

Conclusions

The aim of the dissertation was to present an interpretative model for a comparative analysis of multimodal film texts. The proposed model of analysis was verified by the analysis of the movie *Fame* (Alan Parker 1980) and its remake *Fame* (Kevin Tancharoen 2009). From the viewpoint of the relationship of equivalence, the source film and its remake represented the case of two texts linked by the relation in question.

The structure of film texts was based on the view of general internal structure of texts that had its origins in the literary and linguistic genological researches of Skwarczyńska (1965), Witosz (2005), Gajda (2008), Ostaszewska and Cudak (2008) and Post (2014). The central part of the proposed model for a comparative analysis of film texts was based on the concept of narrative-compositional structure, which derived from the theories proposed by Krajka and Zgorzelski (1974), Barsam and Monahan (2010) and Post (2017). Nevertheless, the presented model of a comparative analysis of multimodal film texts with its central concept of their narrative-compositional structures were based on Post's (2017) approach to film texts.

As required by the multimodality of film texts, the present author relied on the following three proposals. Firstly, the proposed model related to the works on multimodality of films by the scholars mentioned above, but in particular to Post (2017). Secondly, the understanding of the concepts of mode, especially of visual mode and auditory mode, modality and multimodal discourse agreed with the views of Bateman (2014), Kress and Van Leeuwen (2006), and Bateman et al (2014). Thirdly, for the comparative procedures advocated in the present dissertation, the relevant theoretical concepts of Krzeszowski's theory of contrastive analysis (1967, 1990) had been adopted.

As regards to the comparative analysis of compositional structures, the elements of the theory of MOVES and Steps by Swales (1990) had also been adopted. According to this point of view, the meta-frames and the Text proper consist of their MOVES, and MOVES in turn had their representation in Steps, which created the ultimate level of the compositional hierarchy (Post 2017). The Opening meta-frame, Text proper and the Closing meta-frame belonged to the highest level of narrative-compositional structure of film texts.

The specified compositional segments were correlated with the Themes of the film text. Two understandings of themes were proposed by Post (2017). According to the first one, Themes were seen as the contents of each compositional segment. The second type of Theme corresponded to the threads. The thread-theme's content had its representation in different,

consecutive segments of the compositional structure. The complete content of thread-themes was the function of the content of the segments it which it was located.

The primary aim of the multimodal research on text and discourse was to explain the use of different semiotic systems and tools in the creation of meaning (cf. Kress and van Leeuwen 2006). In keeping with this view, the multimodal film analysis attempted to illustrate the usage of linguistic and non-linguistic elements and explained their role in the developing of the film's stories. The multimodality of film texts was connected with three main modes which correlated with what the cinema audiences do, that is they watch the movie – visual mode, they listen to what the characters say – linguistic mode, and listen to the background music and noises – auditory mode.

The present author viewed movies as multimodal texts, i.e. texts that use three semiotic codes or modes: pictures, sounds and language. The three jointly create the multimodal messages. From the multimodal perspective visual modes have the primary role, because of the fact that it is through the visual narration that the story is told to the audience (Kress and van Leeuwen 2006). The indicated three modalities form message units of variable size called Multimodal Message Chunks (see Post 2017). Such understanding of the multimodality of film texts can account for the connection of all segments of the linear and hierarchical compositional structure with the three modalities.

The proposed model of the comparative analysis was able to reveal the contrastive aspects of the selected film texts owing to the instruments borrowed from the works of such outstanding Polish contrastivists as Jacek Fisiak, Tomasz P. Krzeszowski, Barbara Lewandowska-Tomaszczyk and Aleksander Szwedek. However, it should be underlined that the proposals of the present dissertation implement only the basic principles of the contrastive analysis, that is the three-step comparative procedure, the concept of Tertium Comparationis and the concept of equivalence.

The author illustrated and supported the comparative method of for multimodal film texts with the detailed analysis of two movies related by remake'ing. And thus Chapter One, it illustrated linguistic and filmic background of the presented model of analysis. Chapter Two was based on the presentation and characterization of the three components, and the procedures they involve, which were implemented in the presented model of analysis. In Chapter Three the over-all comparison of the movie *Fame* (1980) and its remake *Fame* (2009) was presented. The proposed model also borrowed from the proposal of Perdikaki (2017) and it is connected with translation shifts of van Leuven-Zwart (1989) and narrative theory of Chatman (1980). Chapter Four presented the results of the analysis of the comparison of the

narrative-compositional structures of both analyzed movies. The Chapter illustrated the analysis of all segments of the Text proper. As regards to Chapter Five, the author of the dissertation illustrated the Themes correlation based on the selected segments of the Text proper such as: PROLOGUES and EPILOGUES. The proposed method of analysis is based on Post (2017) proposal. The final Chapter presented the results of the analysis of the comparison of the Opening and Closing meta-frames of both analyzed movies. The Chapter was created for the completeness and coherence of the narrative-compositional structure.

The presented model of analysis indicated that the undertaken methods, tools and approaches have their application in multimodal film analysis. As regards to the plans for the future research, it could be extended to include the axiological aspect of film texts, which might be based on the axiological semantic (Krzyszowski 1997) and axiological linguistic (Post 2013). Taking into consideration three main modalities, it would be valuable to conduct the analysis which illustrate the way of these modalities express the values. It could also give the information if the already existing method and instruments can be used in order to analyzed the filmic texts.