

## **Summary of the Doctoral Dissertation**

### **FROM SCREEN TO PAGE. A STUDY IN THE FIELD OF MULTIMODAL TEXT TRANSLATION BASED ON CHRISTOPHER NOLAN'S *INTERSTELLAR* (2014) AND ITS NOVELIZATION BY GREG KEYES**

Novelization, frequently defined as a literary version of a film, has been present on the book market since the advent of the cinema. Contrary to adaptation, which remained the main focus for academics showing interest in the links between cinema and literature, the existence of novelization was long ignored by linguists and film and literature researchers. The first publications on novelization appeared as late as in the 1990s, while greater interest in novelizations became noticeable in the second decade of the new millennium. Owing to its monomodal nature and close links with the film, which is a multimodal text, novelization appears to be a unique subject of research not only for film and literature academics but also for linguists and multimodality researchers.

The present dissertation is devoted to novelization and its relationship with a film, which is its source text on the narrative, compositional and semantic level. The dissertation aims at proving that novelization is in fact translation of a multimodal text into a monomodal one due to its attempt to remain as faithful to the film as possible as regards narrative-compositional structure and the meaning of the lower-level text units. The realization of the main goal of the dissertation required the construction of a model which enables the comparison of the narrative-compositional structure of both texts and extracting the comparable units of both the film and the book. Due to the differences in modal density of both texts, the presented model is eclectic in nature, using concepts from various linguistics-related fields such as multimodal linguistics, text linguistics, translation studies, cognitive poetics and contrastive analysis.

The proposed model presents the hierarchical and linear structure of both texts focusing simultaneously on lower-level text units, which also function as translation units. The equivalence of text units is defined as an identical image schema activated by a film part and the corresponding excerpt of a novel. The dissertation focuses mainly on the FIGURE-GROUND and GIVEN-NEW schemas, but other schemas are also discussed. The dissertation

not only proposes a new interpretation model for texts of different modal density but also tests it on the selected movie *Interstellar* and its novelization written by Greg Keyes. The obtained results show maximum correspondence of both texts on the narrative-compositional level and on the image schema level, which seems to confirm the adopted assumption that novelization can be defined as a translation of a multimodal text into a monomodal one.

The dissertation is composed of three main parts: Chapter One, PART I and PART II. Chapter One delineates the research objectives and the structure of the dissertation. PART I focuses on theoretical tools related to multimodal text translation and is composed of two parts. Chapter Two presents the selected aspects of the research into adaptation, novelization and intersemiotic translation. Chapter Three outlines the procedure implemented in the dissertation. It describes the elements of narrative-compositional structure of the film and the book, defines translation units of this structure and presents the adopted definition of equivalence.

PART II is of practical nature and focuses on the implementation of the aforementioned model. Chapter Four describes, juxtaposes and compares the narrative-compositional structures of the texts. Chapter Five delineates the image schema analysis and focuses on the differences between the image schemas presented in the film and the book. Chapter Six presents the application of the presented model for the analysis of the film and book metaframes. Chapter Seven is devoted to conclusions. The dissertation closes with Bibliography and Summary.