

The ideological aspect of intersemiotic translation and montage

Peeter Torop

Department of Semiotics, University of Tartu
Jakobi 2, 51404, Tartu, Estonia
e-mail: peeter.torop@ut.ee

Abstract. The Estonian film *The Last Relic* offers an interesting case of ideological intersemiotic translation. At the same time, it is an innovative film from the point of view of text composition as well as combination of traditional montage with intersemiotic montage in which the speech of the heroes, the messages of the songs and repetition of visual and musical motifs are juxtaposed to create historical and ideological ambiguity. The specificity of this film is very close to later tendencies in using montage: the movement from a temporal understanding of montage to spatial montage in contemporary new media and 3D-movies. A new understanding of montage is also fruitful for the new interpretation of the chronotopical structure of narrative texts. The traditional theory of montage is rooted in classical literature, while new media experience opens up new possibilities for understanding mechanisms of montage. On a very general level, contemporary tendencies of montage can be analysed as chronotopical montage.

Keywords: Intersemiotic translation, ideology, chronotope, montage, *The Last Relic*

Thanks to the works of Roman Jakobson, the concept of intersemiotic translation has become widely known. First of all, this term enriched traditional translation studies, since the side-by-side treatment of interlinguistic, intralinguistic, and intersemiotic translation had an innovative influence on methodological thinking. At first, translational activities were divided into intrasystemic ones, that is, those taking place within the boundaries of a natural language, and intersystemic ones, meaning those taking place between a natural language and another semiotic system, or between other semiotic systems (Toury 1986). This semiotic shift in translation studies brought intra- and interlinguistic translation closer to each other, and

necessitated a fresh look at translatability and the main ontological characteristic of a translational text – plurality. Firstly, an understanding emerged that all translation types can be described with the help of a single model of translation process, which brought intra- and interlinguistic translation closer to intersemiotic translation. The advantage of this position consists in the comparability of translation types. On the other hand, translational text began to be regarded as a secondary metatext among other, non-translational metatexts (Holmes 1988: 9–22). Both viewpoints proceed from particular texts and their juxtaposition with other particular texts.

It was logical that these two viewpoints be united in the concept of total translation that proceeds from the interpretation of culture as an infinite translation process, while any particular text in a culture can exist simultaneously in the form of multiple transformations, each of which can be considered translation in the semi-otic sense. Accordingly, the sum of the source text and its transformations constitutes an integral imaginary cultural text that exists differently in the collective and individual cultural memories. Any particular instance of reception of a text creates a dialogue between the text and the receiver; the reception of different transformations of the same text changes this dialogue into an intersemiotic polylogue.

In a polylogue, a source text opens simultaneously from a new angle in several sign systems. Thus, a first contact with a text need not be, for example, the reading of a novel, but rather seeing its film version or reading a review. Paradoxically, reading a novel's verbal version may turn out to be a rereading after having watched a film or a stage performance created on the basis of the purely verbal text. Synchronic perception processes cause the utilization of various perceptual channels and the succession of sign systems. The result is a contingency in the formation of the text's perceptual unity as well.

Intersemiotic rereading is similar to intersemiotic translation in the Jakobsonian sense. However, the simultaneous co-existence of different intersemiotic translations of a text makes us raise the question of authenticity. If we talk about a perceptive unity in case of any single translation, we will also have a reason to talk about the vagueness or distortion of perception as a result of the merging of a text's different transformations. Both at the level of any single text or its intersemiotic transformations, as well as at the level of the whole complex of a single text's all possible transformations, it is recommended to keep in mind Nelson Goodman's (1978: 6) idea that "conception without perception is merely *empty*, perception without conception is *blind* (totally inoperative)". Conceptualization and de-conceptualization (as well as re-conceptualization) are equally possible in a culture and depend, above all, on the auto-communication of culture, that is, on the manner of interpretation of texts, text types and their transformations.

The crisis of grand narratives and narrativity in general has a strong perceptual reason. What makes the agreement of the real and the imaginary, the identification

of the real in the imagined, difficult is the congruence between seeing something in a certain manner (seeing as) and what is actually seen (on “actual seeing”, see Kearney 1997: 191). What results from this is the extending of the role of the observer or the narrator. In culture, it is not only people who narrate and observe: so do also discourses and media in the form of particular publications, radio stations or TV channels. In case of both verbal and audiovisual messages, the possible unreliable narrators create the necessity to distinguish between the (visible) foreground narrator and the (hidden) background narrator. In both cases the possibility of identifying the narrator is important, and this, in its turn, depends on the role of the implicit author in the structure of the text (Currie 1995: 21–22). The identification of the reliability or unreliability of a text’s transformations helps to interpret them as a hierarchy and facilitates the retaining or restoration of a text’s perceptive unity in culture.

Every text in a culture is simultaneously concretely material and abstractly imaginary. Correspondingly, a practical analysis of texts in a culture is related to two levels of analysis – an analysis of a text by itself is complemented by an analysis of the text in the intersemiotic space. In the former case, the focus is on the text’s structure; in the latter case, on the transformability of the text.

Intersemiotic space is intersemiotic space, in which the elements or signs of texts can be interpreted simultaneously with the help of several sign systems, and interpretation is remarkably complicated (although still possible) in the instance of multiple types of syntactic relations. Intersemiotic space can be also inter- or trans-medial space (Saldre, Torop 2012).

In intersemiotic space parametrical text analysis becomes appropriate. The first parameter is the text’s *material*. If the text is written in a natural language, it is possible to conduct a hierarchical level analysis, proceeding logically from lower levels towards higher ones. The hierarchy of language elements and the possibility of logical movement have created the temptation to find analogies for elementary levels also outside natural language. However, the search for filmic phonemes or theatre morphemes has remained without a result because of the differences in the materials. A major part of non-linguistic cultural texts consists of heterogeneous material, that is, several sign systems are involved simultaneously, and no natural hierarchy emerges. A film frame can be regarded as a photo or a picture, but it can also be regarded as an element in montage, a scene, a shot or an actualization of an angle etc.

The second parameter is *composition*. The levels of material reflect the text’s articulation into intratextual elements. The levels of composition reflect the coherence between elements in the linear process of text as a narrative. The parameter of composition also comprises the interconnections of elementary units of the compositional articulation: a frame in a film, a scene in theatre or in a painting, a motif in literature all represent an ensemble or a configuration of certain elements.

A text's material and composition constitute its internal parameters, but culture as a system of texts on the one hand, and text as a material artefact with all its possible transformations on the other hand, make comparative analysis possible. For this purpose, a parameter external to the text and its material is necessary. This universal parameter is the chronotope – it is the chronotopical parameter that meets the needs of text analysis in intersemiotic space.

Chronotopical analysis

After first having been introduced in Mikhail Bakhtin's works, chronotopical analysis became particularly relevant again in connection with an interest in intersemiotic analysis. The universality of this kind of analysis consists in its independence from the material in the structuring of texts and in making them comparable.

Articulation and description of intersemiotic translation of literature into film is facilitated by the concept of the chronotope (Torop 2000). A universal model of translation process is important in organizing the growing bulk of translation texts through typologization and, in a similar manner, the concept of the chronotope helps to systematize intersemiotic translation and prevents the dissolution of translation text in culture.

Chronotopical analysis that connects time and space facilitates the analysis of film texts and as the most elementary possibility, enables to distinguish films with a *normal chronotope* from films with a *split chronotope* (Rosolowski 1996: 109). Chronotopical analysis facilitates the differentiation of social worlds and employs for this purpose the concept of carnival, another term derived from Bakhtin (Gómez-Moriana 1997–1998). Chronotopical analysis meets the requirements of intersemiosis and enables a flexible description of same signs appearing at different levels of a text (Osadnik 1994). And, finally, chronotopical analysis is important because of its anthropological aspect. For example, chronotopical levels correspond to the anthropological description of an individual's space: psychological personal space, sociocultural lived space, and finally, existential space, related to the perception of the Beyond (Etlin 1998).

So far, Bakhtin's treatment of chronotope has been a complicated topic for researchers as the scope of the term changed for Bakhtin over time. Even Michael Holquist (1994: 109), one of the leading Bakhtin scholars, has admitted that the concept of chronotope yields to analysis with great difficulties. In principle, Bakhtin's treatment of chronotope can be divided into two: the local and the general understanding. The one we are interested in, the general treatment, emerged as a kind of conclusion only at the end of Bakhtin's life, in the notes written in 1970–1971. In these, a definite attempt to create a methodological framework for chronotopical analysis is visible:

Chronotopicality of thinking (especially ancient). A viewpoint is chronotopical, i.e. it embraces both the aspects of space and time. This is in direct relation with axiological (hierarchical) viewpoint (attitude towards the high and the low). The chronotope of a depicted event, the chronotope of the narrator, and the chronotope of the author [...]. (Bakhtin 1979: 338)

Bakhtin's discussions of the inclusion of any describable phenomena in the sphere of the spatio-temporal and imaginative can be regarded as general in nature:

[...] whatever these thoughts were, to enter our experience (including social experience) they have to find some kind of spatio-temporal expression, that is, to obtain the form of a sign that we can hear or see (a hieroglyph, a mathematical formula, a verbal-linguistic expression, a drawing etc.). Without this spatio-temporal expression even the most abstract thinking is not possible. Consequently, an entrance into the world of meanings is possible only through the gates of chronotope. (Bakhtin 1975: 406)

Thus it could be said that in a chronotopical analysis it is optimal to distinguish between three levels. *The topographical chronotope* is related to the story, to the depiction of an event or a succession of events. *The psychological chronotope* expresses the viewpoints of the characters, and the *metaphysical chronotope* determines the text's conception through interrelating the different chronotopical levels. Since the chronotopical levels are not related to the material of texts, this type of analysis is especially suitable for the comparative analysis of texts made of different substances.

It is also important to distinguish between the *textual* and the *intertextual* aspects of (interdiscursive, intermedial) chronotopical analysis. The former presupposes the analysis of an individual text proceeding from its chronotopical levels, and the latter is the analysis of the imaginary text, the text's cultural plurality. The second aspect is present also in Bakhtin's disquisitions:

A work and the world depicted in it enter the real world and enrich that, and the real world enters the work and the world depicted in it both in the creation process of the work and in the process of life, in the continuous renewal of the work in the creative perception of the listeners and readers. This exchange process itself is naturally chronotopical. [...] We can even talk about a peculiar *creative* chronotope, in which this exchange between life and work takes place and in which the work's peculiar life goes on. (Bakhtin 1975: 402–403)

It is namely this peculiar life mentioned by Bakhtin that the empirical discussion introduced below will be based on.

Although intersemiotic translation of a literary work into a film means translating one unitary text into another unitary text, in a semiotic sense it is the replacement of a homogeneous system with a heterogeneous one. The verbal text is partly retained in dialogues; partly, it becomes visualized as a natural or historical background; as a story, it becomes “jumpier” in time and space owing to the montage; it acquires new viewpoints due to the camera work, and creates an emotional atmosphere with the help of sound as noise or music.

First, a question can be posed about the *topographical chronotope*, that is, how we see the reality depicted in the text. The second question concerns the markedness or unmarkedness of the characters’ viewpoints, that is, the peculiarity of the *psychological chronotope*. The third question concerns the manner of the realization of the author’s conception, or the creation of a new conception on the level of the *metaphysical chronotope*. The fourth question is related to the possible world of the interpretation of the film version, the film as the result of the director’s sociocultural behaviour on the level of the *creative chronotope*. It is significant that we can raise the question of *ideology* on every level. The verbal, visual and auditory sign systems can work in the framework of a single ideology, yet they can also be subjected to different ideologies and create an ideological re-orientation, ideological polyphony or ambivalence of the message.

Ideology and chronotope

In the context of the present article we can agree with Theo Hermans’s (1999: 95) statement that, in a sense, “translations construct or produce their originals”. Hermans continues:

Paradoxically, this ideological slant is precisely what makes translation interesting as a cultural and historical phenomenon. If it were a matter of technical code-switching only, translation would be as exciting as a photocopier. Translation is of interest because it offers first-hand evidence of the prejudice of perception. Cultures, communities and groups construe their sense of self in relation to others and by regulating the channels of contact with the outside world. In other words, the normative apparatus which governs the selection, production and reception of translation, together with the way translations conceptualized at certain moments, provides us with an index of cultural self-definition. It would be only a mild exaggeration to claim that translations tell us more about those who translate and their clients than about the corresponding source texts. (Hermans 1999: 95)

Especially in the instances when a story has the same beginning and end both in the book and in the film, the signs of intersemiosis, that is, the signs that bind

together the chronotopical levels and ideologize the whole, start to acquire a special significance. Thus, the signs operate not just as symbols, but also as ideologemes. Essentially, those signs create a new relationship with the source text or, as Dinda Gorlée (1997–98: 81) has put it: “In translation, ideological manipulation of the text-sign not only affects the target text [...] but also the criteria governing the transfer between the text-to-be-translated and the translated text”.

Of course, the ideology of translation is a more general problem that has become particularly relevant in connection with postcolonial studies. For example, Donald Robinson points out that:

Translation plays three sequential but overlapping roles in postcolonial studies:

- as channel of colonization, parallel to and connected with education and the overt or covert control of markets and institutions;
- as a lightning-rod for cultural inequalities continuing after the collapse of colonialism; and
- as a channel of decolonization.

Thus tabulated, the three roles mark separate stages in a utopian narrative that informs much of postcolonial studies: from a colonial *past* taken as harmful; through a complex and conflicted *present* in which nothing seems easy or clear-cut; to a decolonized *future* taken as beneficial. (Robinson 1997: 31)

This possibility of describing translation ideologically is similar to the chronotopical description of intersemiotic translation. Montage is a useful method for comparing the ideological and chronotopical aspects of intersemiotic translation. Implicitly, every written verbal text has two sides – the verbal and the pictorial. In intersemiotic translation both sides are explicit.

In a sense, film is an explication of the nature of a text in which the coexistence of the word and the picture, or narrative and performance, is visible. Every filmic adaptation involves some balance between the verbal and the pictorial, and this balance works like vertical montage. Montage can be regarded as a universal cultural-analytic concept that is productive on the levels of language, text, as well as culture. The basic semiotic binarities in defining montage mechanisms are discreteness and continuity on the level of language, textuality and processuality on the level of text, and narrativity and performativity on the level of semiosphere. Chronotopical levels constitute an example of horizontal montage for sometimes important differences exist in texts between the topographical storyworld as a reality, the individual worlds or subjectivity of the perception of the world by participants in events, and the conceptual world or authorial synthesis of all aspects of text. The contact between the vertical and horizontal levels is the sphere of semiotization (and semantization) (Table 1).

SPHERE OF SEMIOTIZATION			
LEVELS	NARRATIVE WORD	PERFORMANCE PICTURE	
TOPOGRAPHICAL CHRONOTOPE HOMOPHONY	STORY	STORYWORLD INTERTEXTUALITY MODEL OF REALITY	EVENTS
PSYCHOLOGICAL CHRONOTOPE POLYPHONY	NARRATION	SELF AND OTHER INNERWORLDS MULTIMODALITY	PERFORMING SHOWING
METAPHYSICAL CHRONOTOPE HETEROPHONY	VERBAL DESCRIPTION	CONCEPTUAL WORLD PRINCIPLES OF COHESION	PICTORIAL DEPICTION

Table 1. Chronotopical structure of text

The typological analysis of montage presupposes uniting two principles. If we take the (both theoretical and empirical) concept of montage that has originated in film art as a starting point, it is productive to distinguish between the developments before the emergence of montage theory and after the birth of new media:

- (a) search for the literary roots of montage principles enables us to broaden our understanding of the development of theoretical thought in the second half of the 19th century and of the interrelatedness of artistic and theoretical thought;
- (b) evolutionary interpretation of montage principles in the theory of new media (temporal montage, spatial montage, ontological montage, stylistic montage; see Manovich 2001: 269–273);
- (c) old experience and new technology, or theoretical complementarity in the treatment of montage. Cultural-semiotic analysis of montage enables us to explain the genesis of montage theory in film art, the relatedness of this theory

with the general development of humanities, and its influence on cultural-semiotic way of thought.

The Last Relic

In 1969 the Estonian studio Tallinnfilm produced a screen version of Eduard Bornhöhe's story "Prince Gabriel or the last days of the Pirita Abbey" ("*Vürst Gabriel ehk Pirita kloostri viimased päevad*", 1893) titled *The Last Relic* (*Viimne reliikvia*).

The following discussion concerning *The Last Relic* focuses on the change of the ideological status of the source text in intersemiotic translation. Although the translation has retained the story of the source text, there has been a radical change in the interpretation of signs due to the intersemiotic background: the source text as an ideologically conformist text has become, as a translation made in another time and space, an instance of ideological resistance. In colonial and postcolonial contexts, translation as resistance is also one of the possible missions of a common translation (Venuti 1998: 179ff.). The film, that was completed in 1969, represents the general turn that took place in the practice and theory of film after the events in Paris and Prague in 1968, and involved an attitude of innovation through opposition to the tradition (Rodowick 1994: 67ff.). Instead of changing the society, the filmmakers started to make attempts to change the consciousness of ordinary people, doing that by de-sacralizing art. Declarations of anarchy, from violence to a hippie-like escape from society, became important.

To understand this ideologically motivated innovation, also other texts relevant in the translation process, above all, different versions of the script, have been used. As the intermediary texts of a creative process provide much information useful for understanding the final result, also as concerns intersemiotic translation, increasingly more theoretical attention has been paid to the processual approach (Remael 1995), and in the case of the present translation the latter has proved especially important.

The Last Relic was made by the Estonian film director Grigori Kromanov; the editor of the film was the future President of independent Estonia Lennart Meri. The well-known Estonian writer Arvo Valton wrote the script, and one of the best Estonian poets, Paul-Eerik Rummo, composed the song lyrics for the film. The singer who performed the songs was also important: Peeter Tooma was the laureate of a worldwide youth festival and was known as a protest singer in the spirit of Pete Seeger. In the Russian-language version of the film meant to be screened across the Soviet Union the songs were sung by an officially recognized opera artist Georg Ots, accompanied by a symphonic orchestra.

The source text

Bornhöhe's story was first published in 1893, at a time known as the period of Russification in Estonian history. As Estonia was a province of Russia at the time, Russian was the language of tuition even in primary school. *The topographical chronotope* of the source text is very clear: the time depicted is the year 1576 during the Livonian War, when the territory of Estonia was divided between Sweden, Denmark, Poland and Russia. The antecedents of the story date to the year 1558 when Ivan the Terrible sent his forces to conquer the Estonian territory. Right at the beginning of the story the narrator tells the reader that the following 18 years had changed the once wealthy and happy Estonia for the most part into a desert "to where Germans, Poles and Swedes went from time to time to ravage the remains of the former wealth. [...] It is a strange land, this Estonia! For eighteen years the terrible war had lasted, so many armies had come here robbing and wasting, everyone's hand had risen against everybody – and still this miserable soil could feed the remains of the home folks and the thousands of enemies" (Bornhöhe 1977[1893]: 178). Although Russia was directly related to these events, the narrator tries to present Russia only as a securer of peace. The story ends with the motif of Russia, who has subjugated Sweden and Poland, bringing happiness and development to Estonia.

The main characters are Agnes von Mönnikhusen who belongs to the local German nobility, and Gabriel Sagorski who is an Estonian peasant on his mother's side and a Russian prince on his father's side. *The psychological chronotope* is the happy-ended story of their love that is also subject to honouring Russia and to giving up other national differences. *The conceptual chronotope* of the author reminds the reader that Estonia can achieve happiness and peace only in the bosom of Russia.

The script

The first version of Valton's script begins with a symbolic picture of Estonian landscape; the next scene presents a peasant working in the field. The voice off the screen tells us about the peasant's hard work, about the neighbours' interest in the country, and about the wish to save the small land of Estonia from foreign powers (Valton 1990: 28). This is an obvious parody of the first Soviet documentary films after the occupation of Estonia, thus a parody of the first significant forgeries of history. The script's leitmotif is the relic of Saint Birgitta that an abbey wants to get into its possession. In the script, the abbey has become an ideological centre: the monks paint angels who have faces of real people (from saints to robbers), and an entire intelligence network and spying monks are in operation. One of the nuns

talks to the main character Agnes about the spies: “Don’t be afraid of them. They spy exactly in order for you to know it so that you would be afraid and wouldn’t trust anyone around you” (Valton 1990: 64). More and more books are listed as forbidden literature and history is re-written in the abbey. One of the monks says the following about amending the life of Saint Birgitta: “Praised be the Lord who lets history and truth be shown this way again” (Valton 1990: 30). These paradoxical hints at the Soviet system took on a special significance, especially when it is taken into account that the Russian theme has totally disappeared from the script text and the abbey of Pirita (Saint Birgitta), that in reality was burnt down by the army of Ivan the Terrible, is captured by the Estonian peasants in the script and in the film. In addition to the relic, which is a shinbone hidden in a casket, the script offers also other leitmotifs.

The film

In 1968, before shooting *The Last Relic*, Grigori Kromanov had finished a documentary titled *Our Artur* (*Meie Artur*) about Artur Rinne, one of the Estonians’ favourite singers and an embodiment of their sense of nationality. In this film Kromanov skillfully walked the line between what was allowed and forbidden. He had done the same also in the film of 1966, *What happened to Andres Lapeteus* (*Mis juhtus Andres Lapeteusega*) in which the theme of selling off one’s ideals and political conformism was important. Right after *The Last Relic* Kromanov wrote the script for a television film *A Gentle Creature* on the basis of Fyodor Dostoyevski’s story. The principle of this work is similar to that of *The Last Relic*. The main character of *A Gentle Creature* is a man whose wife has committed suicide and who now, re-thinking his life, tries to discover the reasons for her suicide. Here, Dostoyevski uses the poetics of *thoughts focused on a single point*, that is, whichever life event the man were thinking about, in reality he still thinks about his wife’s death. In thinking about different things he is actually thinking about just one. This is the principle of heterophony, the multiple variation of one idea.

According to the most widespread interpretation, *The Last Relic* is the first Estonian and perhaps even the first Soviet “cape-and-dagger” film. From another viewpoint it is an anti-Russification, anti-Bornhöhe film. And the third viewpoint allows us to regard this adventure film as a reaction to the Prague events.

The director had one firm principle: to use only non-Estonian actors in the central episodes of the film. However, he had to allow a few exceptions because of accidents: thus, for example, the Lithuanian actor Juozas Budraitis fell off the horse and broke his leg and therefore had to be replaced with an Estonian actor. The intention was to depict the foreigners’ control over Estonians, yet against the background of the Prague events the struggle against this control was more important.

When on the level of the topographical chronotope *The Last Relic* is an adventure film that also employs ironical presentation on the level of the psychological chronotope, then the level of the metaphysical chronotope or the chronotope of the author's conception is manifested in the song lyrics. Kromanov had the songs written on specific themes and thus made them create parallel messages and parallel developments of the film story:

- (1) the songs provide a mental frame to the film as they are located mainly in the beginning and in the end;
- (2) the songs help the viewers to remember visual keywords;
- (3) the songs clarify visual keywords and create connotations;
- (4) the personality of the singer creates direct associations with the reality outside the film, the creative chronotope.

The title of the movie is *The Last Relic* that does not derive from Bornhöhe's source text.

The relic is a casket containing Saint Brigitta's shinbone. At the end of the film the rebels destroy the casket. Monk Johannes, the head of the spies at the abbey, considers this a stupid act since no-one could manage without the relic. However, the message of the rebels is the following: our relic is freedom. At the same time it becomes clear that a free man does not have any choice in fighting for his freedom. But the song lyrics repeat: We have the last relic: happiness, faith, hope, love, truth, right, justice, freedom:

Relic...
 Relic...
 We are holding the last relic
 We are keeping the last relic
 Night is coming, day is setting
 But we have the last relic
 Bliss, faith, hope, love
 Truth, justice and freedom...
 Relic...
 Relic...
 Who knows where is the last relic
 Who is keeping the last relic
 Night is coming, day is setting
 But we have the last relic
 Relic...
 (First song in the film)

Freedom as a relic entails the necessity to protect it. The knight fighting for liberty must always have a dagger ready. This kind of dagger becomes a talisman that protects its owner day and night, yet at the same time it can also hide a blow lethal to him. The film story reflects these transformations. The final song of the film that also has the relic as its theme finally makes an invitation to give up the relic and find a new one:

Relic..
 Relic...
 Throw away the last relic,
 Let go of the last relic
 Night is coming
 Day is setting
 Find yourself another relic
 The last relic...
 (last song in the film)

Freedom is another theme that varies in the song texts. If the protection of freedom by the means of a dagger is right but at the same time also dangerous to its owner's life, then there is also another possibility: escape. Another song says that above all, the world needs a free child. The free child has to escape because freedom attracts violence. This is also the appeal made:

More than anything
 This World needs a free child
 Who has never learned anything
 Of good and evil
 And who never cares
 About snares of the catchers
 But the catchers need
 Such a free child
 Run away, free child!
 This may be our only chance
 Run away, free child!
 Hide the freedom of the world,
 While you still can do it
 While you hope and care –
 Run away, free child!
 Violence loves freedom,
 Wants to vanquish and conquer it
 Violence is longing for freedom,
 Wants to lead and rule it

Violence loves freedom
Run away, free child!
Run away, free child!
This may be our only chance
Run away, free child!
Hide the freedom of the world,
While you still can do it
While you hope and care –
Run away, free child
More than anything
This World needs a free child
Who has never learned anything
Of good and evil
And who never cares
About snares of the catchers
But the catchers need
Such a free child
Run away, free child!
This may be our only chance
Run away, free child!
Hide the freedom of the world,
While you still can do it
While you hope and care...

Freedom entails the right to decide one's own destiny: every man is the maker of his own fate and the creator of his happiness. The film story has a happy end – the fight against violence is successful. Yet the song accentuates ambiguity, using parallelism between the film story and the logic of song:

Every man is a ruler of his fate
And a builder of his fortune
Yeah, yeah, yeah!
Once the vancour will crash
After gathering secretly
Yeah, yeah, yeah!
Manors are burning,
Noblemen dying
Woods and lands
Will belong to us
Yeah, to us...
Every man is a ruler of his fate
And a builder of his fortune
Yeah, yeah, yeah!
Once the vancour will crash

After gathering secretly...
 We are burning, we are dying
 Then there will be no slaves
 Not one slave
 And not one nobleman...

In this song, the poet Paul-Eerik Rummo used a motif from a well-known folk song; however, he added four last pessimistic lines. Fighting is ethically right in this context, but at the same time it also means destruction and comes very close to suicide. The song contains clear gradation:

- (1) mansions are on fire, the landlords are dying, the woods and the land will be ours;
- (2) woods are on fire, lands are dying, we will be ours;
- (3) we are on fire, we are dying, then there will not be a single slave, not a single slave, not a single master.

As a song theme, the fight for freedom is a way leading to death. There also exists a possibility of heavenly justice and heavenly love, but only in a dream. On the other hand, according to the lyrics, in reality people do nothing but sell themselves:

A man dreamed about
 The heavenly justice
 Which unites them all
 Who fight for it
 A man dreamed about
 The heavenly justice
 And started proclaiming it
 Since that day
 Finally all of that
 Is just self-selling
 We all are brothers
 And sisters at the market
 By bits and by pieces
 By days and by hours
 We sell to each other
 Our faith and our views
 A man dreamed
 About the heavenly justice
 Which unites them all
 Who fight for it
 A woman dreamed
 About the heavenly love
 And started proclaiming it
 Since that day...

These texts show that the songs make a double interpretation of the movie possible. On the one hand, they give us the opportunity to reconstruct the author's position in the film text; on the other hand, the ideas of the film concerned with the events of the 16th century take us to the year 1969.

All these texts exist in the film as part of montage sequences in which songs lend conceptual and ideological ambiguity to pictures, to the events on the screen. The specific montage of the prosaic and poetic texts in the film is supported by pictorial montage. What is most significant for the intersemiotic cohesion of the film is the leitmotif of a dagger. Ambiguity of this motif is formulated in a special song:

An adventurous knight of freedom
 Should always have
 A dagger with him
 Or better it should be
 Hidden in his bosom
 It's safer this way
 This weapon is also a talisman
 That guards you
 All night and all day
 And it cuts through
 All of the fetters
 That ever may hinder you way
 It leaves uncut
 Just the fetters
 That bind it tightly
 To your side
 It never cuts through
 Those fetters
 It's safer this way
 How has it come to you?
 You'll never know it...
 What strokes are hidden
 In its sharpened blade
 What plans are hidden
 In its adorned head?
 What are the thoughts
 Of the master
 Who forged such tools?
 What can it be really worth?
 Will it remain or be gone?
 And adventurous knight of freedom
 Should always have
 A dagger with him

Or better it should be
Hidden in his bosom
It's safer this way
This weapon is also a talisman
That guards you
All night and all day
And it cuts through
All of the fetters
That ever may hinder you way
It leaves uncut
Just the fetters
That bind it tightly
To your side
It never cuts through
Those fetters
It's safer this way

All different functions of the dagger described in the song lyrics are used in different scenes and the value of these scenes is accentuated by the music of the song – the pictorial leitmotif is supported by a musical leitmotif.

The repetition of the dagger as an ambivalent symbol is emphasized in the film (see Figures 1–12):



Figure 1. The dagger is to help one to become free.



Figure 2. The dagger as a musical theme (a melody without lyrics).



Figure 3. The dagger as a sign of freedom; the ambivalence of the song.



Figure 4. Dagger and self-defence.



Figure 5. Gabriel's step-brother Ivo takes the dagger from him.



Figure 6. Gabriel's step-brother kills him with Gabriel's own dagger.



Figure 7. The main female character Agnes notices the dagger in a jewel casket.

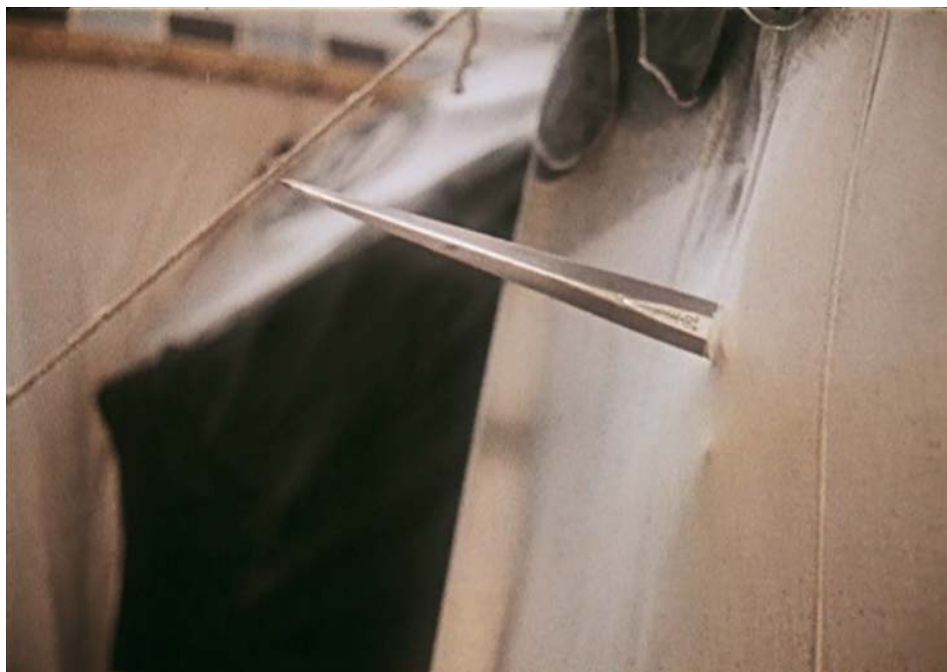


Figure 8. Agnes escapes using the dagger.



Figure 9. While imprisoned in the abbey, Agnes tries to kill herself with the dagger.



Figure 10. The dagger as a helper.



Figures 11–12. Gabriel kills his step-brother with the dagger (saying the words: “I am not a free man”).

The necessity of fighting for freedom and the hopelessness of changing anything by doing so is replayed heterophonically. What remains is either death or escape.

The Last Relic broke every box office record, while the film was watched as an adventure film. In Russian, the songs did not attract any attention; in Estonia, however, the songs obtained a special value in the culture. Also the film itself is still attractive for Estonians. Bornhöhe’s historical tale developed into Kromanov’s historical film, but the director has taken many liberties as regards the historical

background of the source text and it would be more correct to say that the film is historical in relation to Kromanov's time. Thus, an ideologically complicated situation was created: Bornhöhe wrote about the simultaneous occupation of Estonian territories by several great neighbours, he did so in the context of the Russian empire and at a time worst for a small nation, that of the Russification policy. Kromanov made his film at a time when in one small corner of Europe freedom was suppressed and the civilian courage of many creative people was put to test. What was not possible in the combination of the words and the image became possible in the combination of the words and music. Kromanov used the sign system that the film censors analysed the least and created a work that for many is a historical adventure film, but for many others also a reflection on the director's own day and age. *The Last Relic* is a film that can be analysed as a case of classic intersemiotic translation, but besides interpreting it as a translation it is also possible to interpret the film as a text of its time, both as a result and as a process. Thus it is simultaneously an artistic and ideological phenomenon in the culture.

The Last Relic serves as a most interesting case of ideological intersemiotic translation. It is simultaneously a very innovative film from the point of view of the composition of text and the combination of traditional montage with intersemiotic montage where the speech of the heroes, the message of the songs and repetition of visual and musical motifs are juxtaposed to create historical and ideological ambiguity. The specificity of this film is very close to later tendencies in using montage, representing a movement from a temporal understanding of montage to spatial montage in contemporary new media and 3D movies. Interpretation of this movement can be deeper if researches pay attention to chronotopical levels of text. The traditional theory of montage has roots in classical literature, but new media experience opens up novel possibilities for understanding mechanisms of montage. On a very general level contemporary tendencies of montage are analysable as chronotopical montage. *The Last Relic* is not a brave ideological transformation of text in intersemiotic translation only, it is also an explication of the chronotopical structure of film and an example of chronotopical montage.

References

- Bakhtin, Mikhail 1975. = Bahtin, Mihail 1975. *Voprosy literatury i estetiki*. Moscow: Hudozhestvennaja literatura.
- 1979. *Estetika slovesnogo tvorcestva*. Moscow: Iskusstvo.
- Bornhöhe, Eduard 1977[1893]. *Ajaloolised jutustused*. Tallinn: Eesti Raamat.
- Currie, Gregory 1995. Unreliability refigured: Narrative in literature and film. *The Journal of Aesthetics and Art Criticism* 53(1): 19–29.

- Gómez-Moriana, Antonio 1997–1998. Triple dimensionalidad del cronotopos bajtiniano: Diacronia, diatopia, diastratia. *Acta Poetica* 18/19: 153–188.
- Etlin, Richard A. 1998. Aesthetics and the spatial sense of self. *The Journal of Aesthetics and Art Criticism* 56(1): 1–19.
- Goodman, Nelson 1978. *Ways of Worldmaking*. Hassocks: The Harvester Press.
- Gorlée, Dinda 1997–1998. Translation: Between imaging, modeling, and manipulation. *Semiosis* 85–90, 74–83.
- Hermans, Theo 1999. *Translation in Systems. Descriptive and Systemic Approaches Explained*. Manchester: St. Jerome Publishing.
- Holmes, James S. 1988. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi.
- Holquist, Michael 1994. *Dialogism: Bakhtin and His World*. London: Routledge.
- Kearney, Richard 1997. The crisis of narrative in contemporary culture. *Metaphilosophy* 28(3): 183–195.
- Manovich, Lev 2001. *The Language of New Media*. London, Cambridge: The MIT Press.
- Osadnik, Waclaw 1994. Some remarks on the nature and representation of space and time in verbal art, theatre and cinema. *S:European Journal for Semiotic Studies* 6(1/2): 211–229.
- Remael, Aline 1995. Film adaptation as translation and the case of the screenplay. In: Jensen, Peter (ed.), *Translation and the Manipulation of Discourse*. Leuven: CETRA, 125–131.
- Robinson, Douglas 1997. *Translation and Empire: Postcolonial Theories Explained*. Manchester: St. Jerome Publishing.
- Rodowick, David Norman 1994. *The Crisis of Political Modernism. Criticism and Ideology in Contemporary Film Theory*. Berkeley, Los Angeles, London: University of California Press.
- Rosolowski, Tacey A. 1996. The chronotopic restructuring of gaze in film. *Arizona Quarterly* 52(2): 103–138.
- Saldre, Maarja; Torop, Peeter 2012. Transmedia space. In: Ibrus, Indrek; Scolari, Carlos A. (eds.), *Crossmedia Innovations: Texts, Markets, Institutions*. Frankfurt am Main, etc.: Peter Lang, 25–44.
- Torop, Peeter 2000. Intersemiosis and intersemiotic translation. *S:European Journal for Semiotic Studies* 12(1): 71–100.
- Toury, Gideon 1986. Translation: A cultural-semiotic perspective. In: Sebeok, Thomas A. (ed.), *Encyclopedic Dictionary of Semiotics*, Tome 2 (N-Z). Berlin, New York, Amsterdam: Mouton de Gruyter, 1111–1124.
- Valton, Arvo 1990. *Proovipildid*. Tallinn: Eesti Raamat.
- Venuti, Lawrence. 1998. *The Scandals of Translation. Towards an Ethics of Difference*. London, New York: Routledge.

Идеологический аспект интерсемиотического перевода и монтажа

Эстонский фильм “Последняя реликвия” является интересным примером идеологического интерсемиотического перевода. Вместе с тем, в этом фильме наблюдается новаторское использование интерсемиотического монтажа, в ходе которого речь персонажей “стыкуется” с текстами песен и визуальными и музыкальными повторами мотивов, создавая истори-

ческую и идеологическую неоднозначность. Специфика этого фильма весьма близка к новейшим тенденциям в использовании монтажа: движение от понимания монтажа как явления временного плана к пространственному монтажу новых медиа и 3D кино. Новое понимание монтажа является плодотворным и для новой интерпретации хронотопической структуры нарративных текстов. Корни традиционной теории монтажа лежат в классической литературе, в то время как опыт новых медиа открывает новейшие пути для понимания механизмов монтажа. На очень общем уровне современные тенденции монтажа можно анализировать как хронотопический монтаж.

Intersemiootilise tõlke ja montaaži ideoloogiline aspekt

Eesti film "Viimne reliikvia" on ideoloogilise intersemiootilise tõlke huvitav näide. Samaaegselt on tegu uuendusliku filmiga teksti kompositsiooni seisukohalt ning traditsioonilise montaaži kombineerimiselt intersemiootilise montaažiga, milles seatakse kõrvuti tegelaste kõne, laulude sõnumid ning visuaalsed ja muusikalised motiivikordused, loomaks ajaloolist ja ideoloogilist ambivalentsust. Selle filmi spetsiifika on väga lähedane montaažikasutuse uusimatele tendentsidele: liikumisele montaaži ajaliselt mõistmiselt kaasaegse uue meedia ning 3D kino ruumilise montaaži juurde. Uus arusaam montaažist on viljakas ka narratiivsete tekstide kronotoopilise struktuuri uuel tõlgendamisel. Traditsioonilise montaažiteooria juured on klassikalises kirjan-duses, samas kui uue meedia kogemusega avanevad uudsed võimalused montaažimehhanismide mõistmiseks. Väga üldisel tasandil on nüüdisaegseid montaažitendentse võimalik analüüsida kui kronotoopilist montaaži.