

The first teacher: A case of intersemiotic translation. When Chingiz Aitmatov's short story becomes Andrei Konchalovsky's film

[İlk öğretmen: Bir göstergelerarası çeviri örneği Cengiz Aytmatov'un kısa öyküsü Andrei Konchalovsky'nin filmi olduğunda]

[Le Premier Maître : un exemple de la traduction intersémiotique. Quand une histoire de Chingiz Aitmatov devient un film d'Andrei Konchalovsky]

Inna MERKOULOVA *, Marina MERKOULOVA **

Geliş Tarihi (Received): 17.07.2023 -Kabul Tarihi (Accepted): 14.02.2024-Yayın Tarihi (Published): 30.04.2024 Makale Türü: Araştırma makalesi - Article Type: Research article - Type de l'article: l'article de recherche

Abstract

Our article is devoted to the semiotic analysis of the short story *The First Teacher* by the Kyrgyz writer, public figure and diplomat Chingiz Aitmatov. The history of a rural school teacher in the twenties of the last century is both a love story and a history of culture and traditions of one of the republics of Central Asia, Kyrgyzstan.

Written in 1961, the story became widely known after a cinematic adaptation by Russian director Andrei Mikhalkov-Konchalovsky in 1965. Konchalovsky's diploma work at the VGIK Institute of Cinematography in Moscow received awards at numerous international film festivals. According to the director, in the process of filming he was inspired by the mise-en-scenes of feature films by Japanese director Akira Kurosawa: "the idea was to imagine how Kurosawa could make *The First Teacher*, to make such a polyphonic overlay of two director's visions" (Konchalovsky, 2021).

The purpose of our analysis is to show how the process of intersemiotic translation of a written text into a visual image takes place through special montage techniques, tropes and symbols. Can we consider Konchalovsky's film as "Happy Babel", in the words of Paolo Fabbri, where the rejection of the original verbal basis turns into a creative and unpredictable transformation of meaning (Lotman, 1992)?

In the course of the analysis, we rely on the work of Yuri Lotman in the field of semiotics of culture as well as on the research of contemporary European semioticians. The analysis also uses fragments of interviews with Andrei Konchalovsky and Chingiz Aitmatov from a documentary film by Marina Merkoulouva and Alexei Kolesnikov *Andrei Konchalovsky. I consider myself promising* (2007).

Keywords: Intersemiotic translation, cinematic adaptation, montage, meaning transformation

Özet

* **Corresponding Author:** Inna MERKOULOVA, State Academic University for the Humanities-GAUGN, Russia, inna.merkoulouva@yandex.ru, <https://orcid.org/0000-0003-2390-817X>.

** Marina MERKOULOVA, Russian State University for the Humanities-RGGU, Russia, m.merkoulouva@yandex.ru, <https://orcid.org/0009-0007-0792-802X>.

Makalemiz Kırgız yazar, halk kahramanı ve diplomat Cengiz Aytmatov'un *İlk Öğretmen* adlı kısa öyküsünün göstergebilimsel çözümlenmesine ayrılmıştır. Geçtiğimiz yüzyılın yirmili yıllarında bir köy okulu öğretmenin öyküsü hem bir aşk öyküsü hem de Orta Asya Cumhuriyetlerinden biri olan Kırgızistan'ın kültür ve geleneklerinin tarihidir.

1961 yılında yazılan öykü, 1965 yılında Rus yönetmen Andrei Mikhalkov-Konchalovsky tarafından sinemaya uyarlandıktan sonra geniş kitlelerce tanındı. Konchalovsky'nin Moskova'daki VGİK Sinematografi Enstitüsü'ndeki diploma çalışması çok sayıda uluslararası film festivalinde ödül aldı. Yönetmene göre, çekim sürecinde Japon yönetmen Akira Kurosawa'nın uzun metrajlı filmlerinin mizansenlerinden esinlenmiştir: "Fikir, Kurosawa'nın *İlk Öğretmen*'i nasıl yapabileceğini hayal etmek, iki yönetmenin vizyonlarının böyle çok sesli bir şekilde üst üste bindirilmesini sağlamaktır" (Konchalovsky, 2021).

Çözümlememizin amacı, yazılı bir metnin görsel bir imgeye göstergelerarası çeviri sürecinin özel birleştirim yöntemleri, benzetmeler ve simgeler aracılığıyla nasıl gerçekleştiğini göstermektir. Konchalovsky'nin filmi, Paolo Fabbri'nin deyimıyla, özgün sözel temelin reddinin yaratıcı ve öngörülemez bir anlam dönüşümüne büründüğü "Mutlu Babil" olarak değerlendirilebilir miyiz (Lotman, 1992)?

Çözümleme, Yuri Lotman'ın kültür göstergebilimi alanındaki çalışmalarına ve çağdaş Avrupalı göstergebilimcilerin araştırmalarına dayanmaktadır. Çalışmada ayrıca Marina Merkoulouva ve Alexei Kolesnikov'un Andrei Konchalovsky adlı belgesel filminden Andrei Konchalovsky ve Chingiz Aitmatov ile yapılan konuşmalardan parçalar kullanılmıştır. *Kendimi umut verici buluyorum* (2007).

Anahtar Kelimeler: Göstergelerarası çeviri, sinema uyarlaması, montaj, anlam dönüşümü

Résumé

Notre article est consacré à l'analyse sémiotique de la nouvelle *Le Premier Maître* de l'écrivain, personnage public et diplomate kirghize Chingiz Aitmatov. C'est l'histoire d'un instituteur rural dans les années 1920, à la fois une histoire d'amour et celle de la culture et des traditions de l'une des républiques d'Asie centrale, le Kirghizistan.

Écrite en 1961, l'histoire est devenue largement connue après une adaptation cinématographique du réalisateur russe Andrei Mikhalkov-Konchalovsky en 1965. Le travail de diplôme de Konchalovsky à l'Institut cinématographique VGİK de Moscou a été récompensé dans de nombreux festivals internationaux de cinéma. Selon le réalisateur, en cours de tournage il s'inspirait des mises en scène de longs métrages du réalisateur japonais Akira Kurosawa : " l'idée était d'imaginer comment Kurosawa pourrait faire *Le Premier Maître*, de faire une sorte de superposition polyphonique de nos deux visions " (Konchalovsky, 2021).

Le but de notre étude est de montrer comment le processus de traduction intersémiotique d'un texte écrit en une image visuelle cinématographique se réalise à travers des techniques de montage, des tropes et des symboles. Peut-on considérer le film de Konchalovsky en tant que " Babel heureuse ", selon l'expression de Paolo Fabbri, où le rejet de la base verbale originelle devient une transformation sémantique créative et imprévisible (Lotman, 1992) ?

Au cours de l'analyse, nous nous appuyons sur les travaux de Yuri Lotman dans le domaine de la sémiotique de la culture ainsi que sur les recherches de sémioticiens européens contemporains. Nous utilisons également des fragments d'entretiens avec Andrei Konchalovsky et Chingiz Aitmatov du documentaire *Andrei Konchalovsky. Je me considère prometteur* de Marina Merkoulouva et Alexey Kolesnikov (2007).

Mots-clés : Traduction intersémiotique, adaptation cinématographique, montage, transformation sémantique

1. Introduction

This article, written in two voices, is devoted to the short story *The First Teacher* (Aitmatov, 1962) by the Kyrgyz writer, public figure and diplomat Chingiz Aitmatov (1928-2008). Both authors of the article personally knew the writer Chingiz Aitmatov and the film director Andrei Konchalovsky, so the analysis is a tribute to these authors, whose work is naturally connected with the theme of Asia. Aitmatov is considered a classic of Russian and Kyrgyz literature, many of his works are written in the form of a story-parable and translated into dozens of languages of the world (*Jamila, White Steamboat, The First Teacher*). One of Aitmatov's favorite questions is: "Maybe love is the same inspiration as the inspiration of an artist and a poet?" (Aitmatov, 1958, p. 50).

The story is written on the principle of "story within a story". The beginning and the end are the artist's reflections on the unpainted picture. In the middle is a story of a female scientist about her youth. This is the story of a schoolteacher in a Kyrgyz village in the twenties of the last century: Komsomol member Duishen organizes a school for local children, opening up a new world for them. At the same time, this is a love story of a little student of Duishen, a girl named Altynai, and a history of traditions of one of the republics of Central Asia, Kyrgyzstan.

Published in 1962, the story became widely known after a cinematic adaptation by Russian film director Andrei Mikhalkov-Konchalovsky in 1965. Konchalovsky's diploma work at the VGIK Institute of Cinematography in Moscow, the film received awards at numerous international film festivals: Venice, Rome, Hyères, etc.

According to Peter Torop, adaptation (screening) of a work of classical literature is a case of intersemiotic translation. Proceeding from culture, all the translations of a single classic piece of literature can be treated as interpretations that help preserve this work in cultural memory and assist in simply raising interest in, or leading to a more in-depth interest in this work. A reader can arrive at reading classic works of literature by way of different translated versions, or then again, these versions offer them an opportunity for additional or rereading. "In intersemiotic space, the original text and all of its translations comprise a mental whole, which is all-encompassing for collective cultural memory and selective for every individual reader. In the context of culture, intersemiotic space is also a space of transmedial translation" (Torop, 2020, p. 269).

2. Translation into the language of cinema: points of view

For Yuri Lotman, "the elementary act of thinking is translation" and "the elementary mechanism of translating is dialogue" (Lotman, 1990, p. 143). Lotman's approach to culture includes the notion that thinking is mediated by language, but dialogue occurs in cultural space.

Lotman writes that cinema is a special language, a message that is not a copy of life, but is a process of learning about life. The function of cinema is the recreation of reality:

Cinema is similar to the world we see. The increase in this similarity is one of the constant factors in the evolution of cinema as an art [...]. Only by understanding the language of cinema will we be convinced that it is not a slavish thoughtless copy of life, but an active recreation where similarities and differences add up to a single, tense – sometimes dramatic – process of learning about life (Lotman, 1973, p. 291).

The purpose of our analysis is to show how the process of intersemiotic translation of a written text into a visual image takes place through special montage techniques and symbols.

According to the director of *The First Teacher*, in the process of filming he was inspired by the mise-en-scenes of feature films by Japanese director Akira Kurosawa: "Directing the film was influenced by my passion for Kurosawa. The idea was to imagine how Kurosawa could make *The First Teacher*, to make such a polyphonic overlay of two director's visions" (Konchalovsky, 2021).

In the case of the adaptation of Aitmatov's literary work, we are dealing not simply with "acted life, which differs from real life in rhythmic dissection (frames)" (Lotman, 1973, p. 308), but with the viewer's "double experience": to forget that he is facing fiction, and at the same time not to forget about it ("almost" to forget).

We consider the following examples:

1. Transformation of the images of Altynai and Duishen from written statics to visual dynamics: a symbolic scene where both characters stand in the river to build a bridge of stones – as a "road to knowledge" – to the school organized by Duishen (Figures 1, 2).



Figure 1: *The First Teacher*. Transformation of the images of Altynai and Duishen: from written statics to visual dynamics.



Figure 2: *The First Teacher*. A bridge of stones as a “road to knowledge”.

2. The meaning of the black and white color scheme in the film. *The First Teacher* is not just a film shot in black and white. According to Konchalovsky’s concept, everything in the film was *really* black and white: black and white costumes, food, black and white scenery, no other colors were used (Figures 3, 4, 5).



Figure 3: *The First Teacher*. Black and white color scheme as a reference to reality “behind the screen”.



Figure 4: *The First Teacher*. Black and white color scheme: black and white scenery.



Figure 5: *The First Teacher*. Black and white color scheme: black and white costumes, food.

The purpose was to strengthen the viewer's emotional belief in the authenticity of the story. With the advent of color, conventional black-and-white cinema began to be perceived by the viewer as a reference to reality “behind the screen”:

With the advent of color cinema, colored frames began to unwittingly correlate the viewer not only with multi-colored reality, but also with the tradition of “naturalness” in cinema. In fact, the more conventional black-and-white cinema, due to a certain tradition, is perceived as the original natural form (Lotman, 1973, p. 303).

3. Irony in the opposition “poor-rich”. In the scene of a struggle between a poor blacksmith and a rich man, the latter is thin, while the poor man is “fat”:

It is the fat man who should be rich, but here the opposite is true. Watching the movie, I felt that it turns everything upside down, bravo! And fat shakes on the poor, not on the rich. I felt that Konchalovsky is absolutely free and does what he wants (Anninsky, 2007).

This fact violates the viewer’s traditional ideas about material well-being and shifts the vector of his sympathy. We have before us the method of “violation of the system of expectations” (Lotman, 1992, p. 108) and montage gluing as an unexpected semantic “explosion” (Figures 6, 7):

The moment of explosion creates an unpredictable situation. Then a very curious process takes place: the event that has taken place casts a retrospective reflection. At the same time, the nature of what happened is decisively transformed. (Lotman, 1992, p. 110).



Figure 6: *The First Teacher*. Inverted opposition “poor – rich”/ “fat – thin”.



Figure 7: *The First Teacher*. Inverted opposition “fat – thin” as a “violation of the system of expectations”.

4. Rite of purification: water/river (bathing Altynai) and fire in the school (all the villagers with faces darkened by fire), with color matching: light/purity - darkness/soot (Figures 8, 9).



Figure 8: *The First Teacher*. Rite of purification: bathing Altynai.



Figure 9: *The First Teacher*. Rite of purification: fire in the school.

In this context, we are dealing not so much with the use of elementary archaic symbols by the film director, but with a change in the internal topology of the film's viewers. In other words, we are talking about the pedagogical or educational effect of film language. The periphery (river water) becomes the center of attention, and the center (fire in the village) fades into the background of perception. According to Sergei Genkin, each element has a set of close elements. They are combined into neighborhoods that define the topology in the space of film elements. Each person has their own topology. "Learning is a change in the internal topology of a person caused by an external film" (Genkin, 1962, p. 131).

5. The logical continuation of the process of changing the internal topology through a visual image is a metaphor for light as a "light of knowledge" in the school of the rural teacher Duishen (illuminated children's faces, Figures 10, 11).



Figure 10: *The First Teacher*. "Light of knowledge" (illuminated children's faces).



Figure 11: *The First Teacher*. "Light of knowledge".

6. Interpretation of the frame "the heroine behind the hero's back" by Kurosawa (*Rashomon*) and Konchalovsky: the emotional shift "fear-shame" (Figures 12, 13). An example of how cinema "can teach the viewer" through codes and oppositions (virtual, actual) given to him:

An element of film language can be any unit of text (visual, graphic, or sound) that has an alternative, at least in the form of not using it itself, and, therefore, does not appear in the text automatically, but is associated with some meaning (Lotman, 1973, p. 315, emphasis added).



Figure 12: *Rashomon*. “The heroine behind the hero’s back”.



Figure 13: *The First Teacher*. The emotional shift “fear-shame”.

7. Konchalovsky’s rejection of the romantic image of two poplars, the symbols of Altynai and Duishen in Aitmatov’s text (Figures 14, 15). In the film, they are replaced by the dramatic image of a single poplar, which the hero cuts at the end to build a new school, that is, in the name of the idea of a new world (“build the new on the ruins of the old”, binary historical structure: Lotman, 1992, p. 148).



Figure 14: *The First Teacher*. Dramatic image of a single poplar.



Figure 15: *The First Teacher*. “To build the new on the ruins of the old”.

Many years later, Konchalovsky noted that focusing on Kurosawa, involving him as an imaginary “co-author” changed the attitude towards the literary source, Aitmatov’s story. Aitmatov’s text is a drama framed by the present tense, where the narrator is an artist, and the girl Altynai grew up and became an honored academician. Konchalovsky abandons the present tense to focus only on historical narrative. His goal is to turn the drama into a tragedy, to endow the characters with a “hot tongue” in the style of Kurosawa: “I tried to make a tragedy film, I don’t know if I managed to do it, but the temperature was what I wanted” (Konchalovsky, 2021).

3. Translation or transformation?

Can we consider Konchalovsky’s film as “Happy Babel”, according to Paolo Fabbri (2003), inspired by Roland Barthes (1973, p. 10),¹ that is, as a phenomenon where the rejection of the original verbal basis turns into a creative and unpredictable transformation of meaning (Lotman, 1992, p. 108)? Fabbri interprets the phenomenon of “Happy Babel” not just as linguistic diversity, but as new, invented, living meanings that arise as a result of difficult and often imperfect translation. The problem of translation is untranslatability, writes Fabbri. And sooner or later, the “elasticity of language” solves this problem (Fabbri, 1998, p. 105). In the case of *The First Teacher*, we are dealing with the elasticity of film language. The elasticity of film language is the coexistence of languages that “work alongside each other” (Barthes, 1973, p. 10). Cinema, in the words of director Sergei Eisenstein, is the “heir” of all artistic cultures that “are in commonwealth”² (Eisenstein, 2016, p. 385).

The concept of the young Konchalovsky is the rejection of the principle of “story within a story”, the rejection of the “retrospective development of history” (Lotman, 1992, p. 25). It is also a rejection of the voice of the narrator in the text as a metalinguistic plan: an artist who plans to capture history in his painting *The First Teacher*. The role of the “artist” is played by the director himself, who chooses a chronological presentation

¹ Original quote by Roland Barthes in French: " Alors le vieux mythe biblique se retourne, la confusion des langues n’est plus une punition, le sujet accède à la jouissance par la cohabitation des langues, *qui travaillent côte à côte* : le texte de plaisir, c’est Babel heureuse " (Barthes, 1973, p. 10).

² The original term in Russian is “sodruzhestvo iskusstv”. Pietro Montani, in an article dedicated to Eisenstein, offers his own translation: “friendly cooperation” (Montani, 2016, p. 385).

of the history of the 1920s, without running ahead and without reminiscences. The purpose of the “translation” into the language of cinema, proposed by Konchalovsky, is to create the illusion of a continuing present.

At the same time, in the case of the film *The First Teacher*, the intersemiotic translation casts doubt on Lotman's statement about the “poverty of the means of visual arts in comparison with verbal ones in the expression of time”, that it is possible to depict the future in a picture, but one cannot “paint a picture in the future”: therefore, the verbal text is more convenient for narration than the visual arts (Lotman, 1973, p. 342). The protagonist Duishen, chopping a century-old poplar, is a picture that the viewer paints “in the future”. From the point of view of today's interpretation, the image of the protagonist is twofold: on the one hand, he is a teacher who opened the way to a bright future for his students (Altynai leaves for the city, becomes a respected scientist), on the other, he is a clichéd servant of the idea of a “new world” at any cost.

Konchalovsky's film violates the chronotope proposed by Aitmatov, but it is through this violation that the translation into the language of cinema achieves the same goal as Aitmatov's - the creation of an “imperfect” image of the hero (in the sense of “imperfection” according to Greimas, 1987), a picture that the viewer must complete. The metalanguage of cinema stands not only “one step above life” (Lotman, 1973, p. 350), but also one step above the primary source, the literary text.

In the early 2000s, Konchalovsky again turned to the topic of *The First Teacher* in an interview with Marina Merkoulouva for the documentary *I Consider Myself Promising* (Merkoulouva & Kolesnikov, 2007), emphasizing the role of the teacher as a “push” in creating a new personality: “From my teacher Mikhail Romm, I learned, first of all, to be a man, a normal man. As for directing itself, I learned from Fellini, Bergman, Kurosawa [...]. I still consider myself promising” (Konchalovsky, 2007). For Konchalovsky, the success of the film is in the “quality” of the people who leave the auditorium. In the feeling of gratitude they feel or not. “It is important that they feel gratitude for learning something new about themselves” (Ibid., Figure 16).



Figure 16: Andrei Konchalovsky. *I Consider Myself Promising*.

“To turn the drama into a tragedy, to endow the characters with a *hot tongue*”.

We can say that the film *The First Teacher* illustrates the postulate of Jacques Fontanille, “the generative course of signification is a translation machine” (“le parcours génératif de la signification c’est une machine à traduire”: Fontanille, 2022), but also the postulate of Paolo Fabbri about semiotic activity, fundamentally based on translation and all its variants – transposition, transmission, etc.: “In order not to stay between us, but us among the others, transitive identity obliges us to translate the instances of “We” into those of the close “You” and not of the distant “They”, in all languages (Translations) and in all sign systems (Transductions and Transpositions)” (Fabbri, 2019, p. 2).³

4. Conclusion

In a joint article on translation and transformation in audiovisual and digital culture, Evangelos Kourdis and Kristian Bankov draw attention to the “translational dimension” of culture in general (Kourdis & Bankov,

³ Quote by Paolo Fabbri in French : " Pour ne pas rester entre nous, mais nous parmi les autres, l’identité transitive nous oblige à traduire les instances de " Nous " en celles du " Vous " proche et non du " Ils " lointain, dans toutes les langues (Traductions) et dans tous les systèmes de signes (Transductions et Transpositions) " (Fabbri, 2019, p. 2).

2022, p. 13). The film version of Aitmatov's story *The First Teacher* is an example of an intersemiotic translation of a literary source into the language of cinema, with "additional connotations" inherent in this process (Ibid., p. 9). However, in the case of Konchalovsky's film, the story of the first teacher has turned into a metatext or metacommentary, and it is not only about an "additional connotation", but also about a real transformation, taking into account the viewer's gaze "from the future": the film outgrows the boundaries of social drama and speaks to us in the language of epic tragedy.

Among his teachers and "spiritual guides" in cinema, Konchalovsky cites Federico Fellini first, and this is no coincidence. In *The First Teacher*, which marked the beginning of Konchalovsky's career as a film director, he realizes Fellini's postulate that making a film is like dreaming, seeing a magical world "within us" (Fellini, 1980, p. 91). Paolo Fabbri, commenting on these words of the Italian film director, clarifies: "for dreams to become works of art, they need to be given the rigor and flexibility of a linguistic sign" (Fabbri, 2024, p. 135).⁴ The film embodies a dream, and it is not a memory of a past or seen event, but "an anticipation of the future" (*une activité qui "fait advenir"*), a reconfiguration of the next moment taking visible forms before our eyes (Beyaert & Fontanille, 2024, p. 260). Watching Konchalovsky's film, we see a dream or a utopia of a "bright future" and can evaluate it from the standpoint of a realized future.

According to the director himself, before starting filming, he showed the script to Aitmatov. "I thought he would completely criticize me; I thought that I would persuade him. He shocked me when he said that the script was good and should be filmed" (Konchalovsky, 2021). This fact is symbolic: Aitmatov was able to "interpret" the future transformation of the film as a state "being translated in collaboration with one's translator" (Merkoulova, 2020, p. 285). As a result, Konchalovsky managed to implement the advice of the recognized master of directing of the XX century, Sergei Eisenstein: "We must revise the foundations of the film plot and go in a cinematic progressive movement not "back" to the plot, but "to the plot forward" (Eisenstein, 1934/1964, p. 91).

In an interview with Marina Merkoulova, Chingiz Aitmatov spoke about the film *The First Teacher* as follows: "We were young people. Now we can remember this with a smile. But our intentions, ideas and dreams were already very significant, I think" (Aitmatov, 2007).

Ultimately, the polyphony of Konchalovsky's first film must be understood not only in the light of Kurosawa's semiotic heritage, but also in the context of Konchalovsky's own 60 years of work, from 1965 to the present. As Yuri Lotman writes, "cinema speaks to us, speaks with many voices that form the most complex counterpoints. It speaks to us and wants us to understand it" (Lotman, 1973, p. 372).

References

- Aitmatov, Ch. (1958/2022). Jamila. In *The First Teacher*. Azbuka.
- Aitmatov, Ch. (1962/2022). *Pervy Uchitel (The First Teacher)*. Azbuka.
- Aitmatov, Ch. (2007). Interview with Marina Merkoulova. In *Andrei Konchalovsky. Schitayu sebia podaiushchim nadezhdy* (Andrei Konchalovsky. I Consider Myself Promising). Documentary film by Marina Merkoulova and Alexei Kolesnikov. Retrieved from <https://www.culture.ru/live/movies/1436/schitayu-sebya-podayushim-nadezhdy-a-konchalovskii>
- Anninsky, L. (2007). Interview with Marina Merkoulova. In *Andrei Konchalovsky. Schitayu sebia podaiushchim nadezhdy* (Andrei Konchalovsky. I Consider Myself Promising). Documentary film by Marina Merkoulova and Alexei Kolesnikov. Retrieved from <https://www.culture.ru/live/movies/1436/schitayu-sebya-podayushim-nadezhdy-a-konchalovskii>
- Barthes, R. (1973). *Le Plaisir du texte*. Éditions du Seuil.
- Beyaert-Geslin, A. & Fontanille, J. (2024). Postface. In P. Fabbri. *Le sphinx incompris. Vingt et un essais sémiotiques sur l'art*. Pulim. (pp. 237-262).

⁴ Quote by Paolo Fabbri in French : " Pour qu'ils [les rêves] deviennent une œuvre, il faut leur donner la rigueur et la flexibilité du signe linguistique et visuel " (Fabbri, 2024, p. 135).

- Eisenstein, S. (1934/1964). O tchistote kinoyazyka (On the purity of film language). In *Selected works in VI volumes II*. Iskusstvo. (pp. 81-92). Retrieved from http://teatr-lib.ru/Library/Eisenstein/Select_2/#_Toc319420488
- Eisenstein, S. (2016). *Notes for a General History of Cinema*. In N. Kleiman & A. Somaini (Eds.) *Sergei M. Eisenstein. Notes for a General History of Cinema*. Amsterdam University Press. (pp. 109-254).
- Fabbri, P. (1998). *La svolta semiotica*. Laterza.
- Fabbri, P. (2003). *Elogio di Babele*. Meltemi Editore.
- Fabbri, P. (2019). *Notes sur les identités collectives, traduction française de Denis Bertrand*. Retrieved from http://afsemio.fr/wp-content/uploads/P.FABBRI-Identità.collettive-Notes_TR.D.Bertrand-AFS.pdf
- Fabbri, P. (2024). *Le sphinx incompris. Vingt et un essais sémiotiques sur l'art*. Préface de Lucia Corrain. Postface de Anne Beyaert-Geslin et Jacques Fontanille. Traduction et révision de Jacques Fontanille. Pulim.
- Fellini, F. (1980). *Fare un film*. Einaudi.
- Fontanille, J. (2022). *Conference Changer de social, refaire la sociosémiotique? at the semiotic colloquium in Urbino Prospettive della sociosemiotica, September 15, 2022*. Program retrieved from <https://iass-ais.org/seminari-di-semiotica-di-urbino-12-16-septembre-2022/>
- Genkin, S. (1962). Issledovanie elementov kinoyazyka (Study of elements of film language). In *Symposium po strukturnomu izucheniu znakovykh system (Symposium on the Structural Study of Sign Systems)*. Izdatelstvo Akademii Nauk SSSR. (pp. 129-131).
- Greimas, A. J. (1987). *De l'imperfection*. Fanlac.
- Konchalovsky, A. (2007). Interview with Marina Merkoulouva. In *Andrei Konchalovsky. Schitayu sebia podaiuschim nadezhdy (Andrei Konchalovsky. I Consider Myself Promising)*. Documentary film by Marina Merkoulouva and Alexei Kolesnikov. Retrieved from <https://www.culture.ru/live/movies/1436/schitayu-sebya-podayushim-nadezhdy-a-konchalovskii>
- Konchalovsky, A. (2021). Interview with Andrei Apostolov. *Seance magazine*. Retrieved from <https://seance.ru/articles/first-teacher/>
- Kourdis, E. & Bankov, K. (2022). Introduction: translation and transformation in audiovisual and digital culture. *Digital Age in Semiotics & Communication*, V, 7–14. Retrieved from <https://ojs.nbu.bg/index.php/DASC/article/view/847>
- Lotman, Y. (1973/1998). Semiotika kino i problemy kinoestetiki (Semiotics of Cinema and Problems of Cinema Aesthetics). In *Ob iskusstve (On Art)*. Iskusstvo-SPB. (pp. 288-372).
- Lotman, Y. (1990). *Universe of the Mind: A Semiotic Theory of Culture*. Indiana University Press.
- Lotman, Y. (1992/ 2004). Kultura i vzryv (Culture and Explosion). In *Semiosfera (Semiosphere)*. Iskusstvo-SPB. (pp. 12-148).
- Merkoulouva, I. (2020). La traduction franco-russe d'un point de vue sémiotique. *Punctum*. In E. Kourdis & S. Petrilli (Eds.), *International Journal of Semiotics, Translation and Translatability in Intersemiotic Space*, 6(1), 285-295. Retrieved from <https://punctum.gr/volume-06-issue-01-2020-translation-and-translatability-in-intersemiotic-space/>
- Merkoulouva, M. & Kolesnikov, A. (2007). *Andrei Konchalovsky. Schitayu sebia podaiuschim nadezhdy (Andrei Konchalovsky. I Consider Myself Promising)*. Documentary film. Retrieved from <https://www.culture.ru/live/movies/1436/schitayu-sebya-podayushim-nadezhdy-a-konchalovskii>
- Montani, P. (2016). "Synthesis" of the Arts or "Friendly Cooperation" between the Arts? *The General History of Cinema According to Eisenstein*. In N. Kleiman & A. Somaini (Eds.). *Sergei M. Eisenstein. Notes for a General History of Cinema*. Amsterdam University Press. (pp. 385-392).
- Torop, P. (2020). The Chronotopical Aspect of Translatability in Intersemiotic Space. *Punctum*. In E. Kourdis & S. Petrilli (Eds.), *International Journal of Semiotics, Translation and Translatability in Intersemiotic Space*. 6(1), 265–284. Retrieved from <https://punctum.gr/volume-06-issue-01-2020-translation-and-translatability-in-intersemiotic-space/>