

# **Unit 1: Brief 3**

## **Methods of Translating**

## Film

**UNIT 1: BRIEF 3: WEEK 6**  
**METHODS OF TRANSLATING**

I chose the film *Moulin Rouge* to investigate  
Methods of Translating

**I experimented investigating by:** Language - Rhetoric  
Culture  
Use  
Time - Duration

# Experiment 01

## Language - Rhetoric

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

### Rhetoric

I took the song *Spectacular Spectacular* from *Moulin Rouge* and translated the **rhetoric language** by **injecting** images for each word in the style of *Associations* by John Smith 1975 with the intention of **sharing**.

# Experiment 01

## Language - Rhetoric

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING



*Spectacular Spectacular*

<https://23042320.myblog.arts.ac.uk/2023/11/06/01-03-06-methods-of-translating/>

# Experiment 01

## Language - Rhetoric

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UNIT 1: BRIEF 3: WEEK 6  
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Reconfigured meaning by:

Watching the video without sound exposes how long you show a frame for influences the content and how it is received. Some frames move very quickly so you are less likely to recall them, others that are held for longer stay with you more skewing the perspective of the viewer. Not sure what this says about the purpose

# Experiment 02:

## Culture

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

## Culture

I took a section of dialogue from *Moulin Rouge*, of an argument, and translated the **culture** by **parodying** the script in the style of *Top Boy* with the outcome of **analysing**.

# Experiment 02: Culture

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UNIT 1: BRIEF 3: WEEK 6  
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Dushane



Sully



Jaq

*Top Boy* is a drama series on Netflix based around a group of drug dealers in the East End of London. Epitomised by crime, violence, drugs and the gritty working class streets of the East End, it explores human stories of family, survival, racism, unjust society, youth and gang culture.

# Experiment 02:

## Culture

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UNIT 1: BRIEF 3: WEEK 6  
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**Dushane:** Wagwan

**Jaq:** Wagwan

**Sully:** What you sayin’?

**Dushane:** We gotta change bruv, mans a wasteman

**Sully:** Nah, we good man

**Dushane:** We can make serious pees, you get me?

**Sully:** [Sucks teeth]

**Dushane:** It’s getting peak fam

**Sully:** Da mandem will be shook bruv

Pause

**Sully:** Say no more

**Jaq:** Calm, in a bit

**Dushane:** In a bit



# Experiment 02: Culture

UNIT 1: BRIEF 3: WEEK 6  
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**D: Wagwan**

**J: Wagwan**

Don't like the ending, my dear duke?

**S: What you sayin'?**

Why would the courtesan choose  
a penniless sitar player over the maharaja,  
who is offering a lifetime of security?

That's REAL love.

Once the sitar player has satisfied his lust, he will leave the courtesan with nothing.  
I suggest that in the end the courtesan choose the maharaja.

**D: We gotta change bruv, mans a wasteman**

But, but, but sorry, sorry,  
that ending does not uphold the Bohemian ideals  
of, of, of truth, beauty, freedom and —

**S: Nah, we good man**

I don't care about your ridiculous dogma!

Why shouldn't the courtesan choose the maharaja?!

**D: We can make serious pees, you get me?**

Because she doesn't LOVE YOU!

Him.

H—Him. Sh—She doesn't love...

She doesn't love him.

**S: [Sucks teeth]**

Oh, I see.

Monsieur Zidler, this ending will be rewritten  
with the courtesan choosing the maharaja.

And without the lovers' secret song.

It will be rehearsed in the morning,  
ready for the opening tomorrow night.

**D: It's getting peak fam**

But, my dear Duke, that will be quite impossible. Harold!

Oh!

**S: Da mandem will be shook bruv**

The poor Duke is being treated appallingly.

These silly writers let their imaginations run away with them.

Now, why don't you and I have a little supper?

And then afterwards, we can let Monsieur Zidler know  
how we would prefer the story to end.

Hm?

**S: Say no more**

Thank you, Elizabeth.

**J: Calm, in a bit**

I don't want you to sleep with him.

He could destroy everything.

**D: In a bit**

**Moulin Rouge:** Long sentences, slightly old fashioned english (which places it in a context of time and space), very wordy (reflective of society at the time).

**Top Boy:** Short (reflect modern culture of short attention spans), cultural slang (which places it in a context of a very specific time and space), almost an entirely different language, but both are English.

# Experiment 02:

## Culture

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

Through the practice of this method I found many parallels between *Moulin Rouge* and *Top Boy*, despite one being set in 1899 Paris and one in 2023 East End of London.

### **Moulin Rouge**

Summer of Love

Underworld

Power, greed, money

Men rule, women support

Threaten with violence to win

Speak nicely, but sinister undertones

Bohemian ideals

Truth, beauty, freedom, love

Capitalism truth

Money and power rules

Guns

Friends as family

### **Top Boy**

Summerhouse

Underworld

Power, greed, money

Men rule, women support

Threaten with violence to win

Speak nicely (fam), but with sinister undertones

Ideals materialistic

Loyalty, freedom, family

Capitalism truth

Money and power rules

Guns

Friends as family

# Experiment 02:

## Culture

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

### Reflections

If most films and programmes (books?) – follow a similar core story, we are watching the same story over and over again, in the same format (moving image, or even different format of book?)

This is Fiction (documentaries, based on fact, peoples lives, same narrative?) (so not fiction) (stories? Narratives?)

So content and context is the same (medium and message is same?)

What identifies it as different – culture, time, space, **design**?

Does this translation reflect society and attention spans? How short *Top Boy* is to *Moulin Rouge*, the change from superfluous language of '1899' that was seen as intelligent and upper class (= superior). *Top Boy* uses minimum language, and slang, to communicate and denote meaning. Is this a reflection of lower attention spans?

# Experiment 03:

## Use

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

## Use

I took the film as a whole and translated its **use** by **extrapolating** the overall themes and putting them into a magazine, *Grazia*, possibly with the intention of **circulating**. I created a cover to showcase the essence of this.

# Experiment 03: Use

UNIT 1: BRIEF 3. WEEK 6  
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## SECONDARY COVER STORY

In a slightly smaller font to show its second on the bill, a human story based on relatable emotions, jealousy (a key theme in the film), for the readership

## FASHION

Grazia is a fashion based magazine and there are lots of 'sparkling' outfits in the film perfect for a fashion story. Diamonds (and what they denote: money, greed, wealth, power) are key themes in the film

## CULTURE

Highlighting a new fashion exhibition at the V&A, looking back at the history of fashion from 1899, titled 'corsets and courtesans', exploring the 'fashion' of the era and its wider societal implications of class, gender, patriarchy and inequality

## COVER STORY

Magazines have a rich history of showing the star in a new and unexpected way to engage the reader, so we have Satine in a modern, fashion forward way as opposed to an 1899 courtesan. Her tag line is the four pillars of the Bohemians in the film that reflect the themes of the film but also the conflict of her personal life

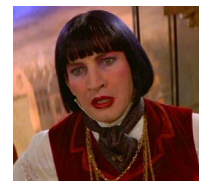


## FOOD AND DRINK

There is often recipes in the lifestyle section of the magazine. An iconic scene from the film is the night the bohemians get drunk on Absinthe and the Absinthe fairy (Kylie Minogue) appears

## BEAUTY

Audrey has significant blue eye shadow in an early scene, and is also a man dressed as a woman, so she wanted to do a beauty feature and fashion is well known for 'the new black' anything...



# Experiment 03: Use

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

Reconfigured meaning by:

Shifting the power balance.

In creating cover lines for the magazine I needed to connect with the readership, which is predominantly female, and that tick all the 'content' boxes for a Grazia (emotional, gossip/celebrity, fashion, lifestyle, beauty, current/news), that are communicated in the linguistic style of cover lines, that encompass the themes of the film.

Through this translation I found few female characters, which highlighted how the film is male dominated, with women particularly held in the male gaze, and dominated by males who hold all the power and the money.

Links:

Bell Hooks,  
*Cultural Criticism and  
Transformation*, 1997

# Experiment 04:

## Time: Duration

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

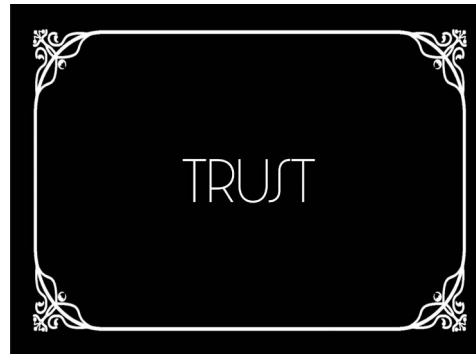
### Duration

Starting from a point of 'experience' I took a the film as a whole and reduced it down to its core feelings, which Tango man helpfully lists when describing the tango as a dance, which also describes the story of *Spectacular Spectacular*, which is also the story of *Moulin Rouge*. I translated it's **duration** to **evaluate** through **paraphrasing**.

# Experiment 04:

## Time: Duration

UNIT 1: BRIEF 3: WEEK 6  
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# Experiment 04:

## Time: Duration

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UNIT 1: BRIEF 3: WEEK 6  
METHODS OF TRANSLATING

Reconfigured meaning by:

Placing the film in its era of silent movies, and showing it only through the feelings of the characters that the film centres on, its easy to compare it to multiple films to see how films vary, or are similar in themes, value and meaning, and its the *visual communication design* of the film that differentiates it?

Links:

Mimi Cabell and Jason  
Huff, *American Psycho*  
Silent movies 1884-1931

# Experiment 04:

## Time: Duration

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UNIT 1: BRIEF 3: WEEK 6  
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Reflection:

The tango encompass these emotions. I could explore just the other dances of the film and translate them to form individual characters with emotions / feelings / experience of doing that dance, to see if that tells the story or offers purpose.

I could experiment with adding images or sound to accompany these flashcards to see how that changes or adds purpose.