

Acknowledgments

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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.*

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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
RPs	Represented Participants
SFL	Systemic Functional Language