Wyższa Szkoła Bankowa we Wrocławiu

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Remake i jego pierwowzór filmowy. Studium teoretyczno-opisowe z dziedziny analizy porównawczej tekstów multimodalnych oparte na porównaniu filmu Alana Parkera „Fame" (1980) *z jego późniejszą wersją, filmem muzycznym Kevina Tancharoena „Fame"* (2009)

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Remake and its filmic predecessor. A theoretical-descriptive study in the field of comparative analyses of multimodal texts based on a comparison of Alan Parker's film „Fame" (1980) *with its later version, Kevin Tancharoen's music film „Fame"* (2009)

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INTRODUCTION
Scope and goals of the dissertation

1. Preliminary

The following dissertation uses an interpretive model designed for a comparative analysis of multimodal film texts. The support for the model and the illustration of the details of such an analysis come from the author's sufficiently detailed comparative analysis of two films linked by the relationship of <u>remaking</u>: *Fame* (1980) and *Fame* (2009). The recent developments in linguistics, specifically the broadening of the scope of the concept of 'text', allow viewing <u>films as texts</u> (cf. Ogonowska 2004, Monaco 2009, Gruszczyk 2016,). The uniqueness of film texts derives from their multimodal character. In such texts one can observe the interaction of linguistic and non-linguistics elements, which are <u>modes</u>. In films the moving pictures are combined with linguistic and non-linguistic semiotic resources, which combinations constitute challenges for comparative analyses. The films analyzed for the purpose of the present dissertation are a sample of interactions of the indicated modes. Such a view of film texts has as its theoretical background in the works on multimodality of films by Bateman and Schmidt (2012), Burn (2013), Wildfeuer (2014) and Post (2017) among others.

2. General characteristics of film remakes

It is a common knowledge (see: https://en.wikipedia.org/wiki/Remake) that a film remake is a motion picture based on an earlier produced film. The term *remake* can refer to whole spectrum of materials that have been reused, for example theatre remake, music remake, video game remake, TV show remake, etc. By and large, the term *remake* invokes a film that uses an earlier film as its main source material. Most of remakes make significant changes in characters, plot, genres or themes. Not all remakes use previous titles, mainly those that are produced in another language do this. Braudy (1998: 449) has observed that

> *'...the remake can exist anywhere on an intertextual continuum from allusions in specific lines, individual scenes, and camera style to the explicit patterning of an entire film on a previous exemplar.'*

According to some researchers (e.g. Braudy 1998, Corliss 2004), film remakes are treated as industrial products whose plots are adopted with economic improvement

and development of film studios in mind. From the commercial point of view, remakes are resold to the audience because of the fact that they are already familiar with the source story and are willing to experience it once again. The general concept and practice of remaking films has been frequently employed and applied in film history. Therefore, some critics consider film remake as the inseparable part of film history (e.g. Verevis 2006.).

It is a fact that the phenomenon of film remakes has an ambivalent position in contemporary cultural contexts. According to Corliss (2004:18) it is a marketing strategy for an audience in a time of "hyperconsciousness of film history, fed by the availability of old films on cable channels and in video stores". This supposed hyperconsciousness parallels the cultural era of postmodernism, in which artists abandoned originality in favor of intertextuality and repetition. A full exploration of the modern remake therefore ranges from the analyses of minor intertextual references by the director to the total mimicking of a film by another director. It is also believed that film remakes are produced in order to repeat commercial success and to minimize risk and secure profits.

Remakes fall into different types, as suggested at the beginning of this section. In 2006, Verevis published the most influential book in this field of research: *Film Remakes*. In his work, he proposed the following three categories of cinematic remaking. The first is the industrial category that focuses on the production. Second is the textual category that links with genres, plots and structures. Finally, remake is the critical category related to reception research. According to his approach the source film is treated as a theoretical background, whereas the remake functions as a process or practice. In his book Verevis states that:

> *"film remakes are understood as (more particular) intertextual structures which are stabilized, or limited, through the naming and (usually) legally sanctioned (or copyrighted) use of particular literary and/or cinematic source which serves as a retrospectively designated point of origin semantic fixity. In addition, these intertextual? structures (unlike those of genres) are highly particular in their repetition of narrative units, and these repetitions most often (though certainly not always) relate to the content rather than the form."*

(Verevis 2006:21)

3. *Fame*: Alan Parker's film (1980) and its remake by Kevin Tancharoen (2009)

The film *Fame* (1980) tells a story of several teenagers who attend New York high school for gifted students. The story is divided into sections corresponding to auditions, freshman, sophomore junior and senior years. The film was directed by Alan Parker and the screenplay was written by Christopher Gore. The producer of the film David De Silva got the idea in 1976 and led Christopher Gore to work on the script. The script became the subject of conflict among film studios before Metro-Goldwyn-Mayer acquired the film rights. Due to the fact that Alan Parker wanted to shoot his next film together with the producer Alan Marshall and Christopher Gore he decided to help with the project. They wrote the script, known as *Hot Lunch*, which was more dramatic in its initial version. The script's subject matter was criticized by the New York Board of Education which forbade to film to take place in an actual school. The film became a success, which grossed $21.2 million during its regular theatrical run.

Alan Parker was a writer, producer and film director. At the beginning of his career he was working as a copywriter in advertising and belonged to the group of people who revolutionized the world of advertising. Interestingly, at the beginning of his career, he began directing in his basement. He was always interested in screenplays that combined many different threads and humans' feelings. The films directed by Parker were almost always successful and got multiple awards. The film *Fame* (1980) is one such example. In the 1970s Parker focused on directing short films that involved social problems. The film turned out to be a great success. Galaghre in his review for BBC stated that:

> *"Alan Parker manages to make this a fairly horrible story even while it remains entertaining. You come away from it with all your preconceptions about the glamour of show business wiped away and you can't help but admire the characters who get through."* [1]

Variety magazine wrote:

> *"The great strength of the film is in the school scenes – when it wanders away from the scholastic side as it does with increasing frequency as the overlong feature moves along, it loses dramatic intensity and slows the pace."* [2]

Ebert in *Chicago Sun-Times* stated:

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1 www.bbc.co.uk › 2001/01/12 › fame_1980_review
2 https://variety.com › film › reviews › fame-1117790808

"Fame is a genuine treasure, moving and entertaining, a film that understands being a teen-ager as well as Breaking Away did, but studies its characters in a completely different milieu. It's the other side of the coin: A big-city, aggressive, cranked-up film to play against the quieter traditions of Breaking Away's small Indiana college town." [3]

Kevin Tancharoen's remake is a 2009 American drama musical film that also tells the story of several students who get specialized training to became successful actors, singers, dancers etc. The film presents young gifted students who attend the New York City High School for the Performing Arts, which is known today as Fiorello H. LaGuardia High School. The name of the school is pointed out very clearly because of the school's origins. During the opening scenes, the director underlines that in 1936 Fiorello H. LaGuardia, who was the mayor of the New York City, founded the artistic school. Its main aim was to provide the appropriate program and conditions for talented students. Kevin Tancharoen planned to have a huge appeal for audience, contrary to the source film. That is the reason why, he decided not to implement subplot about abortion, vulgar language and actor's homosexuality. Debbie Allen who played the principal of the school, is the only actor who appeared in the original film. When Lakeshore Entertainment and MGM announced the production of a remake *Fame* in 2008 Tanchareon was hired to direct the film, which was based on the screenplay written by Allison Burnett. The film was directed in the lighter tone in comparison to its original version.

Kevin Tancharoen is an American dancer, choreographer, television producer and film director. From early age he was interested in creative and technical aspects of filming. This interest led him to the discovery of the world of special effect. He was more interested in technical aspects of dancing and quickly become choreographer. Because of his talent in creating virtual video and real-world settings Warner Bros became interested in him as they were planning to work with someone who would get the positive attention in social media. Because of this Tancharoen was chosen to direct Warner Bros' *Mortal Kombat Legacy*. [4] The main reason why Tancharoen decided to direct was purely financial. However, he was focused on directing pop projects rather than films. In general, the remake received unfavorable reviews from critics. They

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3 https://www.imdb.com › title › critic reviews
4 Mortal Kombat Legacy is a fictional anthology created for the need of the game.

criticized its choppy ending; incomplete characterizations and the desire to be more like *High School Musical*. [5]

Eber in *Chicago Sum-Times* wrote:

> *"Why bother to remake Fame if you don't have a clue about why the 1980 film was special? Why take a touching experience and make it into a shallow exercise" Why begin with R-rated look at plausible kids with real problems and tame it into PG-rated after-school special? Why cast actors who are sometimes too old and experienced to play seniors, let alone freshman?"* [6]

Parker called the film "awful" and voiced his disapproval in *The Telegraph* writing:

> *"I have never had a single phone call from anyone - the studio, the producers - about this remake. No-one spoke to me about it. To say so is absolute nonsense. I feel very much that Fame is mine. I spent months with the kids at the school then spent a year making the film. You do the work and make it as good as it can be, and you try to protect it. Then, because the copyright is owned by the studio, as with almost all American feature films, they can do a remake like this.* [7]

4. Genres, film genres and genres implemented in Alan Parker's and Kevin Tancharoen's films

The term *genre* comes from French and refers to 'kind' or 'class'. The term is used in various theories, such as literary or linguistics theories treating texts as distinctive types. As Allen (1989:1) claims that

> *"From most of its 2,000 years, genre study has been primarily numerological and typological in function. That is to say, it has taken as its principal task <u>the division world of literature into types and the naming of those types</u> – much as the botanist divides the realm of flora into varieties of plants."*

The classical literary genres, determined by such features as literary techniques, tone and content, are most commonly divided into <u>lyrics</u>, <u>epic</u> and <u>drama</u>. Epic can be best described as long narrative poem. The word originates from Latin *epicus* meaning word, story or poem. Lyric is a formal type of poetry and it expresses emotions and feeling of the author. The word originates from the ancient Greek instrument *lyre.* The last category is drama, which is mainly presented in action such as: performances, ballet, or mime. Through history literary text developed and improved due to cultural

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5 *High School Musical* is a film telling a story of two juniors, basketball team captain and shy girl good at math and science. In order to be friends, they have to break difficulties. Because of the great success film productors decided to create the series based on the same story.

6 *archive.signalscv.com › archives*

7 www.telegraph.co.uk/cultur

and technical changes. Because of this the scholars stopped analyzing the text itself but they started focusing on the various texts' usages. Furdal (1982) claims that language must be understood as a tool for communication. In his approach, he distinguished two situations (i) between sender and addressee and (ii) the addressee and himself. The first type includes such functions as: <u>communicative</u>, <u>symbolic</u>, <u>impressive</u> and <u>emotional</u>. The second function includes: <u>expressive</u> and <u>cognitive</u>. The plurality of non-literary texts id the cause of the division between literary and linguistic genology.

The classification of genres is not an objective procedure which causes theoretical disagreement about genre specifications. That is the reason why it is difficult to make a clear distinction between one genre and another. As a consequence, Feuer (1992:144) pessimistically concluded that "a genre is ultimately an abstract conception rather that something that exists empirically in the world."

It is often observed (Gajda 2008 [1993], Ostaszewska 2004) that one text may belong to more than one genre. The films analyzed in this thesis are an example of problems which clear out classification. The original film *Fame* (1980) contains three main genres such as <u>drama</u>, <u>music</u> and <u>musical</u>, whereas the remake presents four <u>comedy</u>, <u>drama</u>, <u>musical</u> and <u>romance</u> genre. As the actual films have properties of more than one genre, which characterize jointly this particular film, scholars started to recognize multiple genres and multiple genre texts, eventually creating the concept of the so called hybrid genres leading to hybrid genres flourish. As Fairclough (1995) suggests such mixed genres are far from uncommon in mass media. In section 4.2 below, we argue that the film *Fame* (1980) and its remake *Fame* (2009) indeed prove the correctness of this observation.

4.1 Genres and film genres

As it was indicated previously, the text's understanding is broadened into films, treating such texts as multimodal. Due to genres' plurality film texts share similar problems of classification. According to Schatz (1981:15) film genre can be perceived "not only as some filmmaker's artistic expression, but further as the cooperation between artists and audience".

As it is indicated later in the dissertation the analyzed films are perceived as texts, which share some common features (Bateman 2011). According to his approach, the film text has multimodal character and is not limited by the one semiotic code but in its structure there is a place for three modalities (modes): visual, vocal and auditory,

which are interchangeable. Because of this reason multimodal texts do not belong to particular genre but they share some common features, similarly to classical texts division. The film genre is perceived as particular narrative framework which defines informal "set of conventions, references and rules and settings that established a particular film within a particular traditions of similar films." [8]

The film genre is treated as a motion-picture category that indicates the similarities to the narrative or emotional elements of the film. Originally, the term *genre* was supposed to define and organize a film according to its type because of its hybrid structure. Films can be seldom defined as simple genre because of the usage of elements which are characterized by other genres.

According to Staiger (1992), films genres can be defined in four ways. Firstly, "idealist method" adjudicates film according to agreed standards. Secondly, "empirical method" treats the film within the existing genres. Thirdly, "social conventions" identify the film genres on the basis of the cultural consensus. Finally, the "apriori elements" refer to using particular elements of a genre in advance. For the purpose of the presented model of analysis, a film classification focuses on a hybrid approach, which fixes and changes the elements of two or more genres. Such changes enable to combine various categories.

According to Chandler (2002) film genres rely on particular criteria such as:

- *narrative* similar plots and structure,
- *characterization* similar types of characters,
- *themes* similar subject matter, values and meaning,
- *setting* geographical and historical,
- *iconography* similar images, motifs, costumes, objects, patterns of dialogue, music sound,
- *film techniques* similar stylistic and formal convention of whole film creation e.g. use of color or editing.

According to Altman (1998), the semantic definitions belong to the sematic features, which incorporate the wide range of film genres. In his opinion, the filmic features that are repeated commonly, start to be persistent for the particular genre. However, his brief analysis is based only on two main film genres: horror and terror.

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8 https://study.com/academy/lesson/film-genres-subgenres-definition-types.html

For the purpose of the analysis, the proposal of categorization suggested by the portal IMDb is taken into consideration. The portal does not illustrate the full definitions of a particular genre but presents the long lists of the most popular and common films which belong to the particular genres (Post 2017). From such a perspective, there are two ways of understanding the genre. On the one hand, it illustrates films which belong to particular genre. On the other hand, it shows the examples of films which share common features.

According to Post (2017), film genre classification has complicated structure. In his book *Film jako tekst multimodalny* the author underlines that the commonly known dichotomy of genre-subgenre should be supplemented by kind-genre dichotomy, what resembles the traditional hierarchy of literary genres (see Gazda 2012). Nevertheless, the traditional literary divisions present too limited number of genres and thus they cannot be used for film text analyses..

4.2 Alan Parker's *Fame* (1980) and its remake *Fame* (2009) by Kevin Tancharoen as hybrid film texts

The analyzed films belong to hybrid films, which means that more than one film genre is included in their internal structure. Hybrid films are updated forms of existing hybrid pattern, which gather the features of more than one genre. As it is presented further on the source film *Fame* (1980) and its remake contain the general characterization and features of three and four genres respectively, however in both films only one genre is dominant.

According to the IMDb portal the source film *Fame* (1980) combines the features of drama, music and musical genres. According to the same portal the target film *Fame* (2009) combines the features of comedy, drama, musical and romance genre. Below general descriptions of each genre are presented.

Drama category is shared by both analyzed films. Its primary aim is to present main characters who develop in a rational and emotional way. This kind of genre is strictly connected with the real life issues that the characters have to cope with and it shows the conflict from outside or within the characters. According Filmsite.org drama films present realistic characters and situations in conflict. It states that "Dramatic films are probably the largest film genre because they include a broad spectrum of films."[9]

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9 filmsite.org/dramafilms.html

Comedy genre is represented by the film *Fame* (2009). King (2002) wrote the book on the subject where he gives a description of comedy films as the genre. According to him there are many kinds of comedy films but the quality that all comedies have in common is being safe and unthreatening. Furthermore, this kind of genre is an epitome of entertainment that provokes the laugh and humor at some part of the audience.

Both films share the category of musical genre. According to Langford (2005) it represents the singing, sometimes accompanied by an orchestra, where dancing has the main role. The story that is told in musical is expressed by the usage of song and/or dance. However, the most characteristic feature of the musical films is the combination and connection of music, singing, dance and spoken dialogues. The main aim of musical film is to offer a visual pleasure that helps to define the genre. Musical genre might be treated as "hermetically closed generic world" (Langford 2005:83) where musical performances help to define the form. Both films are examples of these purposes. Taking into consideration the history of musical films, it is different from other genres. As opposed to other film genres musical films do not have a strong connection with a particular political and cultural context or direct connection with literary genre.

Film music often illustrates the aesthetic role which inhibits the clear definition and characterization. Thus, music and film can be treated as integrated audiovisual factors, which create the meaning and plurality of effects.

Only *Fame* (2009) represents the romance category. The characteristic feature of this genre is to evoke emotions in the audience gradually. The plot's main aim is to focus on passion, emotion and involvement of the main characters. According to the portal Film.org a romance film focuses on the passion between main characters, who often face difficulties such as illnesses, financial problems or social status differences. Nevertheless, almost all romantic films are finalized with kiss and a happy ending for the main characters.

As it was illustrated above, the analyzed films share only two genres, which are drama, musical. However, they include different genres as dominant. In *Fame* (1980) the dominant category is represented by drama, whereas *Fame* (2009) chose comedy as its main genre.

5. Research goal and tools

As indicated in Section 1 above the present dissertation proposes an interpretive model designed for a comparative analysis of multimodal film texts. The illustrations and support for the proposed model come from the film *Fame* (Alan Parker 1980) and its remake *Fame* (Kevin Tancharoen 2009). From the viewpoint of the relationship of equivalence, the fundamental requirement of such an analysis, subjecting two film texts linked by the relation of remaking to a comparative analysis is the best choice.

With regards to the structure of film texts, it is based on the view of general internal structure of texts that has been abstracted from 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 of comparative analysis of film texts is constituted by the concept of narrative-compositional structure. In this respect the present author has followed the theories proposed by Krajka and Zgorzelski (1974), Barsam and Monahan (2010) and Post (2017). The former proposal has been offered for analyses of literary texts, while the latter two, consistent with the former, for analyses and interpretation of film texts. To be precise, the presented model of a comparative analysis of multimodal film texts and its central concept of their narrative-compositional structures are based on Post's (2017) approach to film texts.

As regards the multimodality of film texts, modes and procedures of comparative analyses of such texts, the author of the dissertation relied on the following three proposals. Firstly, in its general approach, the proposed model relates 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 agrees 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) have been adopted. The elements of the proposed model of the comparative multimodal analysis and the theoretical tools for enumerating differences and similarities between the two analyzed multimodal film texts, are presented below in more detail.

The structure of multimodal film text consists of three parts, that is the Opening meta-frame, Text proper and the Closing meta-frame (see Post 2017). As regards the Text proper, we have followed the divisions by Krajka and Zgorzelski (1974), who distinguished seven segments of Text proper: PROLOGUE, EXPOSITION, INCITING MOMENT, DEVELOPMENT OF THE ACTION, CLIMAX, DENOUEMENT and EPILOGUE.

For our detailed comparative analysis, the elements of the theory of MOVES and Steps by Swales (1990) has also been adopted. According to this point of view, the meta-frames and the Text proper consist of their MOVES, and MOVES in turn have their representation in Steps, which create the ultimate level of the compositional hierarchy (see Post 2017). The Opening meta-frame, Text proper and the Closing meta-frame belong to the highest level of narrative-compositional of film texts.

The indicated compositional segments are correlated with the Themes of the film text. Two understandings of Themes are recognized in this paper following Post (2017). According to the first one, Themes are seen as the content of each compositional segment. As a corollary, the Themes of bigger compositional segments are the functions of the thematic content of smaller segments, that is, the Themes of MOVES are the functions of the Themes of their Steps. The second type of Theme corresponds to the threads of the theory of literature. The thread-theme's content has its representation in different, consecutive segments of the compositional structure. The complete content of thread-themes is the function of the content of the segments it which it is located.

The aim of the multimodal research on text and discourse is 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 attempts to illustrate the usage of linguistic and non-linguistic elements and explain their role in telling the film's stories. The multimodality of film texts is connected with three main modes which correlate with what the cinema audiences do, that is they watch the film – visual mode, they listen to what the characters say – linguistic mode, and listen to the background music and noises – auditory mode.

The present author views films 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

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units of variable size called <u>Multimodal Message Chunks</u> (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. Thus MOVES have their multimodal character because of the multimodality of their Steps and meta-frames and the segments of the Text proper in turn, derive their multimodal character from the multimodality of their MOVES (see Post 2017).

The multimodal parts of the comparative analysis have been backed up by the research of such scholars as Kress and Van Leuwen (2006), Burn (2013), Wildfeuer (2014) and Bateman (2014) who argue that the multimodal approach to film texts is an adequate method for film text analysis and interpretations.

The proposed model of our comparative analysis reveals the contrastive aspects of the selected film texts with 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 <u>three-step comparative procedure</u>, the concept of <u>Tertium Comparationis</u> and the concept of <u>equivalence.</u>

6. Dissertation structure and content

The structure of the presented dissertation consists of two parts: theoretical and empirical. PART I: THEORETICAL TOOLS FOR A MULTIMODAL COMPARATIVE ANALYSIS OF FILMS LINKED BY THE RELATIONSHIP OF REMAKING and PART II: MULTIMODAL FILM TEXTS ANALYSIS. PART I consists of two chapters which illustrate the methodological and multimodal background for the analyzed texts. PART II focuses on the practical application of the selected methods. More precisely, PART II offers a verification of the interpretive model designed for comparative analysis of film texts.

Chapter I of PART I is divided into four sections which illustrate filmic and linguistic background of the conducted research. Firstly, the author of the dissertation presents the history of multimodal studies and their influence on the multimodal texts' understanding. Secondly, the view that a film can be treated as a text is clarified. Section three presents the basic assumption of the narrative-compositional structure that is the foundation for the conducted research. Finally, the author illustrates the two

understanding of Themes undertaken for the need of the present dissertation. The final section presents the concluding remarks.

Chapter II of PART I is divided into six sections focusing on the components' procedures of the 'film-with-film' comparison implemented in the dissertation. The first section presents the over-all view of the analyzed films, which relies on the model of adaptation shifts of Translation Studies, Adaptation Studies and Narratology. Section two focuses on narrative-compositional segments based on Krajka and Zgorzelski's (1974) proposal, which segments are the foundation of the proposed model of comparative analysis presented in the dissertation. Section three illustrates the comparison of equivalent elements based on the model of the three-step procedure of classical contrastive analysis proposed by Krzeszowki (1990). Section four illustrates the multimodal character of the analyzed films based on three main modalities proposed by Post (2017). Section five illustrates the themes' correlation in the analyzed films based on two approaches proposed by Post (2017). The final section offers concluding remarks.

Chapter III of PART II illustrates the over-all comparison of the analyzed films based on the Adaptation shifts. Sections one to four illustrate the analyzed changes such as: *Setting*, *Narrative techniques*, *Characterization* and *Plot structure*. This chapter is summarized by the concluding remarks.

Chapter IV of PART II focuses on the narrative-compositional structure of Text proper of analyzed films. Sections one to seven present the analysis of film texts. The final section presents the summaries.

Chapter V of PART II describes and compares the thematic structure of Text proper of the analyzed films. The chapter consist of three sections. Section one illustrates Themes as the content of the individual segments of narrative-compositional structure based on such segments as PROLOGUES and EPILOGUES. Section two presents "Theme-threads" as the content of non-consecutive segments of narrative-compositional structure based.

Chapter VI presents the description and comparison of the meta-frames of the film *Fame* (1980) and its remake *Fame* (2009). The aim of the chapter is to complete the description of the narrative-compositional structures of the compared films. The present author divided the chapter into seven sections. Sections 6.1 and 6.2 focus on the results of the analysis based on the Opening meta-frames of the analyzed films. Sections 6.3 and 6.4 indicate the analysis of Closing meta-frames. Section 6.5 illustrates the

comparison of the analyzing Opening meta-frames. Section 6.6 presents the comparison of Closing meta-frames.

7. Summary

The present chapter was devoted to describing the goal of research and pointed out the instruments with which it was possible to reach this goal. The illustrations and support for the model come from the film *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 represent the case of two texts linked by the relation in question.

The first section illustrated aspects of the research, which is an interpretive model created for a comparative analysis of film texts. The author underlined the concept of films as texts which results from permanent development of the traditional concept of "text". This section focused on the reciprocity of linguistic and non-linguistic elements occurring in film's texts as modes. The undertaken point of view originated from the works of Kress and Van Leuwen (2006), Burn (2008), Bateman (2014), Wildfeuer (2014) and Post (2017).

As regards section two, it presented the general characteristics of film remakes. At the beginning the author referred to the spectrum of the term *remake*. It pointed out the most significant changes that occurred in such filmic texts. The second section illustrated the most significant research of film remakes undertaken by Braudy (1998), Corliss (2004) and Verevis (2006), which characterized and illustrated their ambivalent position in contemporary culture. The idea of creating remakes is mainly commercial because of the fact that the audience is familiar with the story and wants to watch it again. What is more, the remakes' directors repeat the already existing story in order to avoid the risk of failure. Finally, the author pointed the division based on three categories proposed by Verevis (2006) such as: industrial, textual and critical.

Section three was devoted to the plots of the source film *Fame* (1980) and its remake *Fame* (2009). The author presented the general biography of both directors Alan Parker and Kevin Tancharoen respectively and the reasons for the creation of both analyzed films. The section included the opinions of film makers of both films.

As regards section four, it is focused on the characterization of genres, film genres and genres implemented in analyzed films. Firstly, the author explained the meaning of the term *genre* and illustrated the stages in their development based on the

works of Chandler (2002), Schatz (1981), Allen (1989), Gajda (2008), Feuer (1992), Ostaszewska (2004) and Post (2017). It was pointed out that genres have a non-objective classification which causes some difficulties for their clear discriminations. The author mentioned the hybrid nature of genres based on various approaches and research proposed by Gajda (2008), Fairclough (1995), Ostaszewska (2004), Gazda (2012) and Post (2017). Finally, the author described genres that occurred in both analyzed films, showing the similarities and differences.

Section five was devoted to the research and tools of the dissertation. Firstly, the author illustrated the foundation of the proposed model of comparative analysis, which is the films' narrative-compositional structure. As regards the view of general internal structure of texts, it has been abstracted from the literary and linguistic genological studies of Skwarczyńska (1965), Witosz (2005), Gajda (2008), Ostaszewska and Cudak (2008) and Post (2014). For the comparative framework outlined in this paper, the author has followed the theories proposed by Krajka and Zgorzelski (1974) and Post (2017). Secondly, the model views films as multimodal texts, i.e. texts that use three semiotic codes or modes - pictures, sounds and language. The three jointly create the multimodal messages. More precisely, in the films the message for the viewers emerges from the message chunks composed of moving pictures, language, and sounds (cf. Bateman and Schmidt 2012, Wildfeuer 2014, Burn 2013, Post 2017). The multimodal parts of our analysis have been backed up by the researches of such scholars as Kress and Van Leuwen (2006), Burn (2013), Bateman (2014) and Wildfeuer (2014), who advocate the multimodal approach to film texts as an adequate method for film text interpretations. Thirdly, the comparative analysis reveals the contrastive aspects of the selected film texts with the instruments borrowed from the works of Polish contrastivists as Jacek Fisiak, Tomasz Krzeszowski, Barbara Lewandowska-Tomaszczyk and Aleksander Szwedek to name the main scholars. In particular, the proposal of this paper applies the basic principles of the contrastive analysis as elaborated by Fisiak (1991), Krzeszowski (1967, 1990) and Morciniec (2014). The main theoretical tools of this approach to comparison of languages are the three-step comparative procedure, Tertium Comparationis and the relationships of equivalence.

As regards to section six, it presented the structure of the dissertation. The author indicated that the dissertation consists of two main parts: theoretical and practical. The aim of the theoretical part is to explain the theoretical aspects on multimodal analysis of

texts and discourse. The practical part presents an interpretive model designed for a comparative analysis of multimodal film texts.

Part I

THEORETICAL TOOLS FOR A MULTIMODAL COMPARATIVE ANALYSIS OF FILMS LINKED BY THE RELATIONSHIP OF REMAKING

CHAPTER ONE

Linguistic and filmic background of the conducted research

1.0 Preliminary

Filmic texts are the combination of visual, vocal and auditory modalities integrated by narrative-compositional structure (see Baldry and Thibault 2006, O'Halloran 2004). Thus, the messages of multimodal film texts are created by semiotic sources of language, moving images and music (Jewitt and Kress 2003). That is the reason why there is a need to analyze the cooperation of the semiotic resources and their intercommunication among multimodal texts. The present chapter is devoted to linguistic and filmic background that our analysis of filmic texts requires. Section 1.1 illustrates the approaches that treat film as a text. Section 1.2 presents the general structure on which the multimodal film analysis is based. The chapter is concluded with a summary.

1.1 Multimodality and modes – selected aspects

As it was stated by Jewiet, Bezemer and O'Halloran (2016) in their book *Introducing Multimodality* the most difficult aspect of multimodality is the brief explanation of this term. It is clear that multimodality is a combination of various modes, for example speech, images, and many others that make the meaning. In film, multimodality refers to moving images such as sounds or speech that always go together and change during the film story. Jewiet, Bezemer and O'Halloran (2016:1) claim "it is very difficult and potentially problematic to talk about multimodality without making explicit one's theoretical and methodological stance".

1.1.1 The emerging of multimodal studies

The constant development of multimodal studies refers to the claim of Kress and van Leeuwen (2006:1) "... that both the popular and high culture arts began to use an increasing variety of materials and to cross boundaries between the various art, design and performance, towards multimodal *Gesamt-Kunstwerke*, multimedia events and so on." The term *multimodality* refers to the theory of communication and social semiotics which defines and describes the process of communication among textual, linguistic and visual resources. Multimodal studies use modes that affect various rhetorical situations

in order to enhance the perception of the audience. From the multimodal perspective every single element from the placement of images to their organization takes part in meaning creation.

According to Kress and van Leeuwen (2006) the twentieth-century is connected with the shift from monomodal to multimodal perception of texts and discourses. Such changes are caused by the "desire for crossing boundaries inspired twentieth-semiotics" (2006:1) mainly aiming at creating "a theoretical frameworks applicable to all semiotic modes, from folk costume to poetry, from traffic signs to classical music, from fashion to theater."

As it was explained in details by Halliday (1978:93) the twentieth century was the "age of disciplines, when knowledge was organized into subjects each having its own domain, its own concept of theory and its own body of method." From such a perspective he assumed that the twenty-first century will develop (1978:39) "structures of other kind, this time not disciplinary that are being emerging field of multimodal studies." Jewit (2009:3) treats the increasing multimodal area as "the backdrop of considerable social change where social boundaries have become fluid, networked and transiting." The developing and increasing interest in the field of multimodal research brings to major moves towards inter-disciplinary studies. Firstly, it refers to semiotic resources and their roles towards multimodal texts. Secondly, it treats the integration of variety of theoretical and practical approaches to the study of multimodality. Because multimodal texts use the wide range of semiotic systems, they determine the usage of analytical skills. For instance, not only the film study approaches but also music, language, gestures, visual modes etc. should be taken into consideration in the film text analysis. According to Bateman's theory (2008), multimodality mainly focuses on their applications. He refers to his approach as the need to "improve our ability to "hear" what multimodal artifact is saying and how they are doing so." (Bateman 2008:6).

1.1.2 Multimodality and modes of film texts

Watching a film is inseparable from the stimulating of the senses of the audience, mainly visually and auditorily. Every film isolates three main modes (i) watching the moving pictures, (ii) listening to background music, nature sounds etc., (iii) listening to dialogues. The diagram illustrates three main modalities that occur in a film:
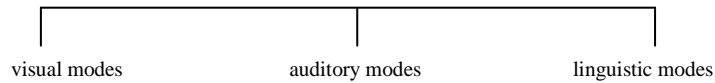
Diagram 1. Three main modalities that occur in the film

As it was indicated previously, the film multimodal film text analysis is based on the narrative-compositional structure, where the compositional level is its foundation. Because of the fact that the film tells a story, visual modes are the most important semiotic systems, which, on the basis of visual narration, tell a story to the audience. Puzynina (1992) proposed a range of stylistic means, i.e. modes, which are used in texts. Nevertheless, in the multimodal film text analysis; such stylistic means have very limited usage because they refer to the language only and are not sufficient for the multimodal film texts analysis. An extended list was offered by Burn (2017). The following diagram illustrates his proposal.
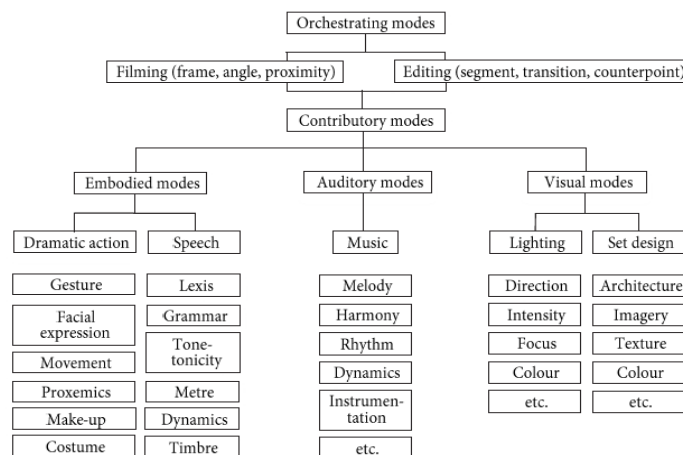
Diagram 2. Burn's proposal of stylistic means

Multimodal film analysis indicates not only the usage of language and non-language systems but also the inner structure of film pictures. Film researchers named the film's inner structure mis-en-scene. As it was described by film expert Giannetti (2013), the term *mis-en-scene* refers to "placing on the stage", which means that every single element and its position has a particular meaning. The author proposed a list of fifteen visual means that are implemented and can be distinguished in every single film shot.

From the perspective of the proposed theory, the audience observes the action shown on a rectangle (Framing) where two horizontal and two vertical lines determine the hidden meaning. Thus, Composition defines the organization of the presented

picture, whereas Character placement identifies the position of characters on the screen. Gianneti indicates that the setting on a screen always makes the meaning. In his theory he arranges the screen into the following components, each endowed with specific meaning.

1. Dominant;
2. Lightening;
3. Shot and camera proxemics   ;
4. Angle;
5. Color values;
6. Lens/filter/stock;

7. Composition;
8. Form;
9. Framing;
10. Depth;
11. Character placement;
12. Staging positions.

1.2 Film as a text

It is not a new idea that a film can be perceived as a text. Since the very beginning, linguistics has focused on the text as made of only one semiotic code, which is represented by one of the natural languages. Thus, the term of *monomodal linguistic* is used and texts that are analyzed as monomodal (Bateman 2011[2008]). The following quote illustrates correctly the approach made by the multimodal researchers. "Semiotic systems are not 'synonymous'; we are not able to say 'the same thing' with spoken words that we can with music, as they are systems with different bases. In other words, two semiotic systems of different types cannot be mutually interchangeable." (Benveniste 1986:235). According to the literature monomodal texts (written or spoken) do not have only monomodal character. It means that they are not limited by one semiotic code, which means that there is the place for multimodality in them.

As it was indicated above, film can be treated in the same way as written texts. Various tools used in film analysis depend on metaphorical and non-metaphorical aspects. A good indication of such an approach was mentioned by Gillard (2016) who claims that "[…] the notion of 'film as text' is a metaphor drawn from the idea of reading a book. It suggests that in many ways reading a book is like watching a film and that we might take some of the things we know about the one and apply them to the other".[10]

The present dissertation follows the non-metaphorical concept. It has to be pointed out that since nineteenth century linguistics have viewed texts not as only one

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[10] http://garrygillard.net/writing/filmastext.html

semiotic code. Multimodal researchers indicate that monomodal texts written or spoken are not confined to one semiotic code. Monomodal texts can have their particular place on multimodal scale, where written texts and film texts are located on the opposite ends (Post 2017). The diagram below illustrates the texts' location (adapted from Post 2017).

MonoMod

a. Written texts – monomodal – language modality
b. Spoken texts – multimodal – language + gestures
c. Film texts – multimodal – visual, vocal and auditory modality

MultiMod
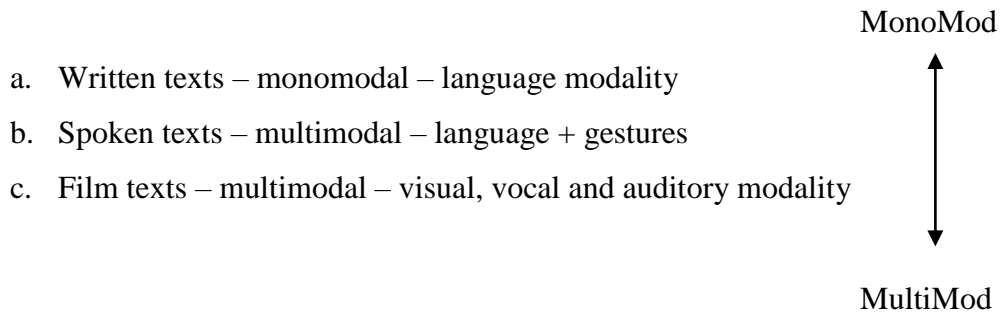
Diagram 3. The location of text

As stated above, different texts use various modalities, which are integrated in manifold ways on the scale of density. The researchers that look at modal density (Norris 2004b) from the theoretical, methodological and descriptive point of view include these views in multimodal discourse analysis or multimodal linguistics (Bateman 2011[2008]). When referring to the multimodal film analysis an important role is given to the term "genre" (Bateman 20011[2008]). According to the traditional understanding, it has its origins in monomodal linguistic genology. The following diagram illustrates the genre position in monomodal and multimodal linguistics (Post 2017).

MONOMODAL LINGUISTIC   MULTIMODAL LINGUISTIC
LINGUISTIC GENOLOGY   GENRE THEORY

GENRE

1. Collection of different texts   1. Different artifacts of the same
   of the same genre   genre
2. Texts pattern of the same genre
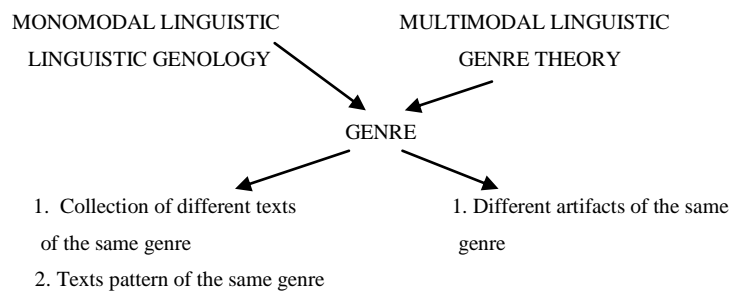
Diagram 4. The genre position among monomodal and multimodal linguistics

In monomodal linguistics each text can be classified as belonging to a particular genre. Under the language, the genre pattern is the highest unit and has its position above the sentence. Film texts also belong to their genre patterns. Nevertheless, they do not belong to the language but to film competences. However, they share the same

genre pattern. The diagram below illustrates the general levels of text pattern (Post 2017).

The general levels of text pattern:

1. Pragmatic level

2. Thematic level
   a. Global theme
   b. Macro theme
   c. Micro theme

                                                    4. Stylistic level
                                                           a. Systemic features
                                                           b. Textual features

3. Compositional level   (narrative structure/organization)

   a. Meta-frame
   b. Text proper

5. Axiological level
   a. Values
   b. Axiological structure
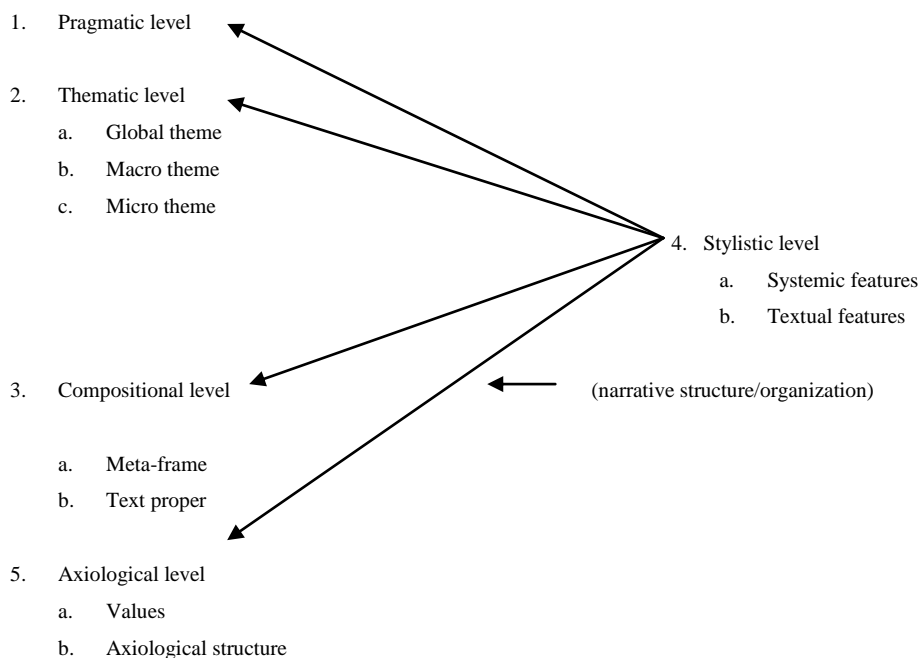
Diagram 5. The general level of text pattern

For the purpose of multimodal film analysis, the above pattern shall be used in the dissertation's analysis. However, it does not have the same, permanent arrangement of levels. Depending on the aim of the research, the selected levels can be located in the center and collocate with others. For the purpose of the presented model of the analysis, in the center there is the compositional level and its compositional structure. Because of the fact that a film tells a particular story, the relation between compositional and thematic level is obvious. The compositional structure delimits the history, which is told by its segments. The story itself is created with themes understood as what the audience sees and hears. Such a structure proves that <u>Themes</u> create the history of the film based on its narrative-compositional structure.

According to Kress and van Leeuwen (2006) the main aim of the multimodal film text analysis is to clarify the meanings and their transfer by various systems and semiotic tools. From this perspective, film texts explain how language and non-language tools of stylistic level participate in the creation of film story. For the presented film text analysis, stylistic level is not strictly connected with the compositional one. The film story is told by <u>Themes</u>, thus the means of stylistic level

are their exponents. The diagram below illustrates   the relation between the compositional and stylistic level of film texts (Post 2017).
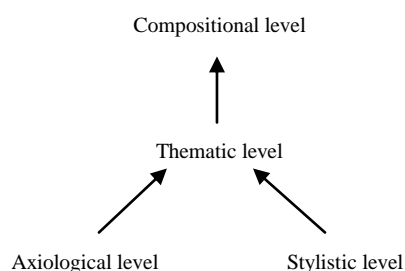
Diagram 6. The relation between the compositional and stylistic level of film texts

There is a number of linguistic studies focusing on language modalities (see Zaśko-Zielińska 1996, 2002, Puzynina 1992 and Krzeszowski 1967), which are connected not only to the thematic level but also axiological one (Puzynina 1992). As it was pointed out by Puzynina (1992) language contains a variety stylistic means. Nevertheless, her proposal is not sufficient for the multimodal film analysis as it deals with verbal means only. The extended list proposed Burn (2017) is illustrated in section 1.1.2 above.

1.3 Narrative-compositional structure of film texts

The previous section was devoted to the explanation of characteristic properties of film texts. It aimed to show that treating film as a text is widely accepted and the film shares the same structure with language texts. The following section depicts the internal composition of film texts.

The general narrative-compositional structure has its origins in ancient times, particularly in Aristotle's model. According to his claim every good story has its beginning, middle and end (Aristotle 1983 [ca. 335 p.n.e.]). Nevertheless, this approach is not sufficient enough for the compositional analysis of film texts. As a result Krajka and Zgorzelski (1974) suggested the text structure based on seven segments. The proposal establishes that the indicated segments follow one after another. Their order and the meaning present as follow:

1. PROLOGUE concerns the action which took place before the beginning of the proper action.
2. EXPOSITION introduces the proper action.
3. THE INCITING MOMENT includes the first event of the proper action.

4. THE DEVELOPMENT OF THE ACTION it is created by the set of evens which are chronologically arranged.

5. THE CLIMAX is the last and the most crucial event of the proper action.

6. THE DENOUEMENT is the end of the action.

7. EPILOGUE is a sequence of events which took place after the proper action.

The proposed structure indicates that every single segment covers the following part of the story being told where boundaries are not indicated precisely. Thus, the segmental structure of the film text is fluent. With regards to the over-all compositional structure of film text, the highest level of the narrative-compositional structure consists of three components, that is Opening meta-frame, Text proper and Closing meta-frame (Post 2017). The main aim of the meta-frames is to create the surroundings for the Text proper.

The film text structure is both linear and hierarchical. Swales (1990) in his book *Genre Analysis: English in Academic and Research Setting* offered the theory of MOVES and Steps, which in the multimodal film text analysis belongs to hierarchical structure. In accordance with this assumption, every listed segment consists of MOVES and is built with fourth level in the hierarchy. The following diagram illustrates the integral narrative-compositional structure of film text (Post 2017).

Opening meta-frame   Text proper   Closing meta-frame   (1)

                    Prologue   Exposition   Epilogue   (2)

MOVE 1 MOVE 2   MOVE 1 MOVE 2   MOVE 3 MOVE 4   MOVE 5 MOVE 6   MOVE 1 MOVE 2   (3)

S 1 S 2 S 1 S 2   S 1 S 2 S 1 S 2   S 1 S 2 S 1 S 2   S 1 S 2 S 1 S 2   S 1 S 2 S 1 S 2   (4)
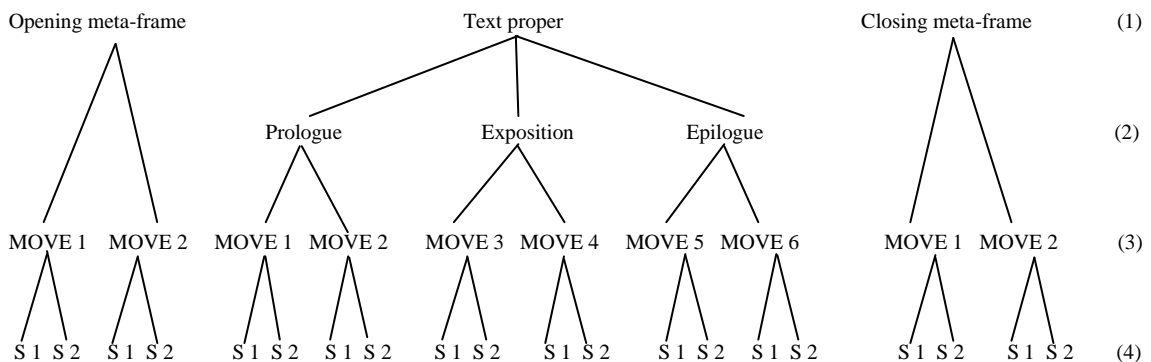
Diagram 7. The integral narrative-compositional structure of film text

Similarly to the Text proper, the Opening and Closing meta-frame belong to highest level of narrative-compositional structure. From the perspective of multimodal film analysis, the surrounding of meta-frames has wider meaning than the traditional approaches. Duszak (1998) in her research focused on the delimitation frames used in

linguistic discourse. In her work, she suggested two definitions: initial frame and final frame, which have an important role in the text. They allow the sender to introduce the text, which helps the recipient to understood it. Such an interpretation can holds for the meta-frames, which create the surroundings of a text and give additional information that is important to understand the text. The meta-frames have two parts. One is responsible for the commercial part of the film, whereas, the other one determines the film's story. Taking into consideration the aim of meta-frames used in film their main functions are indicated beneath.

The Opening meta-frame:

- Creates the business and commercial area of the film,
- Creates the introduction to the story told,
- Indicates the film genres.

The Closing meta-frame:
- Sustains the business and commercial area of the film,
- Sustains the area of the story told

The Opening and Closing meta-frames:
- Delimit the beginning and end of the Text proper (Post 2017)

The primary role of the Opening meta-frames is to introduce the background of a story told but not the story itself. In a short and simple way it informs the audience about the time and place, main characters and the general content of the film. Due to the Opening meta-frame, the audience is able to determine the film genre. The Closing meta-frame is also created by two obligatory parts. Its diegetic function maintains the story told, whereas the non-diegetic refers to the commercial part of the film. Similarly to the Opening meta-frame, the boundaries between the end of the Text proper and Closing meta-frame are not clear-cut. The Closing meta-frame includes the same elements as the Opening one but they are presented in a reversed order . The diagram beneath illustrates the narrative-compositional structure of the Opening and Closing meta-frames (Post 2017).
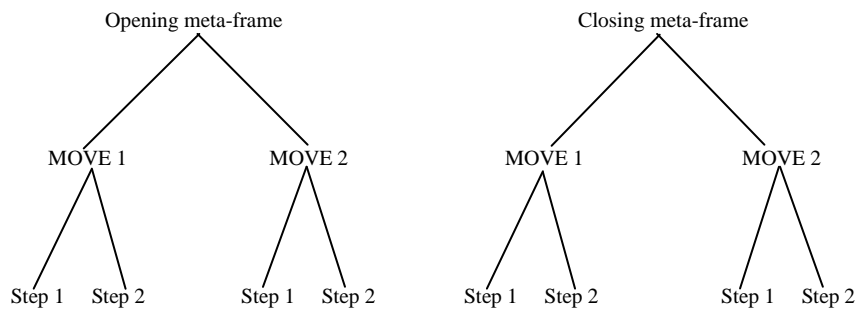
Diagram 8. The narrative compositional structure of the Opening and Closing meta-frames

The Closing meta-frame includes the same elements as the Opening one, but they are represented in a reversed order. As said above, similarly to the Opening meta-frame, the boundary between the end of the Text proper and Closing meta-frame is fuzzy.

1.4 The organization of Themes in film texts

As it was indicated previously, the principal aim of the multimodal film analysis is to illustrate the way of creating the meaning with the usage of various semiotic systems. The central instrument of such method is the stylistic level which explains the relation with other levels, mainly thematic ones. According to the multimodal film analysis the stylistic level is connected with the thematic level. It states that a particular story is told by Themes, which create the main part of the film history and are strictly connected with narrative-compositional structure. According to Boniecka and Panasiuk (2004) the term *theme* originates from Greek "thema", which refers to the already enunciated topics. In a common sense Themes treat about what is spoken or written. In accordance with multimodal film analysis, Themes are understood and correlated with the narrative-compositional structure in two ways.

As regards the correlation of Themes with the narrative-compositional structure, particular MOVES of the Text proper tell a part of the film and the content of these MOVES are treated as a Themes. Themes have hierarchical structure. Macro and micro Themes are set from left to right in the hierarchical structure, which often means that their frequency is decreasing. According to this understanding particular MOVES of Text proper tell particular part of the story which are treated as Themes. It indicates that they are built on the narrative-compositional structure because of the interaction of three semiotic modes. The horizontal structure of Macro and Micro Themes comes from the subordination of narrative-compositional structure. It the schema illustrated beneath presents the Themes' position according to the general text pattern (Post 2017).

36

			(Global Theme)
Hyper Theme			
	Theme A	Theme B	Theme C	(Macro Theme)
T1	T2	T1	T2	T1	T2	(Micro theme)
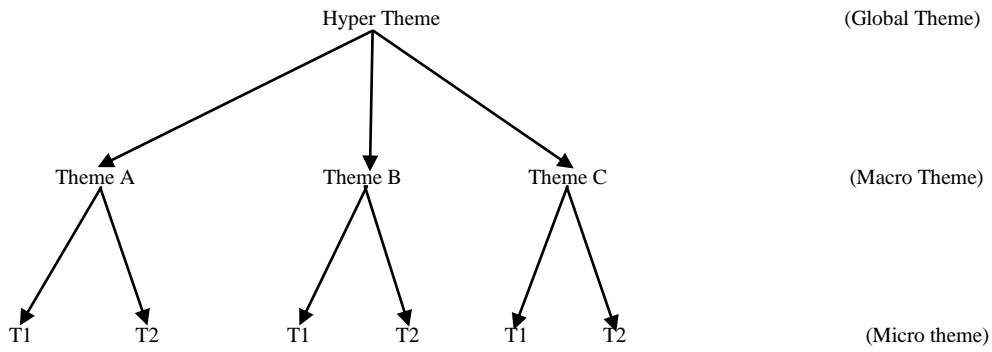
Diagram 9. The Theme's position according to the general text pattern

As said above, similarly to the narrative-compositional structure, Themes structure has also hierarchical scale (Boniecka and Panasiuk 2004, Wilkoń 2002). The diagram above illustrates the hierarchical organization of Themes. Such an understanding indicates that Macro and Micro Themes, which are set horizontally, create chronological sequence of themes. That is the reason why the above approach can be used for the description of Themes. In order to create the definition fitting to multimodal film analysis, the following has been offered: "themes refers to what is visual, vocal and auditory among narrative-compositional structure" (Post 2017:139). Because of this fact their correlation with Themes is this: MOVE=Macro Theme and Step=Micro Theme.
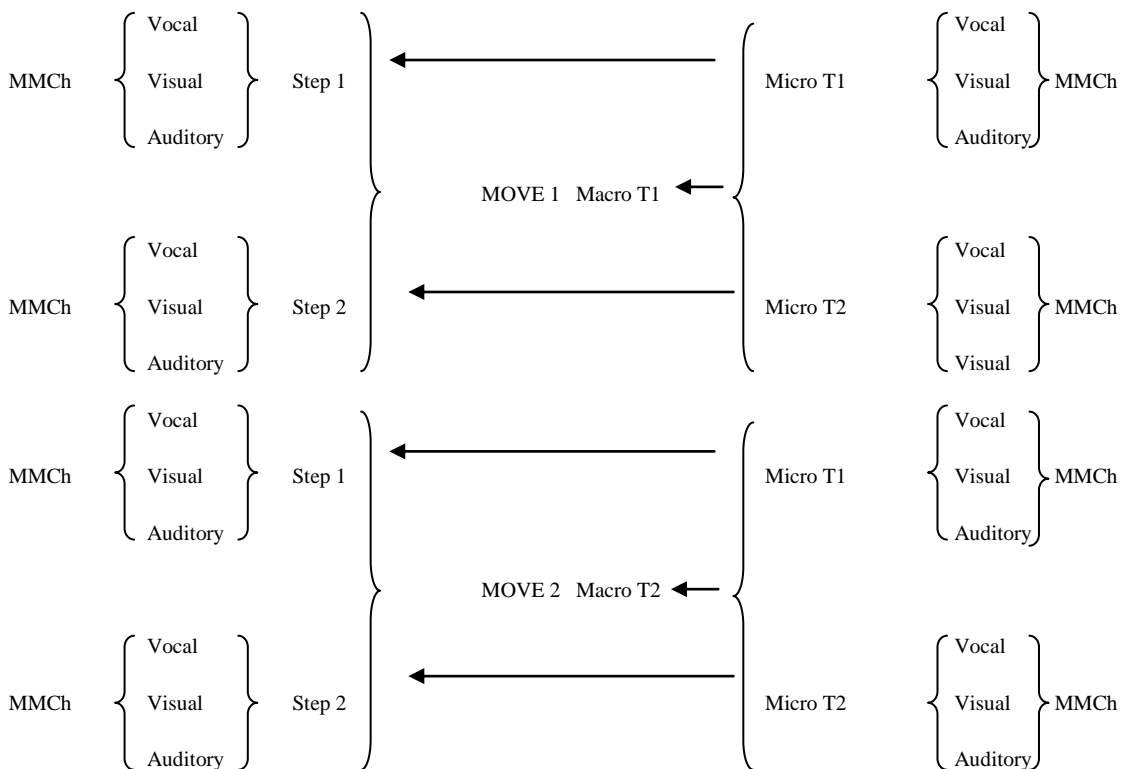
Diagram 10. The Themes' correlation with MOVES and Steps of the Text proper

The second understanding of themes treats Themes as threads (Post 2017). It means that "themes-tread" is a single part of a film developed by the director. This approach divides "theme-treads" into primary and secondary treads, which have global character. The following diagram presents the undertaken approach.

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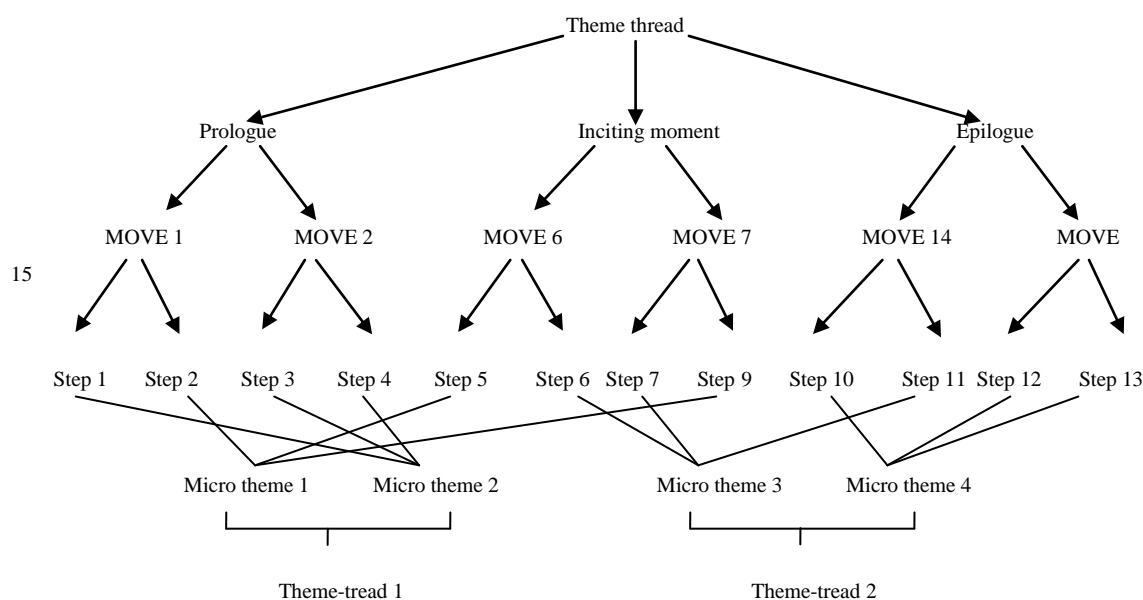
Diagram 11. The diaspora of "themes-treads" in the narrative-compositional structure

It has been indicated that theme-treads can be found at different levels and parts of the narrative-compositional structure. The proposed understanding implies that "theme-treads" are not necessarily connected with adjacent MOVES, but they are usually dispersed throughout the narrative compositional-structure.

1.5 Summary

The following chapter was devoted to linguistic and filmic background of the conducted research. It was indicated that filmic texts consist of the combinations of at least three modalities (see O'Halloran 2004a, Baldry and Thibault 2006), moving images and music being included in this number (Jewitt and Kress 2003). The author underlined a need to analyze the occurring combinations within multimodal texts.

Section 1.1.1 presented the emerging of multimodal studies in linguistics. This section pointed out that various systems of communication which occur within textual, linguistic and visual resources define the meaning of multimodality. The presented research is based on the works of Halliday (1978), Kress and van Leeuwen (2006),

Bateman (2008) and Jewit (2009) and it is connected with the alternation from monomodal to multimodal approaches to texts and discourses. The author pointed out that the interests in the field of multimodal studies are connected with changes within semiotic resources and their role and the assimilation of the wide range of theoretical and practical approaches.

Section 1.1.2 showed multimodality and modes occurring in film texts. The author illustrated the inseparable connection between three main modalities which have an influence on the point of view of the audience (based on Post (2017). The section presented the range of stylistic means based on Puzynina (1992) and Burn (2017). The author indicated that Puzynina's proposal is not sufficient and has very limited usage because it is connected only with language. That is the reason why the extended proposal of Burn (2017) was taken into consideration. The section indicated that multimodal film analysis requires the implementation of inner structure of film. Thus, the model of Gainnetti (2013) was undertaken by the author. The proposal mentions the extended list of visual means that are embodied in film shots.

Section 1.2 illustrated the claim that film is a text. The author pointed out the most significant changes that occurred in monomodal and multimodal linguistics (see Benveniste 1986 and Bateman 2011[2008]). The section indicated the usage of non-metaphorical tools in the dissertation based on Post (2017) proposal, who claims that monomodal and multimodal texts are located at the opposite ends. The author illustrated the usage of various modalities and the genre position in monomodal and multimodal linguistics (based on the proposals of Norris (2004b), Bateman (2011[2008]) and (Post 2017). Also that the ways that linguistic and non-linguistic tools of stylistic level associate to create the film story was indicated.

Section 1.3 illustrated the internal composition of film texts, that is its narrative-compositional structure. The adopted method has its origin in the Arystotel's model (1983 [ca.335 p.n.e.]) but it was elaborated by Krajka and Zgorzelski (1974) among others, who proposed a seven-segments hierarchical structure. Further elaboration of the hierarchical structure came from Swales (1990) who proposed the theory of MOVES and Steps. The author indicated that the over-all narrative-compositional structure of film text has linear and hierarchical structure (based on Post (2017).

The last section of the chapter focused on the organization of <u>Themes</u> in the film text. The undertaken method is based on Post's (2017) proposal. The approach presents two ways of understanding <u>Themes</u>. On the one hand, <u>Themes</u> are connected with

MOVES which tell a story. On the other hand, they connected with sequences of non-adjacent MOVES – <u>Theme</u>-threads.

The next chapter illustrates the components of the interpretive model of "film-to-film" adaptations of film *Fame* (1980) and its remake *Fame* (2009).

CHAPTER TWO

Components of the interpretive model of 'film-to-film' adaptations

2.0 Preliminary

The aim of this chapter is to present and characterize the three components and the procedures they involve, implemented in the presented model of analysis. The chapter consists of six sections. Section 2.1 focuses on <u>adaptation shifts</u> based on the taxonomy of shifts elaborated by van Leuven-Zwart (1989) and the narrative theory proposed by Chatman (1980). The over-all comparative view of the analyzed films is described in their terms. Section 2.2 and its two subsections present the foundation of the proposed model of analysis, which is the narrative-compositional structure proposed by Krajka and Zgorzelski (1974). Section 2.2.1 illustrates the method of comparison of equivalent segments based on the Krzeszowski's (1990) proposal. Section 2.2.2 outlines the multimodal transcription of the analyzed elements based on the model proposed by Post (2017). The next Section, 2.3, illustrates two methods of <u>Themes</u> correlation adjusted in the proposed model of analysis. The final section, 2.4, contains the summary of the chapter

2.1 Adaptation shifts

The first step of the practical part of the dissertation is to outline the over-all view of the analyzed films. The adaptation shifts used in the proposed model of comparative analysis is based on Translation Studies, Adaptation Studies and Narratology. To make it clear, the adaptation shifts that are observed in the following analysis can correspond with the translation shifts.

As it was pointed out, the implemented method of analysis is connected in the first place with the Translation Studies. Within this branch of studies Van Leuven-Zwart (1989) proposed the particular adaptation shifts treating them on micro-textual and macro-textual levels. Her research indicates very precisely such categories in order to describe and compare the literary texts. In her book *Translation and original: Similarities and dissimilarities* she states:

> *The nature, number and ordering of the episodes, the attributes of the characters and the relationships between them, the particular events, actions place and time, the narrator's attitude towards the fictional world, the point of view from which the narrator looks at this world.*

What is more, the proposed model looks at translation shifts on the semantic, stylistic and pragmatic levels. The model presented beneath presents the compatibility between translation and adaptation of the source and target film and the methodological tools for the systematic analysis (see. Perdikaki 2017).

The implemented model is based on Chatman's narrative theory (1980). In his opinion, "plot, character and setting are uniquely characteristic of Narrative among the text-types"(Chatman 1980: 3-4). Chatman also defines the term *narrative*, claiming that it is "an invention, by an implied author, of events and characters and objects(the story) and of a modus (the discourse) by which these are communicated" (Chatman 1980: 119). According to the implemented model, the theory proposed by Chatman (1980) correlates with Plot structure and Narrative techniques, where Plot structure is connected with the fictional events that occur in a story and Narrative techniques communicate the fictional story to the audience.

The first category refers to <u>Setting</u> in which the events of the story told take place. They can have temporal and spatial dimension, which means that the Setting category is connected with the duration of the events. The table beneath illustrates the adaptation shifts that occur in <u>Setting category.</u>

Setting category					
Temporal dimension			**Spatial dimension**		
Modulation	Modification	Mutation	Modulation	Modification	Mutation
Amplification	Alternation	Addition	Amplification	Alternation	Addition
Simplification		Excision	Simplification		Excision

Table 1. Adaptation shifts that occur in <u>Setting category</u>

The second category refers to the <u>Plot structure</u>. On the one hand, it points out the events that are highlighted in the target film in comparison with the source film. On the other hand, the shift illustrates the events which are downplayed in the target film. The following table illustrates shifts in the <u>Plot structure</u>.

Plot structure		
Modulation	**Modification**	**Mutation**
Amplification	Alternation	Addition
Simplification		Excision

Table 2. Adaptation shifts that occur in <u>Plot structure</u>

The third category is connected with <u>Narrative techniques</u>, which present a way in which the fictional events are communicated. Such shifts can have an influence on audience perception and understanding of the story told. The table beneath illustrates the adaptation shift occurring in the Narrative techniques.

Narrative techniques	
Temporal sequence	**Presentation**
Modulation (duration: ellipsis, pause)	Modulation (narration to narration)
Modification (order: analepsis, prolepsis)	Modification (narration to monstration)
Mutation (dependent on plat structure mutation)	Mutation (dependent on plat structure mutation)

Table 3. Adaptation shifts that occur in <u>Narrative techniques</u>

The fourth category refers to the <u>Characterization</u> that focuses on the characters' presentation within the story told by the film. The shift also presents the changes that occur in characters' construal. It should be pointed out that characters shift is also connected with audiovisual translation, for instance dubbing is used in order to reproduce the target language. The table beneath summarizes the adaptation shifts belonging to Characterization.

Characterization		
Modulation	**Modification**	**Mutation**
Amplification	Dramatization	Addition
Simplification	Objectification	Excision
	Sensualisation	

Table 4. Adaptation shifts that occur in <u>Characterization</u>

2.2 Narrative-compositional structure of film text as the platform of comparison

Narrative-compositional segments are the foundation of the proposed model of comparative analysis presented in the dissertation. As it was indicated previously, the proposed model of analysis is consistent with the Aristotle's model, who proposed that

every good story has its beginning, middle and end (Aristotle 1983 [ca. 335 p.n.e.]). For the purpose of the following analysis the model is not sufficient. That is the reason why the method proposed by Krajka and Zgorzelski (1974) is taken into consideration. The author of the dissertation divides the source film and the remake into seven segments, which follow one after another. They are PROLOGUE, EXPOSITION, THE INCITING MOMENT, THE DEVELOPMENT OF THE ACTION, THE CLIMAX, THE DENOUEMENT and EPILOGUE.

Using the model proposed by Krajka and Zgorzelski (1974), the author indicates that a particular segment adds its meaning to the story told. However, their boundaries are clear-cut. The complete structure of the analyzed films consists of three main elements: the Opening meta-frame, Text proper and the Closing meta-frame (Post 2017). The aim of meta-frames is to illustrate the commercial background of the analyzed films. However, they are not analyzed in the dissertation.

The proposed model of analysis indicates that the film text structure is both linear and hierarchical. The theory of MOVES and Steps proposed by Swales (1990) belongs to the hierarchical one. According to his approach, the analyzed segments of the Texts proper are built with MOVES and the MOVES contain their Steps, which all together create the story told.

2.2.1 The comparison of equivalent segments

In order to compare the source film and the remake the author uses the model of the three-step procedure of classical contrastive analysis proposed by Krzeszowki (1990). The three consecutive steps of the procedure in question are DESCRIPTION, JUXTAPOSITION and COMPARISON. In linguistics research, it is required that the DESCRIPTIONS of two compared objects can be executed within the same theoretical framework. At the JUXTPOSITION stage of the comparative analysis decisions are made about actual elements to be subjected to comparison. Finally, the similarities and differences between the selected elements are revealed at the last stage of COMPARISON. In the proposed model of analysis the DESCRIPTION illustrates the outline of segments of the narrative-compositional structure. JUXTAPOSITION illustrates the similarities and differences on the level of narrative-compositional structure. COMPARISON points out the similarities and differences on the level of MOVES and Steps.

From the perspective of comparative analysis the narrative-compositional structures of both films include potential fields of comparison – <u>Tertia comparationis.</u> Such perspective indicates the location and amount of similarities, which can be located at the various levels of the hierarchical structure. The author of the dissertation combines the approach to narrative-compositional structures with the approach of contrastive analysis in order to create the model of comparative analysis of film texts based on the narrative-compositional structures.

The principal aspect of multimodal film analysis is its multimodal character. According to Post (2017) film text is composed of three main modalities (i) visual modes, (ii) vocal modes and (iii) auditory modes, which create the content of analyzed films and the range of multimodal film analysis. Such understanding illustrates in what way three multimodalities create the story told by the film. The first step of the comparative analysis is to illustrate the over-all composition of the source film *Fame* (1980) and its remake *Fame* (2009). The proposed model of the comparison relates to the model of taxonomy of translation shifts proposed by van Leuven-Zwart (1989), which is based on Chatman's (1980) narrative theory. According to the analyzed films, the author indicates a wide range of differences. The analysis includes some plot shifts that do not have their equivalents in the source film. The analysis takes into consideration such aspects of changes between analyzed films as the main characters' feelings, thoughts and experiences.

The aim of the second step of the comparative analysis is to illustrate the results of the analysis of the comparisons of the narrative-compositional structures of film *Fame* (1980) and its remake *Fame* (2009). In both films the directors had the same aim to illustrate the group of young people in the artistic school. The author illustrates the analysis of all segments of the Text proper, which illustrate the whole story told by the film.. According to the contrastive analysis, the comparison of the narrative-compositional structures indicate Tertium Comparationis (elements that can be compared), where the similarities and differences between both films are located.

The aim of the third step of the comparative analysis is to illustrate the results of the analysis based on the <u>Themes</u> correlation in film text, based on the selected segments of the Text proper: PROLOGUES and EPILOGUES of the analyzed films. As it was indicated previously, multimodal research of texts and discourses uses various stylistic tools of meaning creation. In the centre of multimodal film analysis there is stylistic level within linguistic and non-linguistic elements, which defines the relation

between other levels, including the thematic one (Post 2017). As it was outlined previously, the compositional level and its <u>Themes</u> are responsible for the story told by the film.

2.3 Multimodality of narrative-compositional segments

The proposed model of analysis indicates the multimodal character of the analyzed films. The author indicates that film texts consist of three modalities (modes), such as: Visual mode, Vocal mode and Auditory modes, which determine the range of multimodal film analysis. In the proposed model of analysis, the author wants to illustrate how above mentioned modalities create the story told by the film.

It is illustrated that Vocal and Auditory modalities support Visual ones. Such a chronology has its background in the history of film creation. At the very beginning, the films were created by Visual modalities before Vocal modalities appeared and that Auditory modalities were added in order to complete and extend the narrative part. The illustrated model of analysis presents that Visual modalities have the superior function, whereas Vocal and Auditory modalities can fulfill supportive roles or be neglected. The diagram presented beneath presents the scheme of organization of the three modalities in the multimodal structure of each segment (Post 2017).
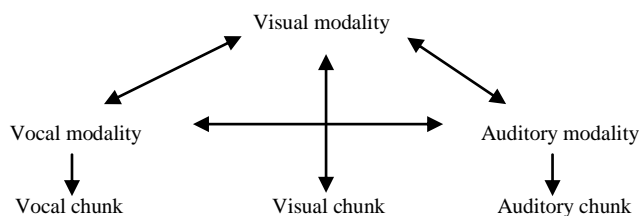
Diagram 12. The organization of three modalities and multimodal structure

Multimodal film analysis is based on the narrative-compositional structure which incorporates the content of multimodal segments of film texts. As it was indicated previously, the narrative-compositional structure consists of four levels, which illustrate precisely the usage of the three occurring modalities. The proposed model of analysis indicates that three modalities create Multimodal Message Chunk. This approach underlines the way of linking linear and hierarchical structures with the three modalities. That is why MOVES have the multimodal character because of their Steps

and the segments of the Text proper have multimodal character because of their MOVES. The diagram beneath illustrates the above mentioned network of relations (Post 2017).
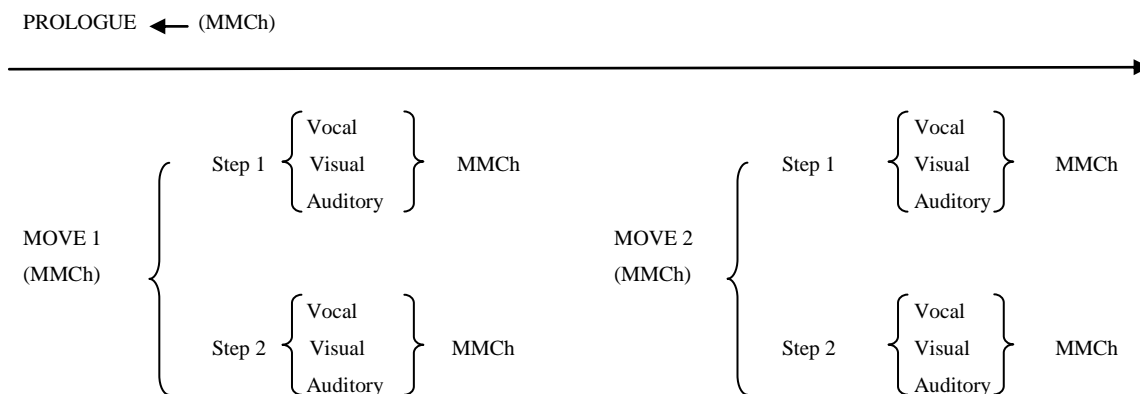
Diagram 13. The relation of MOVES and Steps with three main modalities

2.4 The correlation of <u>Themes</u> in the compared film texts

The author of the dissertation indicated that the multimodal film analysis reveals the usage of multiple semiotic systems in order to create the meaning. Thus, the thematic level is taken into consideration and connected with the stylistic one. According to Post (2017), a film story is told by <u>Themes</u> that are not only responsible for creating the whole history but also have the strict connection with narrative-compositional structure. The proposed model of analysis presents two ways of understanding <u>Themes</u>. The approach illustrated in the dissertation comes from Post's (2017) proposal. In his book *Film jako tekst multimodalny* he suggests two ways of understanding <u>Themes</u>. On one hand, they are strictly connected with MOVES and Steps, where Macro <u>Theme</u> refers to the MOVES and Micro <u>Theme</u> refers to Steps. The diagram presented beneath illustrates this approach.
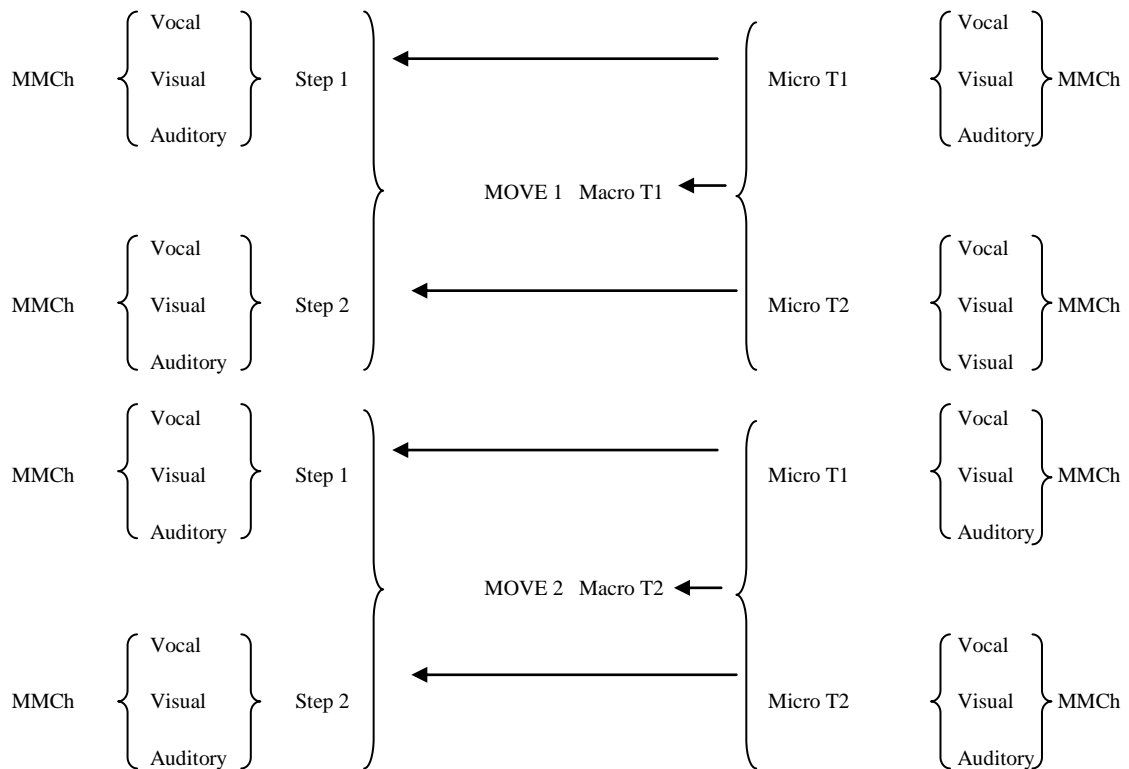
Diagram 14. The correlation of <u>Themes</u> with MOVES and Steps of the Text proper

But <u>Themes</u> have also a global character. According to the proposed model of analysis, the "themes-treads" have global character, which is the reason why <u>Themes</u> can be divided into primary and secondary ones on the level of Macro <u>Themes</u>, whereas Micro <u>Themes</u> are combined with visual, vocal and auditory modes. Such a point of view indicates that the same "theme-tread" can be presented in different MOVES and Steps of the film, jointly telling one and the same story. The proposed understanding shows that "themes-treads" are scattered and can not only be connected with noncontiguous MOVES but can also differ in the numbers of Steps. The diagram beneath summarizes the approach to "theme-treads".
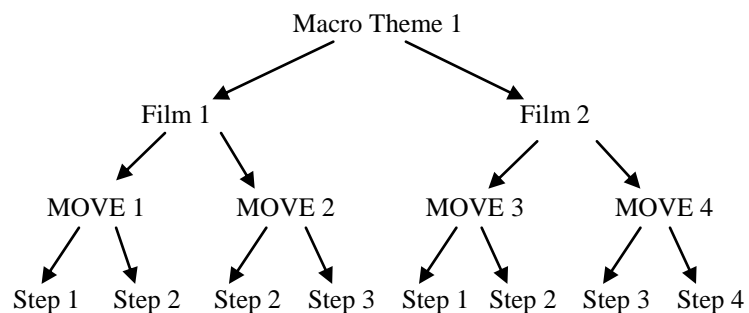

Diagram 15. The correlation of "themes-treads" with MOVES and Steps of the Texts proper

2.5 Summary

The main aim of this chapter was to illustrate the components of the method of analysis used in the dissertation. As the first step, the author of the dissertation wants to show the over-all view of the analyzed films using the methods proposed by Van Leuven-Zwart (1989) and Chatman (1980). The researchers premised their approach on the Translation Studies, Adaptation Studies and Narratology in order to clarify the method of adaptation shifts which occur in various texts. The author of the dissertation used the method proposed by Perdikaki (2017) who illustrates the similarity of translation and adaptation in her analyses of films.

In section 2.2 the narrative-compositional structure as the platform of comparison of the source and target film was presented. This methodological instrument originates from Arystotle's model (Aristotle 1983 [ca.335 p.n.e.], later enriched by Krajka and Zgorzelski (1974) who proposed the seven-segments division of texts, specifically of Text proper. The author points out that the filmic texts consist of not only segments, which tell particular story, but also that they have beginnings and ends, which create the Opening and Closing meta-frames (Post 2017). Section 2.2.1 relates to the comparison of equivalent segments. The author of the dissertation employed the procedure devised by Krzeszowski (1990). He proposed three-step contrastive analysis based on DESCRIPTION, JUXTAPOSITION and COMPARISON. It is indicated that the film structure is linear and hierarchical. That is the reason why it includes various potential fields of comparison named as Tertia comparationis.

Section 2.3 was devoted to multimodality of narrative-compositional structure. The author of the dissertation used the method proposed by Post (2017). In his proposal he indicates the existence of three main modalities which occur in filmic texts such as Visual, Vocal and Auditory modes, which together create the particular meaning whole called Multimodal Message Chunk

The final part of the chapter was devoted to the correlation of Themes in the compared film texts. The applied manner of correlation was proposed by Post (2017). According to his proposal the Themes can be understood in two was. Firstly, Themes are connected with the MOVES and Steps. Secondly, they can have global character and create themes-tread which are scattered in the story told by the film.

The next chapter illustrates the over-all comparison of the film *Fame* (1980) and its remake *Fame* (2009).

Part II

A MULTIMODAL COMPARATIVE ANALYSIS OF FILMS LINKED BY THE RELATIONSHIP OF REMAKING

CHAPTER THREE

The over-all comparison of the film *Fame* (1980) and its remake *Fame* (2009)

3.0 Preliminary

The aim of this chapter is to illustrate the over-all comparison of the source film *Fame* (1980) and its remake *Fame* (2009). The proposed model of the comparison relates to the taxonomy of translation shifts proposed by van Leuven-Zwart (1989), which in turn is based on the narrative theory advocated by Chatman (1980). The following analysis is based on the adaptation changes proposed by Perdikaki (2017). Thus the adaptation shifts that are applied in the analysis correspond with the translation shifts. In its structure, the present chapter consists of four main sections. Sections from 3.1 to 3.4 present the shifts occurring between the analyzed films, which are shifts in Settings, shifts in Narrative techniques shifts in Characterization and shifts in Plot structures. The model's application to the analyzed films reveals the differences on the all levels of adaptation shifts. For example the analysis detected some plot shifts which do not have their equivalents in the source film. As regards the main characters, their feelings, thoughts and experiences, the remake illustrates them differently in comparison with the original film.

3.1 Adaptation shifts as reflected in the remake *Fame* (2009)

As it was pointed out above the implemented method of analysis is connected with the Translation Studies. Within this branch of studies van Leuven-Zwart (1989) proposed the particular adaptation shifts and tested their validity on micro- and macro-textual levels. The implemented model is also based on Chatman's narrative theory (1980). Specifically, the model in question, borrowed from the theory proposed by Chatman (1980) the concepts of Plot structure and Narrative techniques. Plot structure is connected with the fictional events that occur in a story. Narrative techniques communicate the fictional story to the audience.

3.1.1 Adaptation shifts in Setting

Setting shift refers to the time and place of the story told. This category contains two additional sub-categories (i) temporal dimension and (ii) spatial dimension. In both sub-categories the occurring shifts are similar to the Plot structure.

The remake signifies several changes that are related to the *spatial modification (alternation)*. The first notable shift is connected with informing the students about the school regulations. The source film shows the English teacher, Mrs. Sherwood, who explains the rules to the students. The situation takes place in an ordinary classroom. In the remake the principal meets with the students in the assembly hall. During the meeting she explains that attending artistic school is more difficult. because students must participate in regular classes as well as the artistic ones.

Another shift refers to Hillary (*Fame* 1980) and Alice (*Fame* 2009), one of the background characters. In the source film Hillary, who is talented ballet dancer, comes from a wealthy family. Her father and her step mother do not care about her, only the money is important to them. She decides to introduce Leroy, who is poor and illiterate, to her parents inviting him to her luxurious house. Her parents are shocked but still they do not care. The remake illustrates a similar story, Alice, who is also a gifted student, comes from a rich family. When she decides to introduce her boyfriend – Victor - to her parents, she invites him to a luxurious restaurant. Her parents are shocked and embarrassed because of the company of the poor boy.

The final change, *spatial shift, mutation and excision* relates to the main characters Bruno (*Fame* 1980) and Victor (*Fame* 2009). The original film indicates the moment when Bruno spends a lot of time on arranging the musical instruments, which he has to install on his own. In the remake, Victor does not have to worry about the equipment, because it is provided by the school.

Setting category					
Temporal dimension			Spatial dimension		
Modulation	Modification	Mutation	Modulation	Modification	Mutation
Amplification	Alternation	Addition	Amplification	Alternation	Addition
Simplification		Excision	Simplification		Excision

Table 5. Adaptation shifts that occur in <u>Setting category</u>

3.1.2 Adaptation shifts in Narrative techniques

Narrative techniques shift refers to the communication of the events in the story told by the film. According to this category, its structure is more elaborated that others proposed in the model. It includes two additional categories (i) temporal sequence referring to narrative time of the story and (ii) the presentation involving the means of communicating the film story.

The changes that occur in *modulation of temporal sequence* refer to the duration of events. On one hand, the film story may include *ellipsis*, i.e. prolonged events. On the other hand, a pause can be implemented. With regards to the analyzed films, *Fame* (2009) prolongs the relationship between Denise and Malik. In the source film, related characters of Doris and Montgomery are together till the end of the story, whereas in the remake a conflict between Denise and Malik arises; thus the *ellipsis* occurs.

Referring to the *modification in temporal sequence*, of importance is the shift in the order of the story, which can be interpreted as *analepsis* or/and *prolepsis*. The analysis of the remake shows that at the end of the story some of the characters mention the time spent in the artistic school. They describe their trials and tribulations that had a great impact on their characters and way of thinking.

Narrative techniques	
Temporal sequence	**Presentation**
Modulation (duration: ellipsis, pause)	Modulation (narration to narration)
Modification (order: analepsis, prolepsis)	Modification (narration to monstration)
Mutation (dependent on plat structure mutation)	Mutation (dependent on plat structure mutation)

Table 6. Adaptation shifts that occur in Narrative techniques

3.1.3 Adaptation shifts in Characterization

Similarly to the Plot structure, Characterization shift consist of the same categories and sub-categories. In the analysis, the occurring shifts in the characterizations are linked with the shifts in the Plot structure.

The *amplifications (modulation shift)* are connected with the Plot structure *(modulation shift)*. In *Fame* (1980) the relationship between Doris and Montgomery starts during their accidental meeting at a staircase. Both of them do not feel comfortable in the lunch room where other students sing, play and dance spontaneously.

In the course of the story, there are not any significant changes in their relationships. In *Fame* (2009) the relationship between Malik and Denise starts in the same way as in the source film but the relationship is shown in a different way. In both films the relation of equivalence obtains between Montgomery (*Fame* 1980) and Denise (*Fame* 2009). Both of the characters conceal a secret which comes to light in the same segments of the films (DEVELOPMENT OF THE ACTION).

Another shift that is elaborated in the remake is the conflict between Denise and Malik (*Fame* 2009). During the Halloween party Malik decides to play the song he has made together with Denise and Victor. At the very beginning Denise is angry with him but quickly realizes that people like the song and have a lot of fun with it. At the end, Malik introduces people who created the song but he does not reveal the identity of the singer, which makes Denise sad and disappointed.

According to *modification (dramatization)*, the remake indicates the great impact on Malik's behavior caused by the death of his sister. During drama classes, as a part of the homework, students were supposed to present their real feeling and the most difficult memories. At this time, Malik tells about the death of his little sister, who was shot at the age of five. Unfortunately, it does not make a big impression on Mr. Dowd who claims that Malik told them about the situation but not about his feelings. Such statement makes Malik angry with Mr. Dowd. At the end the student leaves classes. In the source film, Ralph finds out that his little sister was rapped. He is angry with his mother that she did not take her to the doctor but to the church. In the end he goes to his friends and tells them everything.

Finally, *mutation* refers to the *excision* of characters from the source film. The remake does not show the character of Leroy. In the audition he comes as a partner of his friend but he turns out to be a better dancer. During the English classes, one of the main conflicts of the film between Leroy and Mrs. Sherwood is illustrated. Leroy is a poor student who got into the school by accident. He is a very good dancer but he is illiterate, which is a problem for him . At the end of the story, Leroy is offered a job in Alvin Ailey's company but he must graduate. That is the reason why he meets Mrs. Sherwood at hospital where he finds out that her husband is ill.

Characterization		
Modulation	**Modification**	**Mutation**
Amplification	Dramatization	Addition
Simplification	Objectification	Excision
	Sensualisation	

Table 7. Adaptation shifts that occur in <u>Characterization</u>

3.1.4 Adaptation shifts in Plot structure

Both films are based on the story of young people who attend an artistic school. The remake features an extensive number of changes according to the Plot structure. Such modifications may take place in major and minor events of the film story. The source film tells a story of Bruno, who is a gifted piano student. For him, the most important role is to play the music. Bruno does not care if people listen to his music, which causes a conflict with his father. The remake presents the character of Victor, who is also a talented piano student. Contrary to the source film, Victor is a self-confident person. He knows that he plays music very well and likes sharing it with others; thus, an alternation occurs.

Another *plot alternation* is the fact that in the source film Doris wants to be an actress, however, during the audition she is nervous and confused because of her overprotective mother, who has a great impact on her behavior. During drama classes (DEVELOPMENT OF THE ACTION) Doris confesses that she has problems with her identity because of her mother. The remake shows the character of Jenny, who shares similar features to the source character: she is shy and seems to be lost during the audition but there is no information what causes such problems.

Another shift that is included in the *plot alternation* is the close relationship between one of the main characters – Doris and Montgomery (*Fame* 1980). In the source film the relationship between characters is simple and there are not any significant shifts. Illustrating the similar relationship – Jenny and Marco, the remake elaborates it. At the end of the story told, Marco has a quarrel with Jenny because of the misunderstanding, which leads the couple to splitting up.

The changes that occur in *plot mutation* of the film *Fame* (2009) relate to the different number of background characters. The remake adds two background characters – Neil and Joy, which causes that treads of the film to be elaborated. Both characters are added in the middle of the story told (DEVELOPMENT OF THE

ACTION). The implementation of Neil does not have any impact on the main characters, however Joy is in a good relationship with Kevin – one of the main characters.

Plot structure		
Modulation	**Modification**	**Mutation**
Amplification	Alternation	Addition
Simplification		Excision

Table 8. Adaptation shifts that occur in Plot Structure

3.2 Summary

The chapter illustrated the over-all comparison of the film *Fame* (1980) and its remake (2009). The illustration of the interpretive model was limited to the analysis of narrative-compositional and thematic structures. The mode of analysis originates from Peridikaki's proposal (2017), who suggested four adaptive changes. The over-all analysis is also connected with the translation shifts of van Leuven-Zwart (1989) and the narrative theory of Chatmana (1980).

The author devoted section 3.1 to the explanation and the background of the adopted model of analysis. As regards to section 3.1.1, it focused on the Setting shifts which occur in the source film and its remake. The author indicated two shifts that were observed in the analyzed films such as: *spatial modification (alternation)* and *spatial shift mutation (excision)*. The next section indicated the adaptation shifts on the level of Narrative techniques. The author pointed out that *modulation of temporal sequence* and *modulation in temporal sequence* were presented in the remake. Section 3.1.3 was devoted to the Characterization shifts. The analysis presented that the source film and its remake illustrated *applications (modulation shift), modification (dramatization)* and *mutation*. However, the last shift referred to the original film. The final shift was devoted to the Plot structure. The author indicated that the analysis presented *plot modification shifts*, *plot alternation* and *plot mutation*. It follows from the presented analysis that the last shift was in the remake.

The next chapter illustrates the results of description and comparisons of the narrative-compositional structures of Text proper of the film *Fame* (1980) and its remake *Fame* (2009).

CHAPTER FOUR

The description and comparison of narrative–compositional structures of Texts Proper of the film *Fame* (1980) and its remake *Fame* (2009)

4.0 Preliminary

This chapter includes the results of the analysis of the comparisons of the narrative-compositional structures of the film *Fame* (1980) and its remake *Fame* (2009). In both films the directors had the same aim to depict a group of young people in an artistic school. The chapter illustrates the analysis of all segments of the Text proper, which illustrates the whole story told. The applied method is based on Krajka and Zgorzelski's theory (1974). The comparative analysis presented below is based on the theory proposed by Krzeszowski (1990). From his point of view the classical comparative analysis is based on three levels: DESCRIPTION, JUXTAPOSITION and COMPARISON proper. According to the comparative analysis, the comparison of the narrative-compositional structures involves Tertium Comparationis (the ground on which elements that can be compared), where the similarities and differences between both films are located. The chapter consists of eight sections. Sections 4.1 to 4.7 illustrate the analysis of the segments of the Texts proper in terms of their MOVES and Steps. Section 4.8 includes the concluding remarks.

4.1 Narrative-compositional structure of PROLOGUES

According to the *Encyclopedia Brytannica* (https://www.britannica.com/) PROLOGUE opens the story, establishes the context and gives background details and miscellaneous information. Krajka and Zgorzelski (1974) relate PROLOGUE to the events that precede the main action of the film. The Texts proper of both films have their PROLOGUES, which contain crucial elements of the story told by them, however, the remake arranges them in a different way.

The PROLOGUE of the original film is preceded by a long sequence that belongs to the opening meta-frame, which presents one of the main actors – Montgomery during his performance. In the PROLOGUE of the original film (MOVES 1 and 2) young students take part in the auditions. In this segment all main characters of the film are introduced. At the beginning, Bruno's father together with his uncle helps him to bring the musical instrument to school. Bruno's father is proud of his son and

hopes that he will be a famous composer (MOVE 1 Steps 1). In the drama department, Doris is very stressed because of her overprotective mother (MOVE 1 Step 2). During the piano audience, Bruno plays the electronic music which shocks the conservative teacher, Mr. Shorofsky (MOVE 1 Step 3). In the dance department, Lisa seems to be very self-confident person because she has danced since her early childhood (MOVE 1 Step 4). Shirley wants to get into dance classes in order to make a better impression. Leroy is her partner and he turns out to be a better dancer (MOVE 1 Step 5). Finally, Ralph gets into drama classes after taking part in all possible audiences (MOVE 1 Step 6). At the end of this segment (MOVE 2 Steps 1 and 2), the first English classes with Mrs. Sherwood, who explains students that being at this school is harder than in others, because they have to attend to artistic and regular classes at the same time, are illustrated

In the remake, the PROLOGUE also illustrates the main characters of the film during their performances (MOVES 1 and 2). It indicates all main conflicts, which emerge in the whole film. At the very beginning, PROLOGUE introduces Kevin during dance classes. He is very self-confident and certain of his skills (MOVE 1 Step 1). Secondly, it presents a very gifted piano student – Denise (MOVE 1 Step 2). Thirdly, it introduces Jenny who seems to be worried and nervous during the audition day (MOVE 1 Step 3). Finally, the film's authors present Victor who plays electronic music to Mr. Cranston, a conservative piano teacher (MOVE 1 Step 4). The PROLOGUE is ended with the principal's speech, in which he explains that the student must work harder in this school because of taking artistic and regular classes at the same time (MOVE 2 Steps 1 and 2).

The remake of *Fame* (2009) includes the key elements of the original film. The PROLOGUES in both films are very similar to each other. Both of them illustrate main characters of the film who want to get into the artistic school. The time and place are also the same. It takes place in the artistic school during the first day of the auditions. Some of the character pairs also belong to key elements – Bruno – Victor, Lisa – Kevin, Doris – Jenny. However, they are presented in different narrative-compositional structures.

The table below represents the second step of the contrastive procedure the JUXTAPOSITION – it matches the narrative-compositional segments of the PROLOGUES.
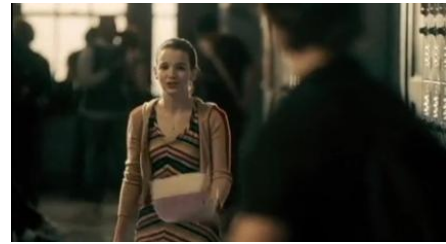
	Fame (1980)	*Fame* (2009)	
MOVE 1	The beginning of the first year	The beginning of the first year	MOVE 1
Step 1	Bruno is going on the audition	Kevin's first classes	Step 1
Step 2	Doris's performance	Denis's piano classes	Step 2
Step 3	Bruno's performance	Jenny's first day	Step 3
Step 4	Lisa's first day	Victor's piano classes	Step 4
Step 5	Leroy's performance		
Step 6	Ralph's performance		
MOVE 2	Classes	Speech	MOVE 2
Step 1	First classes	The reception of the new students	Step 1
Step 2	The argument	The school rules	Step 2

Table 9. The JUXTAPOSITION of both analyzed films - PROLOGUES

The above table is also the basis of the third step of the contrastive procedure - COMPARISON. From it the following differences and similarities between narrative-compositional segments of the PROLOGUES have been derived: both PROLOGUES contain the same number of MOVES, however, they differ as regards their Steps; MOVES and Steps of both films correlate with each other: MOVE 1 = MOVE 1, MOVE 1 Step 3 (*Fame* 1980) = MOVE 1 Step 4 (*Fame* 2009), MOVE 1 Step 2 (*Fame* 1980) = Move 1 Step 3 (*Fame* 2009), MOVE 1 Step 4 (*Fame* 1980) = MOVE 1 Step 1 (*Fame* 2009). MOVE 1 of *Fame* (1980) is rebuilt because it introduces additional characters. With regards to MOVE 2, they are similar. Both of them consist of two Steps, which are relevant only in one case: MOVE 2 Step 1 (*Fame* 1980) = MOVE 2 Step 2.

As indicated above, the similarity of narrative-compositional structures of PROLOGUES includes not only MOVES but also Steps. For instance, MOVE 1 Step 2 illustrates a young girl with doubts. She wants to get to drama classes and came to the audition with her overprotective mother. In the remake only the character of the girl is kept. It illustrates a young girl – Jenny who wants to get into drama classes. On the

corridor she meets a boy who helps her. She seems to be very shy and lost (MOVE 1 Step 3).

The frames of Doris and Jenny during their first day

The other correlations of Steps in the PROLOGUE are as follows: MOVE 1 Step 3 *(Fame* 1980*)* where Bruno presents to Mr. Shorofsky electronic music is similar to MOVE 1 Step 4 *(Fame* 2009*)* where Victor also presents electronic music that excites Mr. Cranston. The last correlation is MOVE 1 Step 4 *(Fame* 1980*)* which illustrates a young student Lisa. She is very confident of her skills because she has danced since her early childhood and MOVE 1 Step 1 (Fame 2009) which illustrate Kevin who also has danced all his life and believes that he can do it very well.

The narrative-compositional structures of both films differ, because it is the main function of the remake. At the same time it can be seen that the PROLOGUE of the film *Fame* (2009) is similar to the original version, which has this segment more elaborated, because it includes key elements of the film *Fame* (1980).

4.2 Narrative-compositional structure of EXPOSITIONS

In general EXPOSITOIN inserts the important background information within a story, such as setting, characters' back stories, prior plot events and historical background. As Krajka and Zgorzelski (1974) suggest, EXPOSITION contains the events that introduce the proper action. The Text proper of both films have their EXPOSITIONS, which contain crucial elements of the story told, however the remake illustrates it in a different way.

The EXPOSITION of the original film illustrates the main conflicts and relationships that occur in the film (MOVES 3-5). At the very beginning of the EXPOSITION the lunch room, where students sing, dance and play musical instruments in order to presents their skills and main talents, is presented. It shows that the students are spontaneous and multitalented (MOVE 3 Step 1). While the students have fun in the lunch room, Doris decides to leave because she does not feel comfortable in such a

place. At the staircase she meets Montgomery who has similar feelings. This meeting causes them to become close friends (MOVE 3 Step 2). As the school year passes, new friendships occur. Coco, who wants to be successful in any way, tries to convince Bruno to create a band with her. However, he is focused on his music only and does not want to show it to the public (MOVE 4 Step 1). At the same time, Doris, Montgomery and Ralph prepare together a play. At the very beginning, Ralph irritates them but later on they accept his behavior and get on well with him (MOVE 4 Step 2).

During English classes, Leroy has a quarrel with his English teacher, Mrs. Sherwood, which is the illustration of one of the main conflicts in the film. Leroy is a poor student who gets into the school by accident. He is a very good dancer, but he is illiterate, which creates problems for him (MOVE 5 Step 1). Later, Bruno's father goes with him to school. He is angry because Bruno does not want to play his music in public and he does not have any friends. Bruno tries to explain to his father that only the music is important to him (MOVE 5 Step 2). At the end the conflict between Lisa and Miss. Berg is shown. Lisa has been a dancer since her early childhood. Miss. Berg believes that she does not make a big effort during dance classes. It causes Miss. Berg not to accept her approach (MOVE 5 Step 3).

In the remake, the EXPOSITION shows the students who sing, dance and play musical instruments in the lunch room in order to show their talents (MOVES 3 Step 1). Denise does not feel comfortable in such a place and decides to leave. At the staircase she meets Malik who also does not like such atmosphere. During the conversation Denise explains that she has got very strict parents who do not like when she is focused on many things at the same time. Malik tells that his mother does not know about the school because she thinks that it is not good for him. This meeting brings them closer to each other and they become good friends (MOVE 3 Step 2). Then, Malik's mother opens the letter from school with the results and she finds out that her son is going to enter the artistic school, which makes her angry (MOVE 4 Step 1). Malik tries to explain to her that he is a gifted student but she does not want to listen to him and leaves him alone (MOVE 4 Step 2).

The remake *Fame* (2009) includes the key elements of the original film. The EXPOSITIONS in both films are very similar to each other. Both of them share similar titles and information. The time and place are also similar. In both films students present their talents in the lunch room and a pair of the main characters meets at the

staircase. The EXPOSITIONS also include elements of the proceeding conflicts between the characters.

The table below illustrates the second step of the contrastive procedure the JUXTAPOSITION – it correlates to the narrative-compositional segments of the EXPOSITIONS.

	Fame (1980)	*Fame* (2009)	
MOVE 3	The lunch room	The lunch room	MOVE 3
Step 1	Students' dance	Students' dance	Step 1
Step 2	The new friendship	The new friendship	Step 2
MOVE 4	Relationships	Conflicts	MOVE 4
Step 1	Coco and Bruno	Malik's mum open a letter from school	Step 1
Step 2	Doris and Montgomery	She has a quarrel with her son.	Step 2
Step 3	Doris, Montgomery and Ralph		
MOVE 5	Conflicts		
Step 1	Leroy and Mrs. Sherwood		
Step 2	Bruno and his father		
Step 3	Lisa and Miss. Berg		

Table 10. The JUXTAPOSITION of both analyzed films - EXPOSITIONS

The table above also presents the basis of the third step of the contrastive procedure - COMPARISON. It indicates differences and similarities between narrative-compositional segments of the EXPOSITIONS of both analyzed films. It indicates that both EXPOSITIONS do not contain the same number of MOVES, however, they display some similarities. In some cases MOVES and Steps of both films correlate with each other: MOVE 3 = MOVE 3, MOVE 3 Step 1 (*Fame* 1980) = MOVE 3 Step 1 (*Fame* 2009), MOVE 3 Step 2 (*Fame* 1980) = MOVE 3 Step 2 (*Fame* 2009), MOVE 5 = MOVE 4. MOVE 4 of *Fame* (1980) does not have its equivalent in the remake. It shows the leading relationships between the main characters, which is not mentioned in the remake. MOVE 5 of *Fame* (1980) is rebuilt because it illustrates all main conflicts that occur in the film.

The similarities of narrative-compositional structures of EXPOSITIONS include not only MOVES but also Steps. For instance, MOVE 3 Step 1 show the students in the lunch room who suddenly start to dance, sing and play musical instruments. It shows how multitalented they are. This Step has the direct reflection in the remake.

The frames of students' dance in the lunch room

The other correlations of Steps in the EXPOSITIONS are as follows: MOVE 3 Step 2 where Doris does not feel comfortable in the lunch room, so she decides to have lunch of the staircase, where she meets Montgomery who shares her feelings. They start to talk and become friends. MOVE 3 Step 2 shows Denise who does not feel comfortable in the lunch room and decides to leave this place. On the stair case she meets Malik. During this meeting she confess that she plays the piano, because her dad makes her. Malik also explains that his mother does not know that he attends to the artistic school. The last correlation is MOVE 5 Step 2 which illustrates the conflict between Bruno and his father. Bruno creates music and nothing else is important to him. However, his father wants him to play his music to the public and has friends. In his opinion without audience he will not be famous. MOVE 4 Step 1 and 2 illustrate the conflict between Malik and his mother. By accident, she finds out that he is planning to attend the artistic school. She believes that this will not give him money in the future and does not want him to believe that he is really a gifted student.

The narrative-compositional structures of both films differ so as to fulfil the main function of the remake. Accordingly. it can be seen that the EXPOSITION of the film *Fame* (2009) is similar to the original version, which has this segment more elaborated, because it includes key elements of the film *Fame* (1980).

4.3 Narrative-compositional structure of INCITING MOMENTS

INCITING MOMENT is sometimes understood as the second plot point of the narrative. The inciting moment can be sometimes difficult to identify. If, however, it is accepted that stories are about solving problems, the reason for specifying the inciting moments is clear. Every problem has a solution and the story explores the process of

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trying to attain this resolution. According to Krajka and Zgorzelski (1974), the INCITING MOMENT defines the first event of the proper action.

The INCITING MOMENT of the original film starts with the challenges which the main characters are engaged in (MOVES 6 and 7). Coco and Bruno meet after school, when she explains that she will do everything to achieve success. Bruno explains that fame is not important to him. The only thing which matters is music and he does not care if somebody listens to it (MOVE 6 Step 1). During piano classes Bruno has another quarrel with Mt. Shorofsky. Both of them know that Bruno is a very gifted student but he does not respect the classical music, claiming that it is boring and not interesting (MOVE 6 Step 2). At the beginning of the second year a new student appears, Hillary. Hillary is a very talented ballet dancer who descends from a very rich family. She seems to be a very egoistic, self-centered person who does not care about others (MOVE 7 Step 1). During the piano classes Bruno has another discussion with his teacher about perceiving the classical music (MOVE 7 Step 2). At the dance classes Lisa and Leroy are under the great impression of Hillary's performance. Coco sees it and she envies the dance skills of the new girl (MOVE 7 Step 3). When Hillary practices alone, Leroy admires her dance after which she seduces him. (MOVE 7 Step 4). At the end, Bruno's father decides for his son to music in front of the school. It turns out that people like it. They go out on the street and start to dance. When Bruno realizes that it is his song, he is angry with his father and says that it has not been finished yet (MOVE 7 Step 5).

In the remake INCITING MOMENT begins with the dance classes, where all students stand in a circle and one by one show their talents, which is a good fun for them (MOVES 5 and 6). When Kevin is in the middle of the circle and his performance is embarrassing, some students tease him about it. After that Kevin is sad, because he knows that he is not good enough (MOVE 5 Steps 1and 2). The last part of this segment focuses on Victor participating in piano classes. Mr. Cranston, his teacher, realizes that Victor is a very gifted student; however, he does not respect the classical music. Every time Victor points out that the piano classes are boring and not interesting the conflict between them exacerbates (MOVE 6 Step 1 and 2).

The table below presents the second step of the contrastive procedure, which is the JUXTAPOSITION. It correlates the narrative-compositional segments of the INCITING MOMENTS.

	Fame (1980)	*Fame* (2009)	
		The beginning of the second year	MOVE 5
		Students participate in dance classes with Ms. Kraft.	Step 1
		Kevin is embarrassed because of his performance.	Step 2
MOVE 6	Challenges	Music classes	MOVE 6
Step 1	Coco meets Bruno after school.	Victor participate in piano classes and does not play the music correctly.	Step 1
Step 2	Bruno argues with his piano teacher	Mr. Cranston is angry because of Victor's behavior.	Step 2
MOVE 7	The beginning of the second year		
Step 1	Hillary starts education in the school.		
Step 2	Bruno has another quarrel with Mr. Shorofsky.		
Step 3	Hillary is interested in Leroy.		
Step 4	Hillary seduces Leroy.		
Step 5	Bruno's father decides to play his son music in public.		

Table 11. The JUXTAPOSITION of both analyzed films - INCITING MOMENTS

The description below belongs to the third part of the contrastive procedure - COMPARISON. It enumerates the similarities and differences between both analyzed films. The table shows that both INCITING MOMENTS contain the same number of MOVES, however, they differ in the distribution of these MOVES and Steps. Particular MOVES and Steps of both films correlate with each other in such ways: MOVE 7 = MOVE 5, MOVE 6 Step 2 (*Fame* 1980) = MOVE 6 Step 1 (*Fame* 2009), MOVE 7 Step 2 (*Fame* 1980) = MOVE 6 Step 2 (*Fame* 2009). MOVE 6 and 7 of (*Fame* 1980).

The similarities of narrative-compositional structures of INCITING MOMENTS include not only MOVES but also Steps. For instance, MOVE 6 Step 2 illustrate the young boys during their piano classes. Both, the teacher and the students know that they are talented, however, the students do not respect classical music, consider it boring, which makes the teachers angry.

The frames of Mr Shorofsy and Mr Cranston during their arguments with Bruno and Victor respectively

Other correlations of Steps in the INCITING MOMENTS are as follows: MOVE 7 Step 2 where Bruno has another argument with Mr. Shorofsky and MOVE 6 Step 2 where Victor plays the piano in a wrong way, which makes Mr. Cranston angry.

The narrative-compositional structures of both films differ, because it is the main function of the remake. It can be seen that the INCITING MOMENTS of the film *Fame* (2009) is similar to the original version, however this segment more elaborated, because it includes the key elements of the film *Fame* (1980).

4.4 Narrative-compositional structure of DEVELOPMENTS OF THE ACTIONS

In the rising action, a series of events builds toward the point of greatest interest. It begins immediately after the exposition (introduction) of the story and builds up to the climax. These events, the DEVELOPMENTS OF THE ACTION, are the most

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important parts of the story, since the entire plot depends on them and ultimately the satisfactory resolution of the story itself. In compliance with Krajka and Zgorzelski's (1974) proposal, it indicates the set of events in the chronological order.

The DEVELOPMENT OF THE ACTION in the original film begins with the turning point for the main characters (MOVES 8-10). As a part of homework of the drama classes students have to present their true feelings and memories. For Montgomery it is time to expose his homosexuality (MOVE 8 Step 1). Doris tells about her problems with identity which are caused by her overprotective mother (MOVE 8 Step 2). Ralph decides to tell how big impact the death of Freddie Prinze, who was an American actor and comic had on him(MOVE 8 Step 3). Miss Berg decides to inform Lisa that she expels her from the dance program because she does not make any effort (MOVE 8 Step 4). After this information Lisa wants to commit a suicide but after all she claims that she will be successful (MOVE 8 Step 5). When the school year is coming to the end, Montgomery, Ralph and Doris prepare for the play. It makes them good friends, mainly the relationship between Ralph and Doris gets closer (MOVE 9 Steps 1 and 2). At the end of this part, Ralph finds out that his little sister was raped. He is angry with his mother that she did not take her to the doctor but to the church (MOVE 9 Step 1). In the end he goes to his friends and tells them everything (MOVE 9 Step 2).

In the remake the DEVELOPMENT OF THE ACTION starts with the theater classes (MOVES 7 AND 11). As a part of the homework students were supposed to present their real feelings and the most difficult memories. At this time, Malik tells about the death of his little sister, who was shot at the age of five (MOVE 7 Step 1). Unfortunately, it does not make a big impression on Mr. Dowd who claims that Malik told them about the situation but not about his feelings (MOVE 7 Step 2). Such a statement makes Malik angry with Mr. Dowd. At the end he leaves classes (MOVE 7 Step 3). Next, all students at school know that Denise is a brilliant piano player but nobody knows that he can sing even much better. Denise does not do it in public because of her strict father. When she practices playing classical music, suddenly she changes the piece and start to sing (MOVE 8 Step 1). However, she does not know that Malik is at the backstage (MOVE 8 Step 2). During the next day, he meets her on the school corridor and offers her singing in the band which he is creating together with Victor. At the very beginning she is not sure but finally she agrees (MOVE 8 Step 3). During the Halloween party Malik decides to play the song which he has made together with Victor and Denise (MOVE 9 Step 1). Hearing the song makes Denise angry with

Malik but quickly she realizes that people have a lot of fun listening to their song (MOVE 9 Step 2). At the end Malik introduces people who created the song but he does not reveal the vocalist, saying the he prefers to remain anonymous (MOVE 9 Step 3).

The next part of this segment illustrates film classes. As the part of the homework students had to make a short film. Joy, Neil and Kevin meet and Central Park where Joy drinks beer. Neil decides to film everything and show it as a part of his homework (MOVE 10 Step 1). Mr. Dowd likes the film but he is against drinking alcohol by his students. Jay confirms that it was not a good idea (MOVE 10 Step 2). The last part of this segment illustrates the dates. Firstly, Alice, who descends from a very rich family, decides to introduce Victor to her parents. They are shocked when they see him, because they realize that he is not good enough for Alice (MOVE 11 Step 1). Finally, Jenny agrees to meet with Marko. They meet at his uncle's restaurant where Marko plays the piano and sings for her (MOVE 11 Step 2).

The table below illustrates the second step of the contrastive procedure the JUXTAPOSITION. Its purpose is to correlate the narrative-compositional segments of the DEVELOPMENTS OF THE ACTIONS.

	Fame (1980)	*Fame* (2009)	
		Theater classes	MOVE 7
		Malik confesses that his sister was shot.	Step 1
		Mr.Dowd asks Malik a difficult question.	Step 2
		Malik rebels and leaves classes.	Step 3
MOVE 8	Turning point	Hidden talent	MOVE 8
Step 1	Montgomery confesses that he is homosexual.	Denise plays the piano and sings.	Step 1
Step 2	Doris commit that she has problem with her identity.	Malik listens to his collegue.	Step 2

Step 3	Ralph confesses that he is a big fan of Freddy Prinze.	Malik offers Denise to set a bend with him and Victor	Step 3
Step 4	Lisa is expelled from the dance program.		
Step 5	Lisa wants to commit a suicide.		
MOVE 9	Before the play	Halloween party	MOVE 9
Step 1	Montgomery, Ralph and Doris prepare to the play.	Malik decides to play a song recorded with Denise and Victor.	Step 1
Step 2	Doris and Ralph start to be in a relationship.	Denise is angry with Malik.	Step 2
		Denise is dissatisfied of being anonymous.	Step 3
MOVE 10	Bed news	Film classes	MOVE 10
Step 1	The rape of Ralph sister.	Joy, Neil and Victor make a short film as a homework.	Step 1
Step 2	Doris comforts Ralph.	Mr. Dowd enjoys the film but he doesn't like the idea of drinking alcohol.	Step 2
		Dates	MOVE 11
		Alice decides to introduce Victor to her parents.	Step 1

		Jenny meets with Marco at his uncle's restaurant.	Step 2

Table 12. The JUXTAPOSITION of both analyzed films - DEVELOPMENT OF THE ACTIONS

The table above also constitutes the basis of the third step of the contrastive procedure - COMPARISON. It indicates differences and similarities between narrative-compositional segments of the DEVELOPMENT OF THE ACTION of both analyzed films. The table shows that both DEVELOPMENTs OF THE ACTION are different as regards their MOVES and Steps. The table shows that the film *Fame* (1980) includes three MOVES, whereas in its remake there are five. Particular MOVES and Steps of both films correlate with each other: MOVE 10 Step 1 (*Fame* 1980) = MOVE 7 Step 1 (*Fame* 2009).

The similarities of narrative-compositional structures of DEVELOPMENT OF THE ACTION include only one element. MOVE 10 Step 1 illustrates the tragedy of one of the students whose little sister was raped. In MOVE 7 Step 1, the confession of one of the students whose little sister was shot is given.

The frames of Ralph and Malik whose little sisters met tragedy

The narrative-compositional structures of both films differ, in keeping with the main function of the remake. Nevertheless, it can be seen that the DEVELOPMENT OF THE ACTION of the film *Fame* (2009) is more elaborated and adds more new events.

4.5 Narrative-compositional structure of CLIMAXES

CLIMAX refers to the turning point, which changes the protagonist's fate. If the story is a comedy and things were going bad for the protagonist, the plot will begin to unfold in his or her favor, often requiring the protagonist to draw on hidden inner strengths. If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist, often revealing the protagonist's hidden

weaknesses. Krajka and Zgorzelski (1974) suggest that CLIMAX is the turning point of the action. It includes events concerning something expectable and leading to changes.

The CLIMAX of the original film illustrates the different paths of careers of the main characters (MOVE 11). At the very beginning, Ralph takes the successful part in the stand-up which makes him feel self-confident (MOVE 11 Step 1). Nevertheless, he does not have time for his friends and their relationship gets worse (MOVE 11 Step 2). Hillary finds out that she is pregnant., The career is much more important to her so she decides to have an abortion (MOVE 11 Step 3). At the end of this segment, Coco meets a man who pretends to be a film director and invites her to a casting. She is naïve and agrees. When she meets him at his flat it turns out to be a porno film. She agrees to play it but after that she regrets it (MOVE 11 Step 4).

In the remake CLIMAX begins with students' hopes for future. Joy wants to be an actress, she participates in auditions but she is not good enough for it (MOVE 12 Step 1). Neil is very excited, because he was invited by a film producer to cooperation (MOVE 12 Step 2). However, he does not have enough money for the start. That is the reason why he decides to ask his father for help. At the very beginning his father is unwilling, but finally he agrees to help him (MOVE 12 Step 3). The next part of this segment is connected with the conflict between Jenny and Marko. During the party Jenny meets a boy, Andy, who graduated the artistic school. Jenny is under his great impression, because he tells that he works on a film plan and has many connections. Jenny is naïve and gives him her phone number (MOVE 13 Step 1). Marko sees this situation, becomes jealous and decides to leave the party (MOVE 13 Step 2). On the street he has a quarrel with Jenny who promises him not to meet with Andy (MOVE 13 Step 3). Denise, Victor and Malik are invited to the recording studio where they find out that their music is very good but the only person who the producers are interested in is Denise (MOVE 14 Step 1) . Victor and Malik are shocked and angry. Denise goes out with them and declines the proposition of the recording company (MOVE 14 Step 2). This segment ends with choices made by the characters. Firstly, Joy is very happy because she got a job in Sezame Street, but she realizes that acting and studying is too hard for her (MOVE 15 Step 1). Secondly, Ms. Rowson asks her students to the karaoke pub where she sings together with them. The students are shocked that she is such a good singer and ask her why she did not make a great career. She admits that she is talented but she is better as teacher rather than a singer (MOVE 15 Step 2). Finally, Jenny decides to meet with Andy. His claims turn out to be lies which embarrasses her.

She tells everything to Marko who feels scammed and leaves her (MOVE 15 Steps 3 and 4).

The table below represents the JUXTAPOSITION, the second step of the contrastive procedure. Its purpose is to represent the interdependence of narrative-compositional segments of the CLIMAXES.

	Fame (1980)	*Fame* (2009)	
MOVE 11	Career		
Step 1	Ralph takes part in a stand-up		
Step 2	The relations between Doris and Ralph are getting worse		
Step 3	The abortion of Hillary		
Step 4	The hope of Coco		
		Hopes	MOVE 12
		Joy goes on an audition.	Step 1
		Neil is excited because of his meeting with the film director.	Step 2
		Neil asks his father for some money.	Step 3
		Misunderstanding	MOVE 13
		Jenny meets Andy.	Step 1
		Andy puts the moves on Jenny.	Step 2
		Marco is jealous of Jenny.	Step 3
		Recording company	MOVE 14
		Denise, Victor and	Step 1

		Malik have a meeting in a recording studio.	
		The producer is interested only in Denise.	Step 2
		Made choices	MOVE 15
		Joy gets the job.	Step 1
		Ms. Rowan has her classes in a karaoke club.	Step 2
		Jenny meets with Andy.	Step 3
		Marko breaks up with Jenny.	Step 4

Table 13. The JUXTAPOSITION of both analyzed films - CLIMAXES

The table above also constitutes the input to the third step of the contrastive procedure, that is COMPARISON. It indicates differences and similarities between narrative-compositional segments of the CLIMAXES of both analyzed films. The table shows that CLIMAXES contain different number of MOVES and Steps. The original film contains only one MOVE, whereas its remake presents four. MOVES and Steps of both films correlate with each other in the following way: MOVE 11 Step 2 (*Fame* 1980) = MOVE 15 Step 4 (*Fame* 2009), MOVE 11 Step 4 (*Fame* 1980) = MOVE 12 Step 2 (*Fame* 2009).

The similarity of narrative-compositional structures of CLIMAXES include not only MOVES but also Steps. For instance, MOVE 11 Step 2 illustrates bad relationship of two main characters that is caused by the need to become famous. In MOVE 15 Step 4, the same situation is indicated. At the end, both couples split up.

The frames of Ralph and Doris, and Marco and Jenny when they split up

Other correlations of Steps in the CLIMAXES are as follows: MOVE 11 Step 4, where Coco wants to achieve success so she decides to act in a pornographic film, and MOVE 12 Step 2, where Neil wants to be a film director so badly that he invests his father money in a fraud.

In keeping with the nature of the remake The narrative-compositional structures of the CLIMAX of both films differ and at the same time it can be seen that the CLIMAX of the film *Fame* (2009) is similar to the original version.

4.6 Narrative-compositional structure of DENOUEMENTS

In general the definition the DENOUEMENT comprises events from the end of the falling action to the actual ending scene of the drama or narrative. Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the reader/viewer. The comedy ends with a DENOUEMENT in which the protagonist is better off than at the story's beginning. The tragedy ends with a catastrophe, in which the protagonist is worse off than at the beginning of the narrative. According to Krajka and Zgorzelski (1974) DENOUEMENT represents the end of the action.

The DENOUEMENT of the source film starts with Ralph's difficulties. After his successful stand ups he fails miserably (MOVE 12 Step 1). Doris and Montgomery want to talk with him, but he argues with them which makes Doris leave. Montgomery stays and tries to comfort him, explaining that failures are the inseparable parts of this profession (MOVE 12 Step 2). This part ends when Leroy is offered a job in Alvin Ailey's company but he must graduate first (MOVE 13 Step 1). That is the reason why he meets Mrs. Sherwood at hospital, where he finds out that her husband is ill.

In the remake, DENOUEMENT starts with Kevin's disappointment. He asks his dance teacher, Ms. Kraft, for the letter of recommendation. She refuses, saying that he will not be a good professional dancer (MOVE 16 Step1). After this, Kevin wants to commit suicide (MOVE 16 Step 2). The next part of this segment is connected with decisions made by the main characters. Firstly, Alice informs Victor that she is going to

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leave school because she got a contract with Complexions Company, which is the best modern dance company in the world. Victor is shocked, because their relationship would end (MOVE 17 Step 1). Secondly, Joy gets bad test results, which is the reason why the principal of the school wants to talk to her. Joy admits that working and studying is too hard for her and she resigns from school (MOVE 17 Step 2). Finally, Denise asks her parents to a pub where she is going to sign together with Malik and Victor. However, her parents think that she will play classical jazz (MOVE 17 Step 3). After the show her father is angry with her and wants her to leave school (MOVE 17 Step 4). Fortunately, her mother stops him saying that Denise was always doing what they wanted and now they will support her (MOVE 17 Step 4). This segment ends with farewell. Firstly, Jenny gives a speech to the public about the definition of the word *success* (MOVE 18 Step 1). Secondly, Joy visits Kevin at his flat. She is shocked that he is going to leave the city and work as a dance teacher (MOVE 18 Step 2). Finally, Neil makes a film which summarizes the past few years (MOVE 18 Step 3).

The table below presents the JUXTAPOSITION of the the narrative-compositional segments of the DENOUEMENTS of both films.

	Fame (1980)	*Fame* (2009)	
MOVE 12	Difficulties		
Step 1	Ralph' failure.		
Step 2	Montgomery comforts Ralph		
MOVE 13	Motivation		
Step 1	Leroy visits Mrs. Sherwood in hospital.		
Step 2	Leroy comforts Mrs. Sherwood.		
		Disappointment	MOVE 16
		Kevin finds out that he will not be a professional dancer.	Step 1
		Kevin is depressed	Step 2
		Decisions	MOVE 17

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		Alice informs Victor that she leaves school.	Step 1
		Joy decides to leave school.	Step 2
		Denise's parents' finds out that she sings in a band.	Step 3
		Denis's father is angry with her.	Step 4
		Denise's mum decides to support her daughter.	Step 5
		Farewell	MOVE 18
		Jenny's speech.	Step 1
		Joy meets with Kevin before the graduation.	Step 2
		Neil's confession.	Step 3

Table 14. The JUXTAPOSITION of both analyzed films - DENOUEMENT

The table above also illustrates the basis of the third step of the contrastive procedure - COMPARISON. It indicates differences and similarities between narrative-compositional segments of the DENOUEMENTS of both analyzed films. The table illustrate that both DENOUEMENTS contain different number of MOVES and Steps. The analyzed films consist of two and three MOVES respectively. DENOUEMENT is the only segment where particular MOVES and Steps do not correlate with each other. However they find their correlation in other segments of narrative-compositional structure.

The comparison plate joins DENOUEMENT of *Fame* 2009 and DEVELOPMENT OF THE ACTION of *Fame* 1980. MOVE 16 Step 1 (*Fame* 2009) = MOVE 8 Step 4 (*Fame* 1980), MOVE 16 Step 2 (*Fame* 2009) = MOVE 8 Step 2 (*Fame* 1980).

The similarity of narrative-compositional structures includes not only MOVES but also Steps. For instance, MOVE 16 Step 1 illustrates Kevin who finds out that he will not be a professional dancer, which is the reason why he wants to commit a suicide. MOVE 8 Step 4 refers to Lisa who wants to commit a suicide after being expelled from dance classes.

The frames of Lisa and Kevin at the platform

The narrative-compositional structures of both films differentiate because it is the main function of the remake. It can be seen that the DENOUEMENT of the film *Fame* 2009 is similar to the original version, which has this segment more elaborated, because it includes key elements of the film *Fame* 1980.

4.7 Narrative-compositional structure of EPILOGUES

EPILOGUE is a piece of writing at the end of a work of literature, usually used to bring closure to the work. It is presented from the perspective of the story. The author steps in and speaks indirectly to the reader, which is more properly considered an afterword. In films, the final scenes may feature a montage of images or clips with a short explanation of what happens to the characters. There are many films which do not only include a few glimpses of the character's future. Most epilogues in films are shown in a dramatic fashion, usually in silence, to commemorate an important event, for example, the fate of a character in the film. The EPILOGUE illustrates the events after the proper action (Krajka and Zgorzelski 1974).

The EPILOGUE in the original film focuses on the graduation ceremony. At first, it shows all students who perform the song "I Sing the Bondy Eleric" (MOVE 14 Step 1). Leroy is also shown which indicates that he graduates from the school (MOVE 14 Step 2). At the end of this segment Bruno plays his music in public and he seems to be proud of it (MOVE 14 Step 3).

In the remake the EPILOGUE includes the graduation ceremony when all students sing "Hold Your Dreams" and Denise is the lead singer (MOVE 19 Step 1). It

is pointed out that all main characters take part in the ceremony, apart from Joy (MOVE 19 Step 2).

The table below illustrates the second step of the contrastive procedure the JUXTAPOSITION. Its purpose is to correlate the narrative-compositional segments of the EPILOGUES.

	Fame (1980)	*Fame* (2009)	
MOVE 14	Graduation ceremony		
Step 1	All graduates sing the final song.		
Step 2	Leroy graduates the school.		
Step 3	Bruno plays his music.		
		Graduation ceremony	MOVE 19
		The beginning of the graduation.	Step 1
		The end of graduation.	Step 2

Table 15. The JUXTAPOSITION of both analyzed films - EPILOGUES

The description presented above belongs to the third part of the contrastive analysis - COMPARISON. It indicates differences and similarities between narrative-compositional segments of the EPILOGUES of both analyzed films. The above table shows that both EPILOGUES contain the same number of MOVES, however, they differ as regards their Steps. MOVES and Steps of both films correlate with each other to some extent: MOVE 14 = MOVE 19, MOVE 14 Step1 (*Fame* 1980) = MOVE 19 Step 2 (*Fame* 2009). Thus, the similarity of narrative-compositional structures of EPILOGUES includes not only MOVES but also Steps. For instance, MOVE 14 Step 1 illustrates all students who graduate from the artistic school. MOVE 19 Step 2 presents the students at the very beginning of the graduation.

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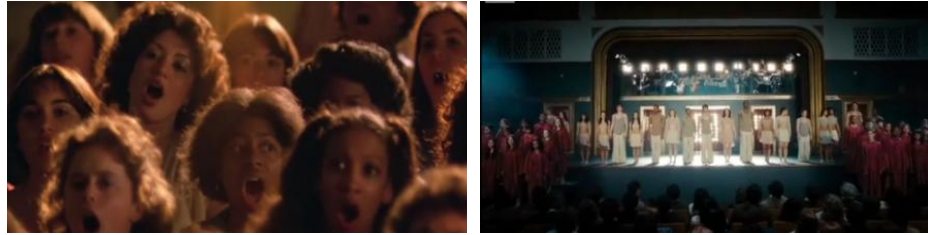
The frames of graduated students

The narrative-compositional structure of both films differ, because it is the main function of the remake. It can be seen that the EPILOGUE of the film *Fame* (2009) is similar to the original version, however *Fame* (1980) has this part more elaborated.

4.8 Summary

This chapter presented the results of the comparisons of the narrative-compositional structures of the film *Fame* (1980) and its remake *Fame* (2009). It was indicated that the directors of source film and its remake wanted to present a group of young people who attend an artistic school. The chapter focused on the analysis of all segments of the Text proper. It was indicated in the theoretical part of the thesis that the method of comparative analysis in the chapter would use the theory proposed by Krajka and Zgorzelski (1974). In regards to the contrastive analysis, Tertium Comparationis is embodied in the narrative-compositional structure and is the location of similarities and differences that occur in both analyzed films. The applied method is also based on the Krzeszowski (1990) proposal, who suggested levels for the classical analysis such as: : DESCRIPTION, JUXTAPOSITION and COMPARISON.

Sections from 4.1 to 4.7 were focused on the analysis of the seven segments of the narrative-compositional structures of Texts proper of both analyzed films. The analysis indicated that the narrative compositional-structures of the source film and remake differ, because of the fact that it is one of functions of any remake. The chapter's sections had a uniform structure. At the beginning of analyzed segments the author presented their meaning based on either general definitions and Krajka and Zgorzelski's (1974) proposal.. Firstly, the author described the source film than its remake. This part belongs to the first level of the comparative analysis – DESCRIPTION. Secondly, the author represented the second level of the contrastive procedure – JUXTAPOSITION. In this part, the correlation of the particular segments of the narrative-compositional structures were indicated. And thirdly, the author focused on the last level of comparative analysis – COMPARISON, whose aim was to present

the similarities and differences of both analyzed films on the levels of MOVES and Steps.

The next chapter illustrates the results of the comparative analysis of thematic structure of both analyzed films. The selected segments which are subjected to analysis are PROLOGUES and EPILOGUES.

CHAPTER FIVE
The description and comparison of the thematic structures of Texts proper of the film *Fame* (1980) and its remake *Fame* (2009)

5.0 Preliminary

In previous chapters it was underlined that the compositional level is responsible for the story told by the film, which means that a particular film story is actually told by its <u>Themes</u>. This chapter shows the manner of correlation of themes in film texts. The presentation is based on the analysis of two selected segments of the Texts proper: PROLOGUES and EPILOGUES of the source film and its remake. Accordingly, the chapter has two main sections. Section 5.1 illustrates the approach to themes as the content of individual segments in the PROLOGUES and EPILOGUES of both films. Section 5.2 presents the approach based on the "theme-thread" proposal (see Chapter 1, section 1.4)

5.1 <u>Themes</u> as the content of individual segments of narrative-compositional structures of Texts proper

The following section illustrates the approach to <u>Themes</u> in the PROLOGUES and EPILOGUES of the analyzed films. It is based on the Post's (2017) proposal. The section consists of two subsections. Firstly, the analysis presents the <u>Themes</u> as the content of compositional segments of the PROLOGUES of the analyzed films. Secondly, the thematic content of compositional segments of the EPILOGUES is taken into consideration.

5.1.1 The thematic content of the PROLOGUES

<u>Themes</u> as the parts of the MOVES and Steps create the primary kind of <u>Themes</u>. Their horizontal construction illustrates the episodes that are told by the film. Accordingly, the analyzed PROLOGUE of the source film consists of two MOVES and eight Steps which delimit <u>Themes</u> in the sense of what is jointly shown by the film. As it was indicated previously, the primary aspect of the film texts is their multimodal character, that is, they consist of three modes: visual mode, vocal mode and auditory mode. These three modalities delimit the meaning and the range of multimodal film text analysis, whose aim is to indicate the way of their combination in the creation of the story told. Such a point of view shows that their relation is fulfilled and completed. The

final element of such an approach is to the Multimodal Message Chunk created by all three modalities and which invokes a particular meaning of a <u>Micro theme</u>.

The PROLOGUE of the film *Fame* (1980) with its <u>Themes</u> as the content of the compositional segments combined with the visual, vocal and auditory modes is presented in the table below.

MOVE 1 The beginning of the first year (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Theme**
Step 1. Bruno is going on the audition (Micro theme 1)	In music department, Bruno's father and his uncle help to haul the keyboards and the equipment from the taxi to the audition room.	*Careful. That's worth of machine.* *Dollars or pounds?* *Don't touch the rotary pods.* *I got it set on saw-tooth.*	Honking cars	Bruno's father is proud of his son and believes that he'll became a famous musician.
Step 2 Doris performance (Micro theme 2)	In drama department, Doris is nervous by the presence of her overprotective mother who wants Doris to sing during her audition.	*What are you going to do for us?* *I was gonna sing.* *You don't have to sing, honey.* *We know our rights.* *You can't refuse her an audition.* *She's not supposed to sing her audition.* *Please, excuse me, if you don't mind.* *Honey, you don't have to sing for us because this is the drama department.* *-When she sings, it is drama.* *-What's your name, honey?* *-Finsecker.*	Silent	It is shown how shy is Doris and how overprotective her mother is.
Step 3. Bruno's performance	Bruno presents his electronic music to the conservative teacher Mr. Shorofsky, who is		Electronic music	Bruno is a real passionate of the music that
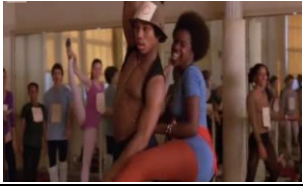
(Micro theme 3)	terrified. 			he plays.
Step 4. Lisa (Micro theme 4)	In dance department, Lisa is dancing. She dances since her early childhood. 	*I'm so nervous.* *I'm not singing.* *But you have to.* *But I came to dance.* *You have to sing too.* *And act, and play an instrument.* *All three?*	Talking people	She is self-confident of her abilities.
Step 5. Leroy's performance (Micro theme 5)	Shirley is sure she will get in by performing her dance with Leroy. Leroy takes part in the audition only for Shirley but finally, the teachers are under the impression of Leroy not Shirley. 	Silent	Energetic music	He is a good dancer but he does not care about it. He is accepted by accident.
Step 6. Ralph's performance (Micro theme 6)	After taking part in auditions of music and dance department, Ralph finally is accepted to drama department 	*Why do you want to go to school here?* *Because Freddie went here.* *Freddie?* *Freddie Prinze. He's the best.* *So you want to be an actor, huh?* *Yeah, sure, I want to be an actor.*	Silent	Finally, Ralph was accepted. He tried to sing, dance and play a musical instrument. He is a good guy but also a hang-up person.

Table 16. Themes as the content of the compositional segments combined with three modalities – PROLOGUE (*Fame* 1980)

MOVE 2 Classes (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Theme**
Step 1. First classes (Micro theme 1)	It illustrates that all students have to participate not only in artistic classes but also full academic subjects.	*I don't care how well you dance or how many colored tutus you have. If you don't give academic subjects equal time, you're out.*	Silent	Presenting the character of the school.
Step 2. The argument (Micro theme 2)	Leroy argues with Mrs. Sherwood during English classes.	*In future, Mr. Johnson, I'd like you to* *leave your ghetto blaster at home* *I'd have left it home* *if it wasn't so goddamn boring in here.*	Silent	Leroy is unaware that he has to study regular subject. He has a conflict with Mrs. Sherwood because he is illiterate.

Table 17. Themes as the content of the compositional segments combined with three modalities – PROLOGUE (*Fame* 1980)

The director of the source film, Alan Parker, in the PROLOGUE presents young students taking part in the auditions. This segment introduces all main characters of the film. Firstly, Bruno's father together with his uncle help him to bring the musical instrument to school. Bruno's father is proud of his son and hopes that he will be a famous composer. In the drama department, Doris participates in the audition, however she is very stressful because of her unduly protective mother. Bruno, who plays the electronic music, shocks the conservative teacher, Mr. Shorofsky. In dance department, Lisa presents her skills; nevertheless her dance teacher is not optimistic. During the dance audition Leroy is a partner of his friend Shirley, but it turns out he is a better dancer and gets to the school. Finally, Ralph gets into drama classes after taking part in all possible auditions. At the end of this segment, Alan Parker shows the first English classes with Mrs. Sherwood, who explains students the school regulations. The PROLOGUE of the film *Fame* (2009) with Themes as the content of the compositional segments combined with the visual, vocal and auditory modes is presented below.

MOVE 1. The beginning of the first year (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Theme**
Step 1. Kevin participates in dance audition (Micro theme 1)	Ms.Kraft worries about Kevin's dancing. 	*Where do you train?* *Cedar Falls, Iowa.* *My mom has a studio there.* *You're a long way from home.* *Well, I'm hoping to get into a professional ballet company.* *We don't have a school like this there, so my mom put me on a plane.* *Well, don't worry. You might be back in Iowa sooner than you think.*	Energetic music	Kevin believes he is gifted dancer however his new dance teacher seems to have different opinion.
Step 2. Denise takes part in piano audition (Micro theme 2)	He is impressed by Denise. 	*That's enough.* *I can play better. I just need to...* *I doubt it. That was superb.*	Classical piano music	During piano audition Mr. Cranston is fascinated.
Step 3. Jenny tries to find a proper class during the first day (Micro theme 3)	Jenny does not feel comfortable because she cannot be loose and spontaneous like other students. 	*You lost?* *Thank you.* *Uh, yeah, actually. I'm looking for Room 310. Mr. Dowd's class. Acting?* *Yeah. Actually, I think they're that way.*	Talking people	During the first day of the audition Jenny is lost and overwhelmed.

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		I saw somebody with a wig and cape going down the hall. *Okay. Thanks.*		
Step 4. Victor presents his music during piano audition (Micro theme 4)	Mr. Cranston has an argument with Victor about his style of playing and feeling what is an art. 	*And you composed this track as well?* *Yep. I didn't get a chance to add the guitar stuff yet, though. Let me show you...* *No. No. You've got talent. Let's see what we can do with it.*	Electronic music	During the piano audition Mr.Cranston meets talented Victor but they have different opinions about the music.

Table 18. Themes as the content of the compositional segments combined with three modalities – PROLOGUE

(*Fame* 2009)

MOVE 2. Speech (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1. Meeting with the school principal (Micro theme 1)	The principal of the school welcomes new students saying they are unique and special because of being excepted. She seems to be very kind and understanding. 	*You can be spontaneous, original, maybe even a little outrageous.*	Silent	Welcoming the new students.
Step 2. The principal explains to the new students the school rules (Micro theme 2)	Suddenly, her voice changes and she explained that they will have to work harder because of attending to art classes and regular classes. 	*You got it made, right? Wrong. You're gonna have it twice as hard as everybody else. In the mornings, you're gonna have all your arts classes. After lunch, you will cram in a full day of academics. Drop below a C average and you're out. No exceptions.*	Silent	Explaining the school rules.

Table 19. Themes as the content of the compositional segments combined with three modalities – PROLOGUE

(*Fame* 2009)

In the PROLOGUE he director of the remake shows not only the main characters of the film during their performances but also indicates all the main conflicts. At the very beginning Kevin participates in dance audition and is very confident of his skills. Secondly, Denise makes a great impression on her piano teacher. Thirdly, Jenny seems to be worried and nervous during the audition day. Finally, the director presents Victor who plays electronic music to Mr. Cranston, a conservative piano teacher. Kevin Tancharoen ends the PROLOGUE focusing on the principal's speech which explains the school rules to students.

The presented analysis points out that themes in the sense of visual, vocal and auditory modes have the local character, because they focus on one particular, closed segment of the narrative-compositional structure. In both analyzed films PROLOGUES consist of two MOVES. The analysis indicates that both films presents a similar story, however, they differ on the level of Steps.

In both films the first <u>Macro theme</u> relates to the same aspect, which is the beginning of the first year. Its aim is to introduce the main characters of the film. The source film consists of six Steps, whereas the remake has only four. The difference is connected with the number of the main characters in the analyzed films.

In the film *Fame* (1980), the second <u>Macro theme</u> relates to two aspects. The first <u>Micro theme</u> presents the character of the school. The second <u>Micro theme</u> introduces one of the main conflicts that occur in the film. In the film *Fame* (2009), the second <u>Macro themes</u> focuses on one aspect only, which is the character of the school.

5.1.2 The thematic content of the EPILOGUES

It follows from the analyzed EPILOGUE of the source film that it consists of one MOVE and three Steps which delimit <u>Themes</u> in a sense of what is shown jointly by the visual, auditory and vocal content. Similarly to the analyzed PROLOGUE, this part includes three modalities which illustrate the complexity of meanings in multimodal film analysis. The Multimodal Message Chunk is situated as the element conceived by three modalities, which represents the meaning of a <u>Micro theme</u>. The EPILOGUE of the film *Fame* (1980) with the <u>Themes</u> as the content of the compositional segments combined with the visual, vocal and auditory modes is presented below.

MOVE 14. Graduation ceremony (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Theme**
Step 1. The final song of the students (Micro theme 1)	All students perform the song "I Sing the Body Electric".	Silent	Song *"I Sing the Body Electric"*	It summarizes the four years of studying. Some students are more and some are less successful.
Step 2. The finishing dance of Leroy (Micro theme 2)	Leroy participates in the performance which means that he was succeed with his graduation.			
Step 3. Bruno decides to play his music publicly (Micro theme 3)	Bruno plays his music sharing it with others.			

Table 20. <u>Themes</u> as the content of the compositional segments combined with three modalities – EPILOGUE (Fame 1980)

The EPILOGUE of the film *Fame* (2009) with the <u>Themes</u> as the content of the compositional segments combined with the visual, vocal and auditory modes is presented in the following table

MOVE 19. Graduation ceremony (Macro theme)				
	Visual mode	**Vocal mode**	**Auditory mode**	**Theme**
Step 1. The final song of Doris (Micro theme 1)	All students sing "Hold Your Dreams" with Denise as a main singer.	Silent	Song *"Hold Your Dreams"*	After many trials and tribulations Doris decides to sing during the graduation ceremony.
Step 2. The finishing performance (Micro theme 3)	All students who have graduated follow the performance.			The final performance of students who graduated.

Table 21. Themes as the content of the compositional segments combined with three modalities – EPILOGUE (Fame 2009)

The presented analysis points out that Themes in the sense of visual, vocal and auditory modes have local character, because they focus on one particular segment of the narrative-compositional structure. In both analyzed films EPILOGUES consist of one MOVE. The analysis indicated that both films present the similar story, however, they differ on the level of Steps.

In both films the first Macro theme relates to the same aspect, which is the school graduation. Its main aim is to present the graduation ceremony. The source film consists of three Steps, whereas the remake has only two. The difference is connected with the number of the main characters in the analyzed films. In the film *Fame* (1980), the second Macro theme relates to three aspects. The first Micro theme focuses on all students graduation. The second and third Micro themes present the success of the main characters of the film. In the film *Fame* (2009), the first Macro theme focuses on the achievements of one of the main characters, while the second Macro theme presents the all students graduation.

5.2 "Theme-threads" as the content of non-consecutive segments of narrative-compositional structure

The following analysis is devoted to the second approach to Themes according to which themes are understood as threads – "theme-threads". As one of the consequences of this understanding, the dissertation's author has divided Themes of the film texts into primary and secondary ones on the level of Macro themes. The way of correlation of "theme-threads" has global character. It means that particular Theme is involved in the sequence of MOVES which are connected with Macro themes, whereas every Step is connected with Micro themes. The list of primary and secondary Themes occurring in both analyzed films is given below. The list presents the Themes' division into the primary (1-4) and the secondary ones (5-9).

"Theme-threads" occurring in Fame (1980)

1. The relationship between Doris and Montgomery;
2. The relationship between Doris, Montgomery and Ralph;
3. The conflict between Bruno and his piano teacher;
4. The conflict between Bruno and his father;

5. The conflict between illiterate Leroy and his English teacher;

6. The conflict between Lisa and her dance teacher;

7. Coco is determinate to become an actor;

8. The influence of Doris's mum;

9. The relationship between Leroy and Hillary.

"Theme-treads" occurring in Fame (2009)

1. The relationship between Jenny and Marco;

2. The friendship between Denise and Malik;

3. The conflict between Victor and his piano teacher;

4. The conflict between Kevin and his dance teacher;

5. The relationship between Denise and her father;

6. Malik's mum is against his attendance to artistic school;

7. The relationship between poor Victor and rich Alice;

8. Neil is determined to become a film director;

9. Joy does not cope with school and work and the same time.

The above lists indicate that both films share the same number of Themes at the primary and secondary levels. Table 22 presents the Themes' correspondences.

Fame (1980)	*Fame* (2009)
Primary Themes	
The relationship between Doris and Montgomery	The relationship between Jenny and Marco
The conflict between Bruno and his piano teacher	The conflict between Victor and his piano teacher
Secondary Themes	
The conflict between Lisa and her dance teacher	The conflict between Kevin and his dance teacher
The influence of Doris's mum	The relationship between Denise and her father
The relationship between poor Leroy and reach Hillary	The relationship between poor Victor and rich Alice

Coco is determined to become an actor	Neil is determined to become a film director

Table 22. The correspondence of primary and secondary Theme-threads in both analyzed films

The author points out that the "theme-threads" are spread in the narrative-compositional structure. The "theme-thread" 1 of (*Fame* 1980): *The relationship between Doris and Montgomery*", which belongs to the primary Themes, involves wide range of segments of narrative-compositional structure. The relationship between these main characters is introduced in the following segments of narrative-compositional structure as: EXPOSITION, DEVELOPMENT OF THE ACTION, however, this 'theme-thread' involves 3 MOVES and non-neighboring Steps.

The "theme-thread" 1 of (*Fame* 2009): *The relationship between Jenny and Marco* also involves a wide range of segments of narrative-compositional structure. The relationship between the characters involved is introduced in such segments of narrative-compositional structure as: PROLOGUE, DEVELOPMENT OF THE ACTION and CLIMAX, however, this "theme-thread" involves 4 MOVES and non-neighboring Steps. The actual Theme correlation with the segments of narrative compositional structure of the source film and its remake is shown below.

Film: *Fame* (1980)

Theme-tread 1: *The relationship between Doris and Montgomery*

Segments of the Text proper: EXPOSITION, DEVELOPMENT OF THE ACTION

Theme-tread 1	MOVES	Steps	Micro themes
The friendship between Doris and Montgomery	3 - EXPOSITION	2	First meeting at the staircase
	4 - EXPOSITION	2,3	The common preparation to the play
	9 – DEVELOPMENT OF THE ACTION	1	The attempt to help Ralph

Table 23. Theme-threads correlation with the segments of narrative compositional structure of the source film and its remake, "Theme-thread" 1 (*Fame* 1980)

Film: *Fame* (2009)

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Theme-tread 1: *The relationship between Jenny and Marco*

Segments of the Text proper: PROLOGUE, DEVELOPMENT OF THE ACTION, CLIMAX

Theme-tread 1	MOVES	Steps	Micro themes
The friendship between Jenny and Marco	1 - PROLOGUE	3	First meeting at the school corridor
	11 – DEVELOPMENT O THE ACTION	2,3	Meeting at Marco's father restaurant
	13 – DEVELOPMENT OF THE ACTION	3	The argument after the party
	15 - CLIMAX	4	The breakup of the relationship

Table 24. Theme correlation with the segments of narrative compositional structure of the source film and its remake, "Theme-thread" 1 (*Fame* 2009)

The analysis presented above shows that the equivalent primary "theme-treads" in both films involve some similarities and differences. In *Fame* (1980), the analyzed "theme- thread" is introduced in two segment of the Text proper, whereas its remake introduces the matching "theme-tread" in three segments, which means that the remake addeded additional elements to the story told. This difference is consistent with the general tension between 'continuation' and 'modification' characterizing all remakes.

The analysis presented below shows the secondary theme-thread's spreading in the narrative-compositional structure. "Theme-thread" 6 of (*Fame* 1980): *The conflict between Lisa and her dance teacher*, that is, the conflict between one of the main characters is introduced in such segments of the narrative-compositional structure as: PROLOGUE, EXPOSITION and DEVELOPMENT OF THE ACTION. Altogether, it involves 3 MOVES and several non-neighboring Steps.

"Theme-thread" 4 of (*Fame* 2009): *The conflict between Kevin and his dance teacher* involves a range of segments of narrative-compositional structure. The conflict between two of the main characters is introduced in the following segments of narrative-compositional structure: non - neighboring PROLOGUE, INCITING

MOMENT and DENOUEMENT. The 'theme-thread' 4 involves 3 MOVES with their Steps. The described <u>Theme</u> correlations with the segments of narrative compositional structure of the source film and its remake is shown below.

Film: *Fame* (1980)

Theme – thread 6: *The conflict between Lisa and her dance teacher*

Segments of the Text proper: PROLOGUE, EXPOSITION, DEVELOPMENT OF THE ACTION

Theme-tread 6	MOVES	Steps	Micro themes
The conflict between Lisa and her dance teacher	1- PROLOGUE	4	Lisa participates in first dance classes.
	5-EXPOSITION	3	Miss Berg warns Lisa because she does not practice enough.
	8 –DEVELOPMENT OF THE ACTION	4,5	Because of expelling Lisa from dance classes she wants to commit a suicide.

Table 25. <u>Theme</u> correlation with the segments of narrative compositional structure of the source film and its remake, "Theme-thread" 6 (*Fame* 1980)

Film: *Fame* (2009)

Theme-tread 4: *The conflict between Kevin and his dance teacher*

Segments of the Text proper: PROLOGUE, INCITING MOMENT, DENOUEMENT

Theme-tread 4	MOVES	Steps	Micro themes
The conflict between Kevin and his dance teacher	1 - PROLOGUE	1	Kevin takes part in his first dance classes.
	5 – INCITING MOMENT	1,2	He asks his dance teacher for the letter of recommendation,

		however Ms. Craft negatives claiming he is not good enough.
16 - DENOUEMENT	1,3	Because of his failure Kevin wants to commit a suicide.

Table 26. Theme correlation with the segments of narrative compositional structure of the source film and its remake "Theme-thread" 4 (*Fame* 2009)

The presented analyses show that the matching secondary "theme-threads" in both films involve certain similarities and differences. The "theme-treads" involved, are introduced in both films in three segments of the Text proper, however, they are not the same compositional segments and, as a result, involve different numbers of Steps occur. The remake introduces the same "theme-tread" using more Steps than the source film. Again a difference like this is consistent with the general tension between 'continuation' and 'modification' characterizing all remakes.

5.3 Summary

The present chapter illustrated the results of the analysis of the Themes correlation in film text based on the selected segments of the Text proper: PROLOGUES and EPILOGUES of the source film and its remake. The proposed mode of analysis was based on two approaches to Themes and their correlation with compositional structure. Such an understanding is consistent with the aim of multimodal research on texts and discourses which use various systems and semiotic tools in order to create their meaning. The author has followed the lines of the method proposed by Post (2017). According to it, the two understandings of Themes are to be recognized. Firstly, the Themes are the content of single segments of narrative-compositional structure. Secondly, the "theme-treads" are the content of several non-neighboring segments of narrative-compositional structure.

In section 5.1, the first understanding of the Theme was illustrated on the bases of the analysis of PROLOGUES and EPILOGUES is analyzed. The author indicated that MOVES and Steps created the primary kind of Themes, which Themes are defined by the visual, vocal and auditory modalities. These modalities form Multimodal Message Chunks which invoke the meaning of particular Micro theme. Section 5.2

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includes the analysis based on the "theme-thread" approach. To begin with, the author divided <u>Themes</u> into primary and secondary ones on the levels of <u>Macro themes</u>. Then, it was shown that "theme-threads" have global character, that is, "theme-threads" are dispersed and make complexes of the contents of noncontiguous MOVES and Steps.

The next chapter illustrates the description and comparison of the meta-frames of film *Fame* (1980) and its remake *Fame* (2009).

CHAPTER SIX

The description and comparison of the meta-frames of the film *Fame* (1980) and its remake *Fame* (2009)

6.0 Preliminary

In Chapter Four, the author of the dissertation presented the results of the analysis based on the narrative-compositional structures of both analyzed films. It was indicated that the proposed analysis included only the elements of Text proper. In Chapter Six, the description of the narrative-compositional structure encompasses two additional parts, which are integrated with the Text proper. These elements are the Opening and the Closing meta-frames, which form the surroundings for the Text proper. Meta-frames together with the Text proper belong to the highest level of the hierarchical narrative-compositional structure. As it was indicated previously, Duszak's (1998) proposal for text frames has been taken into consideration. In her research, she proposed the usage of delimitation frames in literary texts. She named them as initial and final frames, which allow the sender to create the text understandable to its recipient. The comparative analysis presented below is based on the theory proposed by Krzeszowski (1990). The comparison of Opening and Closing meta-frames include Tertia Comparationis, which refer to the elements that are compared and provide platform for the estimations of similarities and differences between both analyzed meta-frames. According to such a point of view, the classical comparative analysis is based on three levels: DESCRIPTION, JUXTAPOSITION and COMPARISON. This chapter shows that the Opening and Closing meta-frames can be analyzed in a similar way as Texts proper.

Chapter Six offers the description and comparison of the meta-frames of the film *Fame* (1980) and its remake *Fame* (2009). In this way the chapter completes the description of their narrative-compositional structures coherently. The chapter is divided into seven sections. Sections 6.1 and 6.2 present the results of the analysis of the Opening meta-frames of analyzed films. Sections 6.3 and 6.4 illustrate the analysis of the Closing meta-frames. Section 6.5 focuses on the comparison of the analyzed Opening meta-frames, while Section 6.6 compares the Closing meta-frames.

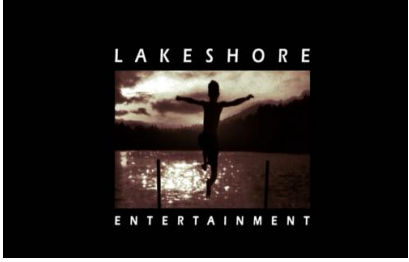## 6.1 The message of the Opening meta-frame of the film *Fame* (1980)

The Opening meta-frame of the film *Fame* (1980) consists of one MOVE. It characterizes the business and commercial area of the film, which is distinctly highlighted. MOVE 1, which focuses on the business area of the film, consists of four Steps. Step 1 and 2 illustrates studios that created the film, Step 3 presents the title and Step 4 points out the choreography of the film. As far as the multimodal elements are taken into consideration, the Opening meta-frame relies on visual and auditory modes. Here are the details.

Firstly, the logos of Metro Goldwyn Mayer and Alan Parker Film are given. The visual mode concentrates on the roaring lion surrounded by golden video tapes, than the name of Alan Parker Film appears. The roaring lion is the only exponent of the auditory mode. Secondly, the Opening meta-frame shows the title of the film on the black screen. Next, the film creators are highlighted. The table below presents the division of MOVE 1 into Steps and their corresponding modalities.

MOVE 1 Commercial area				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Studio	On a black screen the lion roaring twice appears that is surrounded by golden video tapes.	Silence	Roaring lion	Create the business area of the film.
Step 2 Main producer	The black screen illustrates the name of the main producer of the film.	Silence		

	AN ALAN PARKER FILM			
Step 3 Title	On the black screen the title of the film is presented. FAME	Silence		
Step 4 The music	The black screen illustrates the author of the music Michael Gore. Original Music by MICHAEL GORE	Silence		

Table 27. The description of MOVE 1 and its corresponding modalities of the Opening meta-frame

As regards the over-all message of MOVE 1, it is correct to say that this segment creates the business and commercial area of the film. It gives very simple and clear information to the audience about the film producers, in the manner characteristic for films created at that time.

6.2 The message of the Opening meta-frame of the film *Fame* (2009)

The Opening meta-frame of the film *Fame* (2009) consists of two MOVES. MOVE 1 illustrates business and commercial area of the film. The function of MOVE 2 is to create the fictitious world of the story told by the film. Both of them consist of linguistics and non-linguistics elements. MOVE 1, which focuses on the business area of the film, consist of four Steps. Step 1, 2 and 3 illustrate the studios that created the film, Step 4 shows the film's title. As far as the multimodal elements are concerned, they indicate visual, vocal and auditory modes, which are distinctly highlighted.

Firstly, it is shown the logo of Metro Goldwyn Mayer, Lakeshore Entertainment and United Artists, respectively. Here, the multimodal elements are represented by the visual and auditory modes - on a black screen appears the lion that roars twice and is surrounded by golden video tapes. Then, a view of a lake at the sunset is presented and the small boy who jumps into the water from the pier. Finally, the black screen shows white lines which turn into the big letters UA – United Artists. This part is the representation of business and commercial area of the film. It is ended by the sound of the school bell, which is the representation of the auditory mode.

Secondly, the Opening meta-frame presents the title of the film. It is created from lightening bulbs, which is the representation of the visual mode. Then, the vocal mode is introduced - a woman's voice, which explains what the word *fame* means. This segment of the film informs about the theme of the film and its genre. The audience learn about the setting of the film world by hearing the school bell and the singing of a choir. The table below presents the division of MOVE 1 into Steps and their corresponding modalities.

MOVE 1 Commercial area				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 The presentation of first producer	On a black screen the lion roaring twice appears that is surrounded by golden video tapes.		Roaring lion	It represents the business and commercial area of the film.

Step 2 The presentation of the second producer	It is illustrated a view of a lake during the sunset and the small boy who jumps to the water from the pier. 			Silence	
Step 3 The presentation of third producer	On the black screen white lines are shown which create the big letters UA –United Artists. 			Silence	
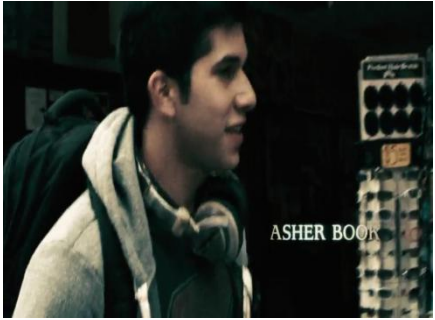
Step 4 The title	It is presented the title of the film from lightening bulb. It is shown alternately with the main film producers.	And one, and two and three	The sound of lightening bulbs. The sound of musical instruments.	It represents the time and place of the film.
		"O, pardon me, thou bleeding piece of earth, hat I am meek and gentle[…]	Man's voice saying the poem. Murmuring Woman's voice Sing of the choir. Silence	

Table 28. The description of MOVE 1 and its corresponding modalities of the Opening meta-frame

MOVE 2 consists of two Steps. Step 1 shows the caption of the Audition Day. Then, young people, who prepare for their performances, such as singing, acting, dancing and playing musical instruments. This segment informs the audience about the time and place of the story world . Step 3 illustrates the main characters of the film on their way to the audition. This compositional segment also informs about the film genre. The table below presents the division of MOVE 2 into Steps and their corresponding modalities.

MOVE 2 Auditions				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Students prepare to their performances	It shows young people preparing to the audition. Names and surnames of the characters are given in the chronological order.		Energetic Music	It creates the story world of the film. It gives the information about the time and place of the film.
Step 2 The presentation of main characters	The presentation of Jenny The presentation of Victor The presentation of Marco	Sorry! Excuse me! Sorry! Oh, excuse me! Hey! Good luck Victor.	Energetic music	It introduces the main characters of the film. It gives the information about their characters. Audition might know about their mood before the audition.

	The presentation of Alice The presentation of Malik The presentation of Denise The presentation of Kevin At the end, the edifice of the	Malik, is that you? Where do you train? Cedar Falls, Iowa. My mom has a studio there.[…]		

	school is shown, it is underlined that the screen play was written by Christopher Gore.			
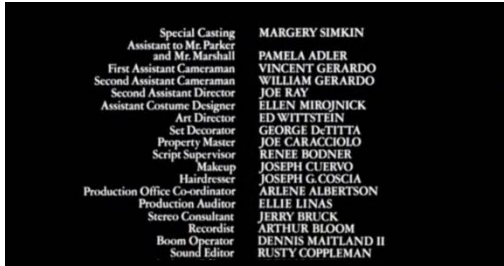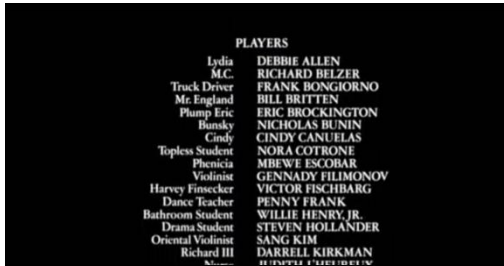
Table 29. The description of MOVE 2 and its corresponding modalities of the Opening meta-frame

As regards the over-all message of MOVE 1 and 2, it is correct to say that these segments represent not only the business and commercial area of the film but also introduce its genre. The audience learns about the time and place by watching young people who prepare for the audition, which is common for the beginning of school year. The segments in question also indicated the main characters of the film and their moods before the audition. By the implementation of energetic music, dancing people and singing choir the genre of the film is introduced and made clear. The MOVES include all three types of modalities, however the visual mode is the dominating one.

6.3 The message of the Closing meta-frame of the film *Fame* (1980)

The Closing meta-frame of the film *Fame* (1980) consists of four MOVES. MOVE 1 illustrates the performers, MOVE 2 focuses on the musical elements presented in the film, MOVE 3 includes acknowledgments and finally, MOVE 4 enumerates the producers. All MOVES consist of linguistics and non-linguistics elements. From the viewpoint of multimodal density, all MOVES are represented by visual and auditory modes, only the vocal mode has no present in the Closing meta-frame.

As said above, MOVE 1, which shows the performers of the film, consists of four Steps. Step 1 points out the cast including the main characters of the film. Step 2 focuses on the crew of the film. Step 3 gives the list of all players who took part in the film. Step 4 shows principal dancers. The table below presents the division of MOVE 1 into Steps and assigns to them their due modalities.

MOVE 1 Performers				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Cast	On a black screen the cast of the film is presented.	Silent	The song "I sing the body electric"	The audience is informed about the main characters.
Step 2 Crew	The black screen presents the crew of the film.			The audience is informed about people who helped to create the film.
Step 3 Players	On the black screen the players of the film are presented.			It shows all actors who participated in the film.
Step 4 Principal dancers	The black screen presents the principal dancers of the film.			It introduces the information about the dancers who participated

				in the film.

Table 30. The description of MOVE 1 and its corresponding modalities of the Closing meta-frame

The final function of MOVE 1 is to inform the audience about leading and supporting actors who performed in the film. Due to this part, the audience knows about the crew of the film as well as the principal dancers. MOVE 2, which presents the music makers of the film, includes three Steps. Step 1 points out the principal musicians and vocalists. Step 2 presents the general information about the songs played in the film. Step 3 presents the origins of the soundtrack, which is RSO Records music company (full name: Robert Stigwood Organization). The table below presents the division of MOVE 2 into Steps and their corresponding modalities.

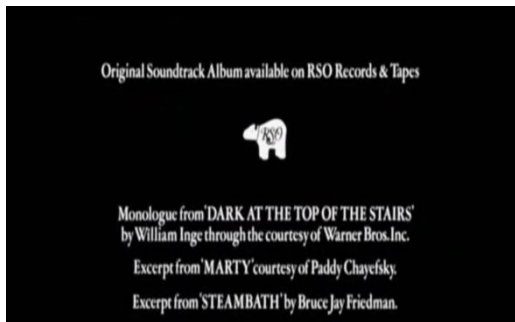| MOVE 2 Musical elements				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Principal musicians and vocalists	This part presents the information about the musician and vocalists who took part in the film. PRINCIPAL MUSICIANS AND VOCALISTS ADAM ABESHOUSE YVETTE D. CARRINGTON FIMA EPHRON ANTHONY EVANS CRYSTAL GARNER LISA HERMAN THAIS HOCKADAY KAREN HOPPE FRANKIE LAINO APRIL LANG RICHARD LATIMER LISA LOWELL ANN MARIE McDERMOTT KERRY McDERMOTT MAUREEN McDERMOTT JOSH MELVILLE PETER RAFELSON	Silent	The song "I sing the body electric"	It indicates the names and surnames of musicians and vocalists who participated in the film creation.
Step 2 Songs	The black screen illustrates the information about the songs played in the film.			It gives the information about the songs played in the film,

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				their titles, lyrics, singers etc.
Step 3 Soundtrack	This part gives information about the soundtrack of the film. It presents the logo of the recording company RSO.			It gives the information about the recording studio which created the music to the film. It presents the business and commercial are of the film.

Table 31. The description of MOVE 2 and its corresponding modalities of the Closing meta-frame

As its message to the audience, MOVE 2 gives information about the musicians and vocalists who participated in the film. It includes information about all songs that were played and sung in the film. According to this information, the audience knows the title of the songs, names of their writers, vocals and melody arrangements as well as the recording studio. Finally, it presents the RSO Records music company. The Organization was a record label formed by rock and roll and music theatre impresario. The logo of the organization presents the akabeko "red cow" that is a legendary cow from a region of Japan.

MOVE 3 has only one Step in it which presents the acknowledgments. The table below presents MOVE 3 and the Step with their corresponding modalities.
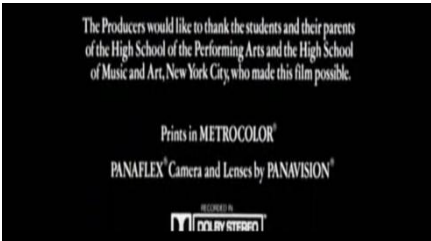
MOVE 3 Acknowledgments				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 With thanks	It presents the acknowledgments.	Silent	The song "I sing the body electric"	It illustrates people who helped to create the film. It indicates the business and commercial are of the film.

Table 32. The description of MOVE 3 and its corresponding modalities of the Closing meta-frame

The over-all message of MOVE 3 is the acknowledgments to students and parents of High School of Performing Arts and High School of Music and Art located in New York City, thanks to whom the film was created.

MOVE 4 has only one representation as well, that is one Step, which introduces the main producer of the film. The table below presents MOVE 4 its Step and their modalities.

MOVE 4 Producer				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Producer	On the black screen, the name and the logo of the producer Metro Goldwyn Mayer is presented.	Silent	The song "I sing the body electric"	It points out who produced the film. It creates the business and commercial

| | | | | are of the film. |

Table 33. The description of MOVE 4 and its corresponding modalities of the Closing meta-frame

MOVE 4 illustrates the business and commercial area of the film. It should be indicated that the Closing meta-frame illustrates only one producer of the film, which is Metro Goldwyn Mayer. The Closing meta-frame gives no information about Alan Parker's film. With use of the visual mode, it presents the sketch of the logo MGM and the logo of Motion Picture Association, the association that represents six major American film studios and advances their business and interests.

6.4 The message of the Closing meta-frame of the film *Fame* (2009)

The Closing meta-frame of the film *Fame* (2009) consists of four MOVES. MOVE 1 creates the end of the story told by the film. MOVE 2 presents the cast of the film, MOVE 3 includes the crew and finally, MOVE 4 points names the producers. All MOVES consist of linguistics and non-linguistics elements. As regards the modal density of these segments all MOVES are represented by visual and auditory modes, whereas the vocal mode is not applied in the Closing meta-frame.

MOVE 1, which illustrates the end of the film story, consists of one Step. The viewers are shown the black screen which might be treated as the visual equivalent of the traditional "THE END". At the very beginning, the silence lasts a few seconds and after that the song "Fame" begins. The table below presents the division of MOVE 1 into Steps and their corresponding modalities.

MOVE 1 The end				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 The final	The black screen for a few seconds is illustrated.	Silent	The song "Fame"	The audience is informed

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				about the end of the story told.

Table 34. The description of MOVE 1 and its corresponding modalities of the Closing meta-frame

From a viewpoint of its role, MOVE 1 informs the audience about the end of the story. The black screen and after a few seconds silence in the background for might be treated as the traditional "THE END".

MOVE 2 shows the cast of the film. This segment is represented by three Steps. Step 1 focuses on the main characters of the film, Step 2 indicates names of the main producers of the film against the background of dancing people and Step 3 introduces all actors who participated in the film. The table below presents the division of MOVE 2, its Steps and the attached modalities.

MOVE 2 Cast				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Main characters	Main characters are introduced during dancing. Next to each actor is shown his/her name made of light bulbs. 	Silent	The song "Fame"	This segment informs the audience about the names and surnames of the actors and it belongs to commercial are of the film.
Step 2	It indicates the names of people			This part

Production	who were the most involved in the film creation. It the background, actors dance on the stage. 			belongs to business and commercial area of the film. Due to it, the audience know exactly the names of producers.
Step 3 Staring	It presents the names of all actors who participated in the film. The background illustrates actors dancing on the stage. 			It gives the information about actors who took part in the film. The audience is also informed about the names in order of their appearance.

Table 35. The description of MOVE 2 and its corresponding modalities of the Closing meta-frame

The over-all message of MOVE 2 can be spelled out as "here are the leading and supporting actors who performed in the film". According to the division of the actors, the leading actors dance either on the stage or in the school corridor. During their dancing, their names and surnames are given against the light made by bulbs, which is the allusion to the title of the film. After that, the names of the main producers of the film are presented against the same background. Finally, the information about the

supporting actors is given. Due to MOVE 2 , the audience knows the names of the actors as given in the order of their appearance.

MOVE 3 presents the crew of the film. This segment is well-developed and consists of eight Steps. Step 1 points out music and dance, Step 2 the design, Step 3 camera, Step 4 make-up, Step 5 costumes, Step 6 the casting, Step 7 post production and finally Step 8 the songs. The table below presents the division of MOVE 3 into Steps and their modalities connected to them.

MOVE 3 Crew				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Music and dance	On the black screen, the names and surnames of people who were responsible for music, sound, dance and vocal arrangements creation are given. 	Silent	The song "Fame"	This segment of the film belongs to business and commercial area. It gives all names and surnames of people who were directly or indirectly involved in the film creation.
Step 2 Design	On the black screen, the information about people who took part in art design is illustrated. 			
Step3 Camera	It presents the names and surnames of camera operators.			

Step 4 Make-up	It shows the names and surnames of people who were responsible for actors stylization. 			
Step 5 Costume	On the black screen, the names and surnames of people who created the outfit of the actors are presented. 			
Step 6 Casting	It illustrates the names and surnames of people who decided about the actors. 			
Step 7 Past production	It informs about people who were involved in production and recording individual segments of the film.			

	POST PRODUCTION Post Production Supervisor STEVE DEMKO First Assistant Editor JILL PIWOWAR Assistant Editor SIN-HALINA SY Post Production Accounting JOSHUA AUFRANCE Post Production Assistant BRIAN SCOTT STEELE Supervising Sound Editor/Designer MICHAEL BABCOCK Re-recording Mixers RON BARTLETT / DOUG HEMPHILL / MICHAEL BABCOCK Dialogue/ADR Supervisor DAVID BEADLE Sound Editor JON METE Assistant Sound Editor JOSEPH TSAI Foley Artists JOHN ROESCH			
Step 8 Songs	The information about the songs played in the film is given. SONGS "WELCOME TO P.A." / "FAME" / "BIG THINGS" / "ALLEGRO MAESTOSO FROM PIANO CONCERTO NO. 1 IN E FLAT MAJOR" / "SUITE FOR SOLO CELLO #2 IN D MINOR, BVW 1008: III. COURANTE" / "IN THE HALL OF THE MOUNTAIN KING" / "HABANERA" / "PRELUDE OP. 28 NO. 11 IN B" / "ALL THAT JAZZ" / "STREET HUSTLIN" / "APPROACH TO DANGER" / "VICTOR'S AUDITION"			

Table 36. The description of MOVE 3 and its corresponding modalities of the Closing meta-frame

As regards the over-all message of MOVE 3 one can say that this segment of the film is well-developed. It creates the business and commercial area of the film. According to it, the audience is informed about all people who participated in the film creation. It includes the songs together with all detailed information.

MOVE 4, which focuses on the producers of the film, consists of four Steps. Step 1 gives the information about the soundtrack, Step 2 presents the sources of excerptions, Step 3 shows main film distributors and Step 4 names the producers. As far as the multimodal elements are taken into consideration, visual and auditory modalities dominate. The table below presents the division of MOVE 4 into Steps and their corresponding modalities.

MOVE 4 Producers				
	Visual mode	**Vocal mode**	**Auditory mode**	**Message**
Step 1 Soundtrack	On the black screen, the information about the Lakeshore Records together with its logo is presented.	Silent	The song "Fame"	This part creates the business and commercial area of the

				film.
Step 2 Excerption	On the black screen, the information about the excerpts is given.	Silent	The song "Fame"	
Step 3 Film distribution	It illustrates the logos of companies that helped in film manufacturing and distribution.	Silent	The song "Fame"	
Step 4 Main producers	The information about the logos of main film producers is given. The main film producers were: Lakeshore Entertainment, United Artists, Metro Goldwyn Mayer.	Silent	Silent	

Table 37. The description of MOVE 4 and its corresponding modalities of the Closing meta-frame

MOVE 4. describes the business and commercial are of the film. It should be indicated that the Closing meta-frame enumerates the main producers, arranging them form the most to the least important ones.

6.5 The comparison of the Opening meta-frames

As it was indicated previously, the Opening meta-frame of the source film consists of only one MOVE that is related to the commercial area of the film. MOVE 1 is divided into four Steps which represents business and commercial information about the film. The message is simple and short, which is characteristic for the films directed in the 80s because of the low budgets. Thus, it focuses mainly on linguistic elements. The only representation of the non-linguistic ones is the roaring lion, which belongs to Metro Goldwyn Mayer's logo.

By contrast, the remake has more elaborate Opening meta-frame, which provides the audience with various additional pieces of information. It is characteristic for films directed now. Most of them are concentrated on money making and advertising of the well-known film producers. That is the reason why MOVE 1 introduces three main film studios, that is : Metro Goldwyn Mayer, Lakeshore Entertainment and United Artist. At the end of MOVE 1 the title of the film, which has an elaborated surrounding, is presented. In this part of the film, the audience gain the knowledge about the genre, because MOVE 1 involves linguistic and non-linguistic elements. The role of MOVE 2 is to presents all main characters of the remake on their way to the auditions, which also includes linguistic and non-linguistic elements. The table beneath illustrates the second step of the contrastive procedure the JUXTAPOSITION, at which the segments of Opening meta-frames are correlated.

	Fame (1980)	*Fame* (2009)	
MOVE 1	Commercial area	Commercial area	MOVE 1
Step 1	The presentation of the Metro Goldwyn Mayer	The presentation of the Metro Goldwyn Mayer	Step 1
Step 2	The presentation of Alan Parker Film	The presentation of Lakeshore Entertainment	Step 2
Step 3	The title of the film	The presentation of United Artist	Step 3
Step 4	The author of the music Michael Gore	The title of the film	Step 4
		Audition	MOVE 2
		Students prepare to their performances	Step 1
		The presentation of the main characters of the film	Step 2

Table 38. The JUXTAPOSITION of analyzing Opening meta-frames

The above table is also the basis of the third step of the contrastive procedure - COMPARISON. It shows that both films share the same number of Steps. However, they are different as regards the use of non-linguistic elements. It is indicated in the table thatt MOVE 1 =MOVE 1, MOVE 1 Step 1 (*Fame* 1980) = MOVE 1 Step 1 (*Fame* 2009), MOVE 1 Step 3 (*Fame* 1980) = MOVE 1 Step 4 (*Fame* 2009). Only MOVE 2 of the remake has no equivalent in the source film.

As regard to the linguistic and non-linguistic elements, the remake is more elaborated than the source film. According to the vocal and auditory modalities, they introduce the dialogues and various sounds, which give information to the audience about the genre.

6.6 The comparison of the Closing meta-frames

The Closing meta-frame of the source film consists of four MOVES which create the business and commercial are of the film. In comparison with the Opening meta-frame, the Closing one is more elaborated in the use of non-linguistic elements. The passing names and surnames of film actors and crew members are backed up by the

song "I sing the body electric", which belongs to the auditory modalities. In general, the MOVES of the Closing meta-frames involve the information about the characters that occur in the film and people who were engaged in the film creation.

By contrast, the remake has more elaborated Closing meta-frame than its earlier source film because of the bigger budget. Similarly to the original version, it contains also four MOVES, which summarize and underline all people who were engaged in the film production, additionally, in MOVE 1it includes enriched visual modalities. It presents all main characters of the film whose names are shown next to dancing actors. The table beneath illustrates the second step of the contrastive procedure the JUXTAPOSITION at which the segments of Closing meta-frames are correlated .

	Fame (1980)	*Fame* (2009)	
MOVE 1	Performers	The end	MOVE 1
Step 1	Cast	The final	Step 1
Step 2	Crew		
Step 3	Players		
Step 4	Principal dancers		
MOVE 2	Musical elements	Cast	MOVE 2
Step 1	Principal musicians and vocalists	Main characters	Step 1
Step 2	Songs		
Step 3	Soundtrack		
MOVE 3	Acknowledgments	Crew	MOVE 3
Step 1	With thanks	Music and dance	Step 1
		Design	Step 2
		Camera	Step 3
		Make-up	Step 4
		Costume	Step 5
		Casting	Step 6
		Past production	Step 7
		Songs	Step 8
MOVE 4	Producers	Producers	MOVE 4
Step 1	Producers	Soundtrack	Step 1
		Excerption	Step 2

		Film distribution	Step 3
		Main producers	Step 4

Table 39. The JUXTAPOSITION of analyzing Closing meta-frames

The above table is also the basis of the third step of the contrastive procedure - COMPARISON. It shows that both films share the same number of Steps. However, they differ as regards the quantity of given information and number of non-linguistic elements. The table shows that MOVE 1 Step 1 and 2 (*Fame* 1980) = MOVE 2 Step 1 (*Fame* 2009), MOVE 1 Step 3 and 4 (*Fame* 1980) = MOVE 3 Step 1 (*Fame* 2009), MOVE 2 Step 2 (*Fame* 1980) = MOVE 3 Step 8 (*Fame* 2009), MOVE 4 Step 1 (*Fame* 1980) = MOVE 4 Step 4 (*Fame* 2009). It should be pointed out that the remake includes additional information because of the fact that more people were engaged in the film creation in comparison with the source film.

6.7 Summary

This chapter illustrated the results of the comparisons of the Opening and Closing meta-frames of the film *Fame* (1980) and its remake *Fame* (2009). The author of the dissertation wrote the chapter to complete the description of their narrative-compositional structure and to show the adequacy of the interpretative model offered in this dissertation. The comparative analysis illustrated in the chapter was based on Krzeszowski's (1990) proposal. The comparison of the analyzed meta-frames include Tertia Comparationis against which the similarities and differences of Opening and Closing meta-frames were presented. As it was indicated previously, Opening and Closing meta-frames are integrated with the Text proper and jointly constitute the highest level of the narrative-compositional structure of the film. As it was indicated in Post (2017), the Opening meta-frame presents the background of the story told by the film. It gives information to the audience about the time and place, main characters and the general content of the film. As regards the Closing meta-frame, it includes the same elements, however, they are presented in the reversed order.

Section 6.1 illustrated the analysis of Opening meta-frame of the source film. The author of the dissertation indicated that this segment created the business and commercial are of the film. Alan Parker informed the audience about the producers using simple and clear message. Section 6.2 focused on the Opening meta-frame of the remake. The analysis indicated that the remake is more elaborated. The director focused

not only on the business and commercial area but also gave the information about the genre. Section 6.3 illustrated the result of the analysis of the Closing meta-frame of the film *Fame* (1980). The present author indicated that this part consisted of four MOVES, which summarized all people who were engaged in the film creation. Alan Parker presented this information in simple and clear way. Finally, 6.4 focused on the analysis of the Closing meta-frame of the film *Fame* (2009). Kevin Tancharoen illustrated this part in more elaborated way, using wider range of linguistic and non-linguistic elements.

The results of the comparison of the Meta-frames have been include in Sections 6.5 and 6.6. The former section presented the result of the comparison of the Opening meta-frames. The author of the dissertation indicated that the source film includes only one MOVE, which is related to the commercial area, whereas the remake was created in more elaborated way in this respect. Firstly, it had two MOVES which gave the information about business and commercial are of the film and informed the audience about the genre. The latter Section, 6.6, focused on the comparison of Closing meta-frames of the analyzed films. It has been indicated that the remake illustrated this segment in more complex way than the source film. However, both analyzed film summarized all people who were engaged in the films' production with the usage of the full array of linguistic and non-linguistic elements.

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 (Krzeszowski 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.

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Summary in Polish

Niniejsza rozprawa ilustruje model interpretacyjny, który oparty jest na analizie porównawczej multimodalnych teksów filmowych. W celu ukazania proponowanego modelu analizy, autorka opiera się na porównaniu dwóch filmów: *Fame* (1980) oraz jego remeke'u o tym samym tytule (2009).

Obecny rozwój językoznawstwa wskazuje na potrzebę poszerzonego rozumienia i interpretacji takiego tekstu kultury jakim jest film. Należy wykazać, że tego typu tekst zawiera zarówno elementy językowe jak i niejęzykowe, co skłania do spojrzenia na jego strukturę i warstwy znaczeniowe z punktu widzenia nieco szerszej perspektywy badawczej. Co za tym idzie w taki sposób, aby wskazać rozbudowany wachlarz środków semiotycznych. Zjawisko to może być obserwowane w filmach, gdzie język wchodzi w interakcję zarówno dźwiękiem jak i ruchomymi obrazami, co ma wpływ na finalny przekaz, który dotrze do odbiorcy. Przyjęty przez autorkę rozprawy punkt widzenia ma swoje poparcie w badaniach Batmana i Schmidta (2012), Burna (2013), Wildfeuera (2014) oraz Posta (2017). Wszystkie skupiają się na tak zwanej multimodalności filmów.

Oba analizowane filmy opowiadają historię młodych ludzi, którzy uczęszczają do prestiżowej nowojorskiej szkoły artystycznej. Historie ukazują ich perypetie począwszy od rekrutacji do szkoły aż po zakończenie kształcenia. W filmach pokazana jest pasja, pragnienie i poświęcenie młodych ludzi, którzy chcą zrobić karierę.

Alan Parker, twórca analizowanego pierwowzoru, był brytyjskim pisarzem, producentem i reżyserem filmowym. Stworzone przez niego filmy cechowała różnorodność osobistych wypowiedzi oraz stosunków międzyludzkich. W swojej karierze Alan Parker był wielokrotnie nominowany na najważniejszych festiwalach filmowych w tym otrzymał nominację do Oskara za najlepszą reżyserię.

Drugi ze wspomnianych filmów to remake (zob. Verevis 2005). Ogólnie przyjęta definicja zakłada, że remake to ponowne nakręcenie istniejącego filmu na podstawie tego samego lub częściowo zmienionego scenariusza. Tacy badacze jak Braudy (1998) czy Corliss (2004) twierdzą, że jednym z głównych celów jaki przyświeca twórcom remak'ów jest zysk wytwórni filmowej. Ponowne tworzenie filmów opowiadających tą sama lub podobną historię pozwala jego twórcom uzyskać zaplanowany przychód lub zminimalizować straty związane z powziętą produkcją.

Jego twórca Kevin Tancharoen jest amerykańskim tancerzem, choreografem i producentem filmowym. Powodem jego nakręcenia był tutaj także aspekt finansowy. Podczas pracy nad remake'iem skupił swoją uwagę na kwestiach choreograficznych a nie filmowych, co przyczyniło się do negatywnych recenzji krytyków.

Multimodalne teksty filmowe cechuje różnorodność gatunkowa. Dosyć często jest podobnie w klasycznych tekstach epickich, w których da się także rozpoznać synkretyzm gatunkowy. Wydaje się jednak, że stosowanie jedynie metodologii teoretycznoliterackiej w analizie obrazu filmowego okaże się mocno niewystarczające. Należało zatem wypracować taki model analityczny, który pozwoliłby wychwycić znaczenia-sensy, których do tej pory badaczom nie udało się zaobserwować.

Analizowane filmy należą do grupy określanej mianem filmów hybrydowych. Pojęcie hybrydy związane jest z łączeniem w sobie elementów kilku gatunków (zob. Post 2017). Według portalu IMDb, *Fame* (1980) łączy takie cechy gatunku jak: dramat, musical oraz film muzyczny, natomiast remake zawiera elementy: komedii, dramatu, musicalu i romansu.

Na podstawie przeprowadzonej analizy autorka rozprawy wskazuje, że oba filmy posiadają dwa wspólne gatunki, do których należą dramat i musical. Niemniej jednak posiadają one inne gatunki dominujące. W filmie *Fame* (1980) główny gatunek stanowi dramat, a w remaku *Fame* (2009) jest nim komedia. Nie inaczej jest w proponowanych przez autorkę do analiz *tekstach*. Można tu zaobserwować istnienie nie tylko interakcji elementów językowych, ale także tych niejęzykowych, do których należą modalności. W filmach, ruchome obrazy są połączone z językowymi i niejęzykowymi modalnościami, które wspólnie tworzą znaczenie.

Podstawą dla proponowanego modelu analizy porównawczej jest struktura narracyjno-kompozycyjna. Biorąc pod uwagę ogólną charakterystykę wskazanych *tekstów*, proponowany model oparty jest genologiach literackich i językoznawczych proponowanych przez Skwarczyńską (1965), Gajdę (2008), Witosza (2005), Ostaszewską i Cudaka (2008) oraz Posta (2014). Analiza porównawcza ukazana w rozprawie oparta jest także na teoriach zaproponowanych przez Krajkę i Zgorzelskiego (1974), które odnoszą się do tekstów literackich. W tym miejscu nie sposób nie wspomnieć również o Poście (2017), który skupił się na analizie teksów filmowych.

W zaproponowanym modelu analizy autorka przedstawia filmy, jako teksty multimodalne, które stosują trzy modalności, aby przekazać znaczenie: obraz, dźwięk i język. Prezentowany punk widzenia ma swoje poparcie w pracach Batemana i Schmidta

(2012), Burna (2013), Wildfeuera (2014) i Posta (2017). Multimodalna część przedstawionej analizy ma poparcie w pracach napisanych przez Kressa i Van Leuwena (2006), Burna (2013), Wildfeuera (2014) i Batemana (2014).

Proponowany model analizy porównawczej zawiera postulaty formułowane przez polskich kontrastywistów takich jak: Fisiak, Krzeszowski, Lewandowska-Tomaszczyk i Szwedek. Uszczegóławiając, rozprawa stosuje główne zasady analizy kontrastywnej zaproponowanej przez Fisiaka (1991), Krzeszowskiego (1967, 1992) i Morcińca (2014). Podstawę analizy stanowi trzystopniowa procedura – tak zwana *Tertium Comparationis* wraz z teorią ekwiwalencji.

Autorka rozprawy wskazuje, że teksty filmowe mają linearną i hierarchiczną strukturę. Ogólna teoria struktury narracyjno-kompozycyjnej ma swoje proweniencje w starożytności. Według Arystotelesa (Aristotle 1983 [ca. 335 BC]) dobrze opowiedziana historia ma początek, środek i koniec. Niemniej jednak, przedstawione przez niego podejście nie jest wystarczające dla analizy teksów filmowych. Z tego też powodu autorka rozprawy zaadoptowała metodę podziału tekstu zaproponowaną przez Krajkę i Zgorzelskiego (1974). We wspomnianym podziale wyróżnili oni siedem segmentów należących do narracji, które następują po sobie, takich jak: PROLOG, EKSPOZYCJA, MOMENT INICJUJĄCY, ROZWÓJ AKCJI, PUNKT KULMINACYJNY, OSTATECZNE ROZWIĄZANIE i EPILOG. Należy zwrócić uwagę, że wymienione powyżej segmenty nie posiadają jasno wytyczonych granic, dlatego też sposób przechodzenia jednych segmentów w kolejne jest płynny. Wskazana powyżej struktura narracyjno-kompozycyjna związana jest tylko z jedną częścią tekstu filmowego, jaką jest *tekst* właściwy. Należy zauważyć, że do wspomnianej struktury należą jeszcze dwa dodatkowe składniki jakimi są: Meta-rama otwierająca oraz Meta-rama zamykająca (Post 2017), które wspólnie z *tekstem* właściwym należą do pierwszego poziomu w hierarchii. Metaramy otwierające i zamykające związane są z początkowi i końcowi częściami filmu.

Przyjęta metoda badawcza wskazuje, że Meta-rama otwierająca posiada trzy główne funkcje. Po pierwsze tworzy on przestrzeń handlowo-biznesową filmu. Po drugie wprowadza widza w historię opowiadaną przez film. Po trzecie ilustruje ona gatunek filmowy. Metarama zamykająca zawiera dwa kluczowe elementy. W pierwszej kolejności podtrzymuje historię, która była przedstawiona w filmie oraz zachowuje przestrzeń handlowo-biznesową. Podobnie do segmentów struktury narracyjno-

kompozycyjnej nie ma ściśle określonych granic między Metaramami a Tekstem właściwym Post (2017).

Analizowane teksty filmowe mają zróżnicowaną budowę wewnętrzną. W celu przeanalizowania niższych poziomów struktury narracyjno-kompozycyjnej, autorka zastosowała FAZY i Kroki za Swalesem (1990). Wskazana podejście pokazuje, że każdy segment struktury narracyjno-kompozycyjnej zbudowany jest FAZ, które tworzą trzeci poziom w hierarchii oraz Kroków, które należą do czwartego poziomu w hierarchii. Zaprezentowane podejście, ilustruje, że analizowane teksty filmowe są ciągiem segmentów, które obejmują cały film.

Nośnikiem historii, która opowiada film jest jego poziom kompozycyjny, z którym multimodalna analiza tekstów filmowych łączy poziom tematyczny (zob. Post 2017). Wskazane powyżej segmenty struktury narracyjno-kompozycyjnej są połączone z tzw. Tematami, które tworzą historię opowiadaną przez film. Natomiast struktura narracyjno-kompozycyjna przekazuje kolejne elementy opowiadanej historii. Autorka rozprawy przyjęła dwuaspektowe rozumienie Tematów zaproponowane przez Posta (2017). W pierwszym rozumieniu, Tematy są bezpośrednio związane z FAZAMI (makro tematy) oraz Krokami (mikro tematy). Drugie rozumienie traktuje Tematy jako wątki, które występują w różnych segmentach struktury narracyjno-kompozycyjnej i tworzą jedną całość w tekście filmowym.

Przedstawione badanie wskazuje, że w tekstach filmowych istnieje podział na tematy prymarne i sekundarne. Temat jako wątek obejmuje zarówno FAZY jak i Kroki, dlatego też mają one charakter globalny.

Celem multimodalnej analizy testów i dyskursów jest wyjaśnienie w jaki sposób różnorodne środki semiotyczne tworzą znaczenie (zob. Kress i van Leeuwen 2006). Przedstawiony model analizy ilustruje użycie językowych i niejęzykowych elementów oraz wyjaśnia ich rolę w historii opowiadanej przez film. Multimodalność tekstu filmowego jest związana z trzema głównymi modalnościami. Modalności wizualne należą do głównych środków semiotycznych, ponieważ filmy opowiadają historię za pomocą ruchomych obrazów. Modalności dźwiękowe reprezentują muzykę oraz inne dźwięki, które tworzą tło dla opowiadanej historii. Ostatnią grupę stanowią modalności językowe, które ilustrują dialogi oraz monologi bohaterów. Wymienione powyżej modalności tworzą KROKI, które należną do najmniejszej jednostki multimodalnej analizy tekstu filmowego czyli Podstawowej Multimodalnej Cząstki Komunikatywnej

Post (2017). Przedstawione podejście wskazuje w jaki sposób wszystkie elementy struktury linearnej i hierarchicznej są ze sobą powiązane.

Przedstawiony model analizy opiera się na analizie porównawczej struktur narracyjno-kompozycyjnych. Do wyżej wymienionego porównania autorka rozprawy zastosowała perspektywę zaproponowaną przez Krzeszowskiego (1990). Teoria ta zakłada, że dwa porównywane elementy wymagają wspólnej płaszczyzny porównania tak zwanej *Tertia Comparationis* (zob. Post 2017). Przedstawiony punkt widzenia umożliwia wskazanie, gdzie umiejscowione są podobieństwa i różnice między analizowanymi filmami.

Struktura proponowanej rozprawy doktorskiej składa się z dwóch części: teoretycznej i empirycznej. Część pierwsza przedstawia narzędzia służące do multimodalnego porównania tekstów filmowych. Składa się ona z dwóch rozdziałów, które opisują metodologię oraz podstawy służące do multimodalnej analizy tekstów Część druga ilustruje multimodalną analizę filmu *Fame* (1980) oraz jego remake'u *Fame* (2009). Część badawcza skupia się na zastosowaniu wybranych metod.

Rozdział I przedstawia filmowe i językoznawcze perspektywy przyjęte w proponowanej rozprawie doktorskiej. W pierwszej kolejności, autorka przedstawiła historie badań multimodalnych oraz ich wpływ na postrzeganie i rozumienie tekstów. W drugie kolejności, wyjaśnione zostały poglądy dzięki którym filmy są traktowane jako teksty. Ponadto przedstawione zostały główne założenia struktury narracyjno-kompozycyjnej, która stanowi podstawę badania. W ostatniej części przedstawione zostały dwa podejścia do Tematów, które autorka zaadoptowane na potrzeby przedstawionej analizy.

Rozdział II prezentuje natomiast procedury porównania filmów użyte w proponowanym modelu analizy. Autorka przedstawia ogólny pogląd na analizowane filmy, oparty na modelu zamian adaptacyjnych (zob. Perdikaki 2017) oraz studium z zakresu adaptacji i narracji (zob. Chatman 1980 i van Leuven-Zwart 1989). Ponadto omówione zostały segmenty struktury narracyjno-kompozycyjnej, które stanowią podstawę do analizy porównawczej wybranych tekstów filmowych oparty na propozycji Krajki i Zgorzelskiego (1974). Kolejna części omawia podstawę porównawczą między ekwiwalentnymi elementami. Zaproponowany model bazuje na propozycji Krzeszowskiego (1990), który przedstawił trójstopniową procedurę porównawczą. Następna część poświęcona jest multimodalnemu charakterowi testów filmowych opartemu na trzech głównych modalnościach zaproponowanych przez Posta (2017).

Ostatnia część rozdziału opisuję korelację <u>Tematów</u> w analizowanych filmach, która bazuje na dwóch rozumieniach <u>Tematów</u> zaproponowanych przez Posta (2017).

W rozdziale III zilustrowano ogólną analizę porównywanych filmów opartą na zmianach adaptacyjnych. Kolejne części zaprezentowane w rozdziale przedstawiają zmiany, które zachodzą w: czasie i miejscu opowiadanej historii, technikach narracyjnych, przedstawieniu bohaterów oraz struktury fabuły. Wyniki przeprowadzonej analizy wskazały jakie zmiany i na jakich płaszczyznach zostały zaobserwowane w oby analizowanych filmach.

Rozdział IV ukazuje analizę struktur narracyjno-porównawczych filmu źródłowego oraz jego remaku. Autorka przedstawiła wyniki analizy poszczególnych segmentów struktury narracyjno-kompozycyjnej. Wyniki badania wskazują, że struktura narracyjno-kompozycyjna pierwowzoru filmowego różni się od remak'u. Powodem tych zmian jest główna funkcja jaką pełni remake.

Rozdział V opisuje i porównuje strukturę tematyczną Tekstu właściwego obu porównywanych filmów. W pierwszej kolejności zostały przedstawione <u>Tematy</u> jako zawartość poszczególnych segmentów struktury narracyjno-kompozycyjnej. Przedstawiony przez autorkę podział tematyczny bazuje na takich segmentach Testu właściwego jak PROLOGI i EPILOGI. W drugiej części rozdziału, zostało zaprezentowane drugie podejście, które ilustruje „tematy-wątki", które nie należą do jednego segmentu struktury narracyjno-kompozycyjnej ale są rozproszone w historii opowiadanej przez film. Wyniki przedstawionej analizy pokazały, że oba analizowane filmy korelują ze sobą na poziomie analizowanych <u>Tematów</u>. Nie mniej jednak należy zauważyć, że zarówna pierwowzór jak i jego remake zawierają dodatkowe elementy tematyczne.

Rozdział VI to opis i analiza Metaram analizowanych filmów. Celem ostatniego rozdziału pracy było ukazanie spójności i kompletności struktury narracyjno-kompozycyjnej. Wyniki przedstawionej analizy ilustrują, że powzięta metoda analizy Tekstu właściwego może być zastosowana do zanalizowania Metaramy otwierającej i zamykającej. Autorka rozprawy wskazuje podobieństwa i różnice jakie zachodzą na poziomie poszczególnych FAZ i Kroków.

Zaproponowany model analizy może zostać poszerzony o kolejne badanie nad multimodalnymi tekstami filmowymi. Autorka rozprawy sugeruje analizę aspektów aksjologiczny występujących w tekstach filmowych. Proponowana kontynuacja badania może zostać oparta na semantyce aksjologicznej (Krzeszowski 1997) ora

językoznawstwie aksjologicznym (Post 2013). Po przez analizę trzech głównych modalności, które występują w multimodalnych tekstach filmowych można by było wskazać, czy istniejące już narzędzia i metody wyrażania wartości znajdą swoje zastosowanie w badaniu tekstów filmowych.