Partnerships in Research: Multimodality and Ethnography. *Qualitative Research*, 11(3) 239–260. doi: 10.1177/1468794111399836
- Kress, Gunther.(2013).Recognizing Learning: A Perspective from a Social Semiotic Theory of Multimodality.in I.Georges.,& J. Weber (Eds.), *Multilingualism and Multimodality*(pp. 119-140). Boston: Sense Publishers.
- Kukkonen, K.(2011). The Map, The Mirror and The Simulacrum: Visual Communication and the Question of Power. In M. Stocchetti & K. Kukkonen (Eds.), *Images in Use: Towards the Critical Analysis of Visual Communication* (pp.55-67). Amsterdam: John Benjamins B.V.
- Lannom, SC.(2019, Nov 28). Dutch Angles: Creative Examples of Camera Movements & Angles. Retrieved from <https://www.studiobinder.com/blog/dutch-angle-shot-camera-movement/>. Accessed in 5 January 2020, 9.08 p.m.
- LeVine, P., & Scollon, R.(Eds.). (2004). *Discourse and Technology: Multimodal Discourse Analysis*. Washington: Georgetown University Press.
- Li, Dan. (2018). Critical Media Literacy: A Social Semiotic Analysis and Multimodal Discourse of Corpocracy. *International Journal of Education & the Arts*, 19(16). Retrieved from <https://doi.org/10.18113/P8ijea19n16/>. Accesses in 5 March 2019, 5.22 a.m.

- Li, Dongya. (2016). Multimodal Discourse Analysis of the Interpersonal Meaning of TV Advertisements. *International Journal of Social Science and Humanity*, 6(1) 934-938.
- Lim Fei, Victor.(2004). Developing an Integrative Multi-Semiotic Model. In Kay L. O'Halloran(Ed.), *Multimodal Discourse Analysis: Systemic-Functional Perspectives*(pp.220-246). London: Continuum.
- Liu, J. (2013). Visual Images Interpretive Strategies in Multimodal Texts. *Journal of Language Teaching and research*, 4(6), 1259-1263. doi:10.4304/jltr.4.6.1259-1263
- Machin. David. (2010). *Analyzing Popular Music: Image, Sound, Text*. London:Sage.
- Machin, David., & Mayr, Andrea.(2012). *How to Do Critical Discourse Analysis: A Multimodal Introduction*. London: Sage.
- MacRury, Iain. (2009). *Advertising*. London: Routledge.
- Magdy,Samar .(2017, May 8). Origin and Image... The most famous Egyptian films based on foreign films. *Arageek*. Retrieved from <https://www.arageek.com/art/arabic-films-adapted-from-foreign>. Accessed in 20 July 2020, 9.00 a.m.
- Maiorani, Arianna. (2007). Reloading' Movies into Commercial Reality: A Multimodal Analysis of The Matrix Trilogy's Promotional Posters. *Semiotica* 1(4), 45–67. doi: 10.1515/SEM.2006.051
- Martinec, Randan.(2000). Types of process in action. *Semiotica Journal*, 3(4), 243-268.

- Meky, Shounaz. (2014. Oct 21). 'Made in Egypt?' Egyptian films seen as knock-offs of Western productions. *Al Arabiya News*. Retrieved from <https://english.alarabiya.net/en/media/television-and-radio/2014/10/21/-Made-in-Egypt-Egyptian-films-accused-of-being-Hollywood-knock-off> accessed in 10 July 2020, 5.30 a.m.
- Mills, Kathy.,& Unsworth, Len.(2018, December). Multimodal Literacy. *Oxford Research Encyclopedia of Education*. Retrieved from <https://www.researchgate.net/publication/322950599> Accessed in 2 December 2019, 5.07 p.m.
- Mohammadi, Javad ., Shirvan, Majid.,& Akbari, Omid.(2018). Systemic Functional Multimodal Discourse Analysis of Teaching Students Developing Classroom Materials. *Teaching in Higher Education*, 1-24. doi: 10.1080/13562517.2018.1527763
- Moji, Olateju. (2015). A Multimodal Discourse Analysis of a Yoruba Song-Drama. *Journal of Education and Training Studies*, 3(5), 78-88.
- Moriarty, Sandra. (2005). Visual Semiotic Theory. In K. Smith, et al, (Eds.), *Handbook of Visual Communication: Theory, Methods, and Media* (pp.227-242). London: Lawrence Erlbaum Associates.
- Mousa, Hend. (2013, Feb 11). Quotation in Cinema. Ease or Investment Success. *Aljarida* Retrieved from <https://www.aljarida.com/articles/1462287552247263900/>. Accessed in 1 August 2020, 9.08 a.m.
- Moustapha, Amina.(2016, April 20). 21 Egyptian Movies Copied From Hollywood. Retrieved from <https://identity-mag.com/21-egyptian-movies-copied-hollywood/>. Accessed in 1 September 2020, 5. 18 a.m.

- Naillon, Buffy. (2019, Jan 25). Types of Posters. *Bizfluent Blog*. Retrived from <https://bizfluent.com/facts-6152556-types-posters.html> . Accessed in 8 August 2020, 4.50 p.m.
- Niazi,M., Ahmed,N.,& Aftab, M.(2015). A Psycho-Linguistic Exploration of Color Semantics. *Journal of Literature, Languages and Linguistics*, 16(1), 1-6.
- Noyan, Nazli Eda (2009). Yeşilçam Film Posters of the 60s and 70s: Representing Romance. *Design Research Society Conference 2008, Sheffield Hallam University*, Retrieved from <http://shura.shu.ac.uk/498/>. Accessed in 5.50 a.m.
- O'Halloran,Kay L(Ed).(2004). *Multimodal Discourse Analysis: Systemic-Functional Perspectives*. London: Continuum.
- O'Halloran, Kay L. (2008). Systemic Functional-Multimodal Discourse Analysis (SF-MDA): Constructing Ideational Meaning Using Language and Visual Imagery. *Visual Communication*, 7(4), 443–475.
- O'Halloran, K., & Lim Fei, V. (2009). Sequential Visual Discourse Frames. In E.Ventola.,& A. Guijarro(Eds.), *The World Told and the World Shown::Multisemiotic Issues*(pp. 139-156). London: Palgrave Macmillan.
- O'Halloran, Kay. (2011). Multimodal Discourse Analysis. In K. Hyland, & B. Paltridge(Eds.), *Continuum Companion to Discourse Analysis* (pp.120-137). London: Continuum.
- O'Halloran, Kay L. & Smith, Bradley A. (2011). *Multimodal Studies Exploring Issues and Domains*. London: Routledge
- O'Halloran, K. L., Tan, S., Smith B. A., & Podlasov, A. (2011). Multimodal Analysis within an Interactive Software Environment: Critical Discourse Perspectives. *Critical Discourse Studies*, 18(2), 1-35.

- Page, Ruth. (2010). *New Perspectives on Narrative and Multimodality*. London: Routledge.
- Paltridge, B. (2006). *Discourse Analysis: An Introduction*. New York: continuum.
- Parmelee, Stephen. (2009). Remembrance of Films Past: Film Posters on Film, *Historical Journal of Film, Radio and Television*, 29(2). pp. 181-195, doi: 10.1080/01439680902890662
- Paxson, Peyton.(2010). *Mass Communications and Media Studies: An Introduction*. London: Continuum
- Pelsmacker,D. P., Bergh, J.V., & Geuens, M.(2007). *Marketing Communication: A European Perspective* (3rd ed.). England: Prentice Hall.
- Percy, Larry.(2008). *Strategic Integrated Marketing Communication: Theory and practice*. London: Elsevier Inc.
- Petrovic, Jelena. (2015). Social Semiotics. *The International Encyclopedia of Language and Social Interaction*, 1-6. doi: 10.1002/9781118611463/wbielsi183
- Puhalla, Dennis. (2014). Color Language Hierarchy. In D. Machin(Ed.), *Visual Communication: Handbook of Communication Science*(pp.195-214). Berlin: de Gruyter.
- Rennhoff, Adam., & Wilbur, Kenneth.(2011). The effectiveness of post release movie advertising, *International Journal of Advertising*, 30(2), 305-328. doi:org/10.2501/IJA-30-2-305-328
- Rizk, Salma.(2017, March 23). Do You Know the Hollywood Version of These 26 Egyptian Movies?. *Cairogossip*. Retrieved from <http://cairogossip.com/gossip/movies-music/26-egyptian-movies-that-are-hollywood-rip-offs/> . Accessed in 18 August 2020, 4. 36 p.m.

- Rose, Gillian. (2001). *Visual Methodologies*. London: Sage.
- Rowse, Jennifer., & Walsh, Maureen .(2011). Rethinking Literacy Education in New Times:Multimodality, Multiliteracies, & New Literacies. *Brock Education*, 21(1), 53-62.
- Samson, Machu.(2019, November 9). Marketing and Advertising Strategies. Research Gate, Retrieved from https://www.researchgate.net/publication/337145044_MARKETING_AND_ADVERTISING_STRATEGIES. Accessed in 5 January 2020, 5.39 am.
- Sandford, J.(2014). Turn a Colour with Emotion: A Llinguistic Construction of Colour in English. *Journal of the International Colour Association*, 13(1), 67-83. Retrieved from <http://www.aic-colour-journal.org/>
- Scoop Team . (2015, Sep 17). Hollywood Gone Egyptian: 20 Egyptian Movies that Were Taken from Hollywood. *Scoop Empire*. Retrieved from <https://scoopempire.com/20-egyptian-movies-taken-hollywood/> . Acessesd in 4 July 2020, 8.50 am.
- Sebeok, Thomas. (2001). *Signs: An Introduction to Semiotics* (2nd ed.). Canada: University of Toron to Press.
- Serafini, Frank.(2010). Reading Multimodal Texts: Perceptual, Structural and Ideological Perspectives. *Children's Literature in Education Journal*. 41(1), 85–104. doi: 10.1007/s10583-010-9100-5
- Serafini, F. (2011). Expanding Perspectives for Comprehending Visual Images in Multimodal Texts .*Journal of Adolescent & Adult Literacy*, 54(5), 342-350. doi:10.1598/JAAL.54.5.4 .
- Serafini, Frank.(2012). Typography as Semiotic Resource. *Journal of Visual Literacy*, 31(2), 1-16.

- Serafini, Frank.(2013). *Reading the Visual: An Introduction to Teaching Multimodal Literacy*. London: Teachers College Press.
- Shahid, M., Bokil, P.,& Kumar, D.(2015). Title Design in Bollywood Film Posters:A Semiotic Analysis. *Research into Design Across Boundaries,Smart Innovation, Systems and Technologies*. Doi: 10.1007/978-81-322-2232-3_26 Retrieved from https://www.researchgate.net/publication/284714764_Title_Design_in_Bollywood_Film_Posters_A_Semiotic_Analysis. Accessed in 6 March 2019, 3.56 p.m.
- Sharif, Forouzan.,& Kamali, Mozhgan.(2017). Intersemiotic Study of the Linguistic and Non-Linguistic Signifiers in Cinematic Posters. *International Journal of Language Learning and Applied Linguistics World*, 15(1), 238-253.
- Shawky, Sarah.(2017, june 5). 12 Egyptian films inspired by Hollywood. Retrieved from <https://stepfeed.com/12-egyptian-films-inspired-by-hollywood-7500>. Accessed in 7 July 2020, 5.43 p.m.
- Stocchetti, M. (2011). Images: Who Gets what, when and How?. In M. Stocchetti & K. Kukkonen (Eds.), *Images in Use: Towards the Critical Analysis of Visual Communication* (pp.11-37). Amsterdam: John Benjamins B.V.
- Stöckl, Hartmut.(2009). The Language-Image-Text Theoretical and Analytical inroads into Semiotic Complexity. *AAA, Arbeiten aus Anglistik und Amerikanistik* 34(2). 204-226.
- Stoian, Claudia. (2015). Analyzing Images: A Social Semiotic perspective. *Scientific Bulletin of the Politehnica University of Timișoara Transactions on Modern Languages*, 14(1), 23-30.

- Susan, Simon.(2018). Saussure, Ferdinand de: Short Biography. In B. S. Turner, et al. (Eds.), *The Wiley Blackwell Encyclopedia of Social Theory* (pp. 2001-2006). UK: John Wiley & Sons.
- Thompson, Roy., & Bowen, Christopher.(2009). *Grammar of the Shot* (2nd ed.). USA: Elsevier Inc.
- Tziamtzi, C., Kyridis, A., Vamvakidou, I., Christodoulou, A., & Zagkos, C.(2015). Social Signified in the Movie Posters of Hollywood Movies Made for Children. *Studies in Social Sciences and Humanities*, 3(5) pp. 295-310.
- Vare, E., S. (2014). *Storytelling Advertising: a Visual Marketing Analysis* (Masters Thesis, Department of Marketing, Vaasa). Retrieved from <http://hdl.handle.net/10138/45105>
- van Leeuwen, Theo. (2005). *Introducing Social Semiotics*. London: Routledge
- van Leeuwen, Theo. (2006). Towards a Semiotics of Typography. *Information Design Journal*, 14(2), 139-155.
- van Leeuwen, Theo. (2008). *Discourse and Practice: New Tools for Critical Discourse Analyses*. Oxford: Oxford University Press.
- Vilanilam, J.V., & Varghese, A.K. (2004). *Advertising basics!: a resource guide for beginners*. London: Response Books.
- Waugh, L., Catalano, T., Al Masaeed, K., Hong Do, T., & Renigar, P.(2015). Critical Discourse Analysis: Definition, Approaches, Relation to Pragmatics, Critique, and Trends. *Interdisciplinary Studies in Pragmatics, Culture and Society*, 71–135. doi: 10.1007/978-3-319-12616-6_4.
- Wierzbicka, Anna. (2008). Why There are No ‘Colour Universals’ in Language and Thought. *Journal of the Royal Anthropological Institute N.S.* 14(1), 407–425.

-
- Wong, May.(2019). *Multimodal Communication: A social Semiotic Approach to Text and Image in Print and Digital Media*. London: Palgrave Macmillan.
- Wu, Shuxuan. (2014). A Multimodal Analysis of Image-text Relations in Picture Books. *Theory and Practice in Language Studies*, 4(7), 1415-1420. doi:10.4304/tpls.4.7.1415-1420
- Zijlstra, Twan.(2015, Dec 17). The Return of the Movie Poster Art: A Comparison of Hollywood Poster Design and its Contemporary Opposing Force, *Comparative Arts and Media Studies*, pp.1-14.

ملخص البحث

١- مقدمة :

تشاركت اللغة والموارد (الأنماط) الاجتماعية المختلفة في عصر الوسائط المتعددة؛ بشكل كبير في التواصل اليومي؛ وتعتبر اللغة وسيلة للاتصال التي يستطيع الأفراد من خلالها تبادل الأفكار والخبرات والتعبير عن القيم، ونقل المعرفة، والحفاظ على الثقافة. و تقوم الدراسات اللغوية بإحداث تحول في استكشاف وسائل الاتصال المختلفة غير اللفظية وتدقيق التفاعل فيما بينها؛ ومن ثم فإن المنهجية التعددية هي عملية استخراج المعاني من خلال تفاعل الأنماط المختلفة مثل الصورة، الإيماءات، الموقف، النظرة، الحركة، الموسيقى، الألوان؛ جنباً إلى جنب مع الكلام والكتابة، و يعتبر فن الإعلانات واحداً من أهم وسائل الاتصال متعددة الوسائط المستخدمة في عصر المعلومات. يعتبر الإعلان هو وسيلة بث المعلومات حول المنتجات أو المرافق التي تريد شركة أو فرد تسويقها للجمهور. وتعد ملصقات الأفلام نوعاً من الإعلانات المطبوعة تضم مزيجاً من الموارد السيميائية ؛ يتضمن - إعلان الفيلم - صورة أو مشهداً من الفيلم ، وعنوان الفيلم ، وأسماء أبطال الفيلم، واسم شركة الإنتاج وأللمخرج وتاريخ النشر. ويعتبر الهدف الرئيسي لملصق الفيلم هو جذب العديد من المشاهدين إلى السينما. وفحص ملصق الفيلم يتضمن فكاً ترميز الموارد متعددة الوسائط المعقدة ؛ وتفاعل النص مع الأدوات السيميائية المستخدمة في الملصق لتوليد المعنى. وقد أحدثت التكنولوجيا الجديدة ثورة في عالم التصوير السينمائي لكن على الرغم من أن السينما المصرية تحظى بتقدير كبير ، إلا أن التصنيع السينمائي المصري له أيضاً تاريخ في " استعارة " الأفكار السينمائية الغربية وتوطينها لتناسب المشاهدين - المُتلقيين - المصريين؛ و انتشرت هذه الظاهرة بشكل كبير في الآونة الأخيرة حيث ابتعد بعض صانعي الأفلام المصريين عن تصوير الأفكار السينمائية الجديدة وبدأوا في تلوين الأفلام الأمريكية بالروح المصرية من هوليوود لتبدو "مصرية"، وتُعرف هذه الظاهرة في مصر باسم "الاقتباس" أو "التمصير".

٢- مشكلة البحث:

يعد البحث محاولةً لدراسة طبيعة الوسائط المتعددة لملصقات الأفلام الأجنبية ونسختها المصرية. وتعتبر عملية الاقتراض الثقافي، أو الاستيراد، أو الترجمة، أو تكييف النصوص الأجنبية مشكلةً في السينما المصرية (وإلى حد كبير في السينما العربية). وهذا يثير تساؤلاتٍ حول الإبداع والأصالة في صناعة السينما المصرية. لذا؛ فإن المقارنة بين الملصق الإنجليزي والنسخة المصرية المُقلّدة أمرٌ بالغُ

الأهمية للتحقيق في ظاهرة الاقتباس والتصوير. وتكمن المشكلة أيضاً في توضيح قدرة الوسائط المتعددة كنهج لغوي متعدد التخصصات على كشف الرسائل المرئية لمصقات الأفلام.

٣- أهداف البحث

تهدف هذه الدراسة إلى التعرف على دور النهج السيميائي متعدد الوسائط كاتجاه للدراسات اللغوية في تحليل ملصقات الأفلام. وتميل الدراسة أيضاً إلى إظهار قابلية تطبيق نهج الوسائط المتعددة في استكشاف أوجه التشابه والاختلاف بين الملصقات المصرية المعدلة والنسخ الإنجليزية الأصلية من وجهة نظر لغوية. كما يفحص لغوياً ما إذا كان ملصق الفيلم المعدل نسخة طبق الأصل أو نسخة عمياء من الأصل أم لا. علاوة على ذلك ؛ توضّح الدراسة كيف أن نهج تعدد الوسائط لكل من كريس و فان لوين ٢٠٠٦ هو نموذج شامل وفاعل للتعرف على الحوار الثقافي بين السينما المصرية وهوليوود من حيث النمط اللغوي.

٤- منهج البحث

من أجل تحقيق أهداف البحث ، طبقت هذه الدراسة نموذجاً مختاراً متعدد الوسائط حيث انتقى الباحث منهج العالمان اللغويان كريس و فان لوين (٢٠٠٦) للوسائط المتعددة في كتابهم: "قراءة الصور: القواعد النحوية للتصميم المرئي". استناداً إلى اللغويات الوظيفية النظامية لهاليداي (الستينيات) ، فقد طبق كريس وفان ليوين وظائف هاليداي الثلاثة للغة على الصور والنصوص متعددة الوسائط وهي: الوظيفة الوصفية التمثيلية ، والوظيفة الفوقية التفاعلية ، والوظيفة الفوقية التركيبية. بالإضافة أيضاً إلى اللون باعتباره عنصراً سيميائياً رئيسياً في النصوص متعددة الوسائط.

بالإضافة أيضاً إلى ذلك قام الباحث بانتقاء نموذج فان لوين " نحو سيميائية للطباعة (٢٠٠٦)". ويسلط هذا النهج الضوء على السمات المُميّزة لشكل الحروف من حيث (الوزن ، والانحدار ، والتوسع ، والاتجاه ، والانتظام ، والاتصال ، والانحناء) ، واستخدم الباحث هذا النموذج لفحص عناوين الأفلام. كما قام الباحث بدمج النموذجان لتقديم نموذج انتقائي لفحص تفاعل مختلف أنماط الاتصال (الصورة واللون والطباعة) في ملصقات الأفلام لتحقيق تحليل شامل للملصقات العربية ونسخها الأصلية و استخراج أوجه التشابه والاختلاف بينهما.

٥- أقسام البحث :

و ينقسم البحث إلى مقدمة و ثلاثة فصول ثم الخاتمة فالمراجع كآلاتي:-

الفصل الأول: يتناول الفصل الأول مشكلة البحث وأهدافه . كما يسلط الضوء على الملصقات، وتحديدًا ملصقات الأفلام، كنوعٍ من الإعلانات المطبوعة. ثم بعد ذلك يتم تقديم لمحةٍ عامةٍ عن اقتباس السينما المصرية لفيلم (ملصقات) من هوليوود.

الفصل الثاني: يشمل هذا الفصل محاولة لتعريف نظرية الوسائط المتعددة وتطورها. فيبدأ الفصل بتعريف السيميائية، وروادها، والسيميائية الاجتماعية، والسيميائية الاجتماعية البصرية، والسيميائية متعددة الوسائط. وبالتركيز على الصورة (الملصق) كنموذج متعدد الوسائط ، ينتهي الفصل بكيفية تحليل الصورة المرئية.

الفصل الثالث: يقدم هذا الفصل النموذج المختار؛ وفيه يناقش الباحث نظريات الوسائط المتعددة المختارة المطبقة على الملصقات باللغتين العربية والإنجليزية في الفصل الرابع. كما يتضمن الفصل مراجعة لنماذج التحليل متعدد الوسائط التي اقترحها اللغويان كريس و فان لويين (٢٠٠٦) لأنها تمثل النموذج الأساسي المعتمد لهذه الدراسة. ويقدم الفصل أيضًا شرحًا تفصيليًا للنموذج الانتقائي من أجل التحقيق في التفاعل بين الصورة والألوان و الكتابة في ملصقات الأفلام في الفصل الرابع.

الفصل الرابع: يقوم الباحث فيه بتحليل وتطبيق النموذجين اللغويين المختارين على عشرة أزواج من ملصقات الأفلام العربية والإنجليزية لاستكشاف أوجه التشابه و الاختلاف بينهما.

الفصل الخامس: يختتم بعرض النتائج الرئيسية ونتائج التحليل. كما يقدم اقتراحات لمزيد من التحقيقات.

٦- نتائج البحث :

خُلصت الدراسة إلى العديد من النتائج كان أهمها ما يلي:-

تشابه الملصقات الإنجليزية والعربية في استخدام المسافات ، والعمليات السردية ، والخطاب المباشر ، وتقسيم الإطارات، و استخدام الخط الثقيل في العناوين.

ومن الجهة الأخرى اختلفت الملصقات الإنجليزية و العربية في استخدام الزوايا ، والعمليات المفاهيمية ، والألوان عالية القيمة ، والإطارات غير المقسمة ، وعمق الملصق ، والسياق ، والخط غير المنتظم.

محاولة صناع ملصقات الأفلام المصرية تصميم نسخة محلية مبتكرة جديدة عن طريق إضافة إشارات

جديدة تختلف عن الملصق الإنجليزي لإيصال الفكرة الملهمة بنجاح وتجنب النسخ الأعمى.

وتتميز الملصق المصري المعدل في بعض الحالات أنه يعكس محتوى الفيلم بطريقة أوضح من النسخة الإنجليزية الأصلية.

وفي الحالات أخرى ينحرف صانعو الملصقات المصرية عن الخط الصحيح لعملية التكيف وينجرفون إلى الإلهام الأعمى (الذي قد يكون غير مناسب للثقافة المصرية أو المجتمع المصري). ويشترك صناع الملصقات العربية المقتبسة في استخدام مزيد من التفاصيل لتعكس فكرة الفيلم أكثر من النسخة الإنجليزية.

يركز صانعو الملصقات العربية المقتبسة بشكل أساسي على تباين الألوان في ملصقاتهم لجذب انتباه المشاهدين أكثر من الإنجليزية.



جامعة قناة السويس
كلية الآداب والعلوم الانسانية
قسم اللغة الإنجليزية

المنهجية التعددية و المعانى الكامنة فى ملصقات الأفلام : نهج تفسيرى

دراسة مقدمة لنيل درجة الدكتوراه في اللغويات

مقدمه من الباحثة:

ياسمين السيد إبراهيم عزب

مدرس مساعد- قسم اللغة الإنجليزية وآدابها- كلية الآداب -جامعة بنها

تحت إشراف

ا.م.د محمد محمد التهامى
استاذ اللغويات المساعد
كلية الآداب والعلوم الانسانية
جامعة قناة السويس

ا.د. نازك محمد عبد اللطيف
استاذ اللغويات
كلية الآداب
جامعة بنها