

# بسم الله الرحمن الرحيم





# شبكة المعلومات الجامعية التوثيق الالكتروني والميكروفيلم





# جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

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# بعض الوثائق الأصلية تالفة







بالرسالة صفحات  
لم ترد بالأصل





Ain Shams University  
Faculty of Al-Asun  
Department of English



**Challenges of Recreating Spectator Experience between Engagement and  
Disengagement:**

**A Socio-semiotic Study of E/A Film Subtitling Strategies in Four Films by  
Francis F. Coppola and Martin Scorsese**

A Thesis Submitted in Partial Fulfillment  
of the Requirements for the Degree of Master of Arts  
in Audiovisual Translation

By

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**Cairo, 2020**



## **Acknowledgements**

First and foremost, I would like to thank God Almighty for giving me the strength and determination to complete this research. I would like to express my deepest gratitude to Dr. Soheir for her guidance and encouragement. You inspire me every single day with your creativity, professionalism, and never-ending enthusiasm. I am also profoundly grateful for all the help that Dr. Nihal has provided. Thank you for your pushing me to do my best and thank you for believing in me wholeheartedly! Lastly, my deepest thanks go to my family and friends for being a constant light in this dark world.





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**Thesis Title:** Challenges of Recreating Spectator Experience between Engagement and Disengagement: A Socio-semiotic Study of E/A Film Subtitling Strategies in Four Films by Francis F. Coppola and Martin Scorsese

**Degree:** Master of Arts Degree

**Department:** English Language

**Faculty:** Al-Asun (Languages)

**University:** Ain Shams University

**Year of Graduation:** 2013

**Year of Approval:** 2020





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### **Approval Sheet**

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**Date:** 21 April 2020

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## Summary

Despite the symbiosis between subtitling and film in the context of international film distribution, subtitling-enabled spectators, who are the main benefactors of this symbiosis, remain largely understudied in both fields. This thesis attempts to address this gap in the literature by questioning the over-accommodating attitude underlying text-reduction strategies of subtitling, devised to maintain multimodal cohesion, hence spectator engagement, in subtitled film texts. This revision of the strategies is informed by Odin's (2011) Space of Communication theory which posits that emotional engagement is only one among countless other outcomes of film-mediated communication. This is explained by the fact that film-mediated communication can assume several modes, the formation of which hinges on semiotic factors (rhythm regularity as generated by multimodal cohesion) as well as social factors (the mutuality of intent among persons handling the film text at any phase of its life cycle from production to spectatorship and beyond). The extent to which these factors align between filmmaker and spectator, for example, can determine the mode and outcome of film-mediated communication in terms of engagement with a given film or lack thereof.

The thesis transfers this social semiotic view to the field of subtitling, using as a case in point Netflix's Arabic subtitles of four films; namely, *The Godfather* (1972) and *The Godfather II* (1974) by Francis F. Coppola, and *Mean Streets* (1973) and *Goodfellas* (1990) by Martin Scorsese. It argues that the



indiscriminate use of text-reduction strategies as a remedy to breakages in multimodal cohesion ensures that—regardless of the mode adopted by either director—engagement remains the only experience available to subtitling-enabled spectators.

The thesis is divided into an introduction, three chapters and a conclusion. The **Introduction** lays out the research problem, research objectives and research questions of the thesis. It provides a comprehensive review of relevant literature. The literature review discusses subtitling challenges brought on by the multimodality of film texts, focusing on the challenge of maintaining multimodal cohesion and strategies adopted by the subtitling industry to face this challenge. This discussion then develops into a critique of the techno-lingual strategies known as text-reduction strategies (Diaz Cintas & Remael, 2014). The critique targets the accessibility-driven attitude underlying the strategies, which seems to be based on an outdated understanding of spectatorship. The second section of the review is dedicated to exploring binary paradigms of spectatorship in film studies that might have indirectly informed this attitude. These paradigms assume that spectators are either passive consumers or active critical agents in the face of film's emotional appeal. Odin's (2011) SoC Theory is introduced as a more fluid, or hyper(active), paradigm of spectatorship where spectators can exercise or suspend their agency at will by adopting one or more of three modes of experiencing film. The proposed social semiotic methodology is briefly outlined in the rest of the introduction.