

WRITTEN RESPONSE

METHODS OF TRANSLATING

By
HAZEL GRAHAM

23042320

NOTATION

(Queneau, 1998)



In 'Defense of the Poor Image' from *The Wretched of the Screen*, Hito Steyerl discusses how the "brilliant and impressive" (Steyerl, 2012) high res image is translated - through being "uploaded, downloaded, shared, reformatted, and reedited" - to an "illicit fifth-generation bastard" low res image. Steyerl likens the images' form to the class system. Despite the high res image, who is "rich" (Steyerl, 2012) and the low res image "who is poor because they are not assigned any value within the class society of images", the low res image is championed as its value and meaning is found through people "who cared enough about them to convert them over and over again". Steyerl believes the low res image represents "reality". I shall articulate this argument through the method Raymond Queneau uses in *Exercises in Style* (1998); where he translated the same story, in different forms to reconfigure its meaning. I shall do this through the medium of a ('low res') literature book circa 1899, to reflect Queneau's structure, that also reflects the era of my method of translating material, the film *Moulin Rouge*.

SIMILIE



he translation of the image is like the beautiful courtesan leaving the stage, removing her make up and returning to her squalid flat on the 18th arrondissement.

RETROGRADE

(Queneau, 1998)



hat was that picture you sent me?”

“It’s me, when I was in a show!”

“Why is it so fuzzy?”

“Because it was taken on a *Kinora* camera in 1899 (Anthony 1996),

I only ever had one print, so I took a photo of it, then I made it smaller because it wouldn’t send. I uploaded it to Instagram, then I downloaded it again and I made it into a favicon, and now I can’t find the original. The print or the high res. In fact, could you send it back to me as I don’t think I have it at all anymore?”

SURPRISES

(Queneau, 1998)



urely both, high and low res images, have value and meaning?! The digital world is the *Moulin Rouge* for images, embracing all classes in a melting pot of truth, freedom, beauty and love! If you Can-Can you can! Whether you are rich or poor! Steyerl argues the constant translations of the image, although detrimental to the quality (!) actually translates its content through context by connection with the audience! Who would believe “degraded” (Steyerl, 2012) could be superior to “mimetic and magic”?! Why, both are real in relation to their context are they not?! If the resolution of the image affects the meaning attached to it, the form of the writing affects the translation! I’d argue that the essence remains! But the feeling changes!

If the low res image *is* more real as Steyerl proclaims, this should be a mirror to our digital selves! Ironically the source and home of the degenerative image! The home of degenerates, like my chosen material, *Moulin Rouge*, set of course in Paris, the home of Raymond Queneau!

REFERENCES:-

Steyerl, H. (2012) 'In Defense of the Poor Image', *The Wretched of the Screen*. Berlin, Germany: Sternberg Press.

Queneau, R. (1998) *Exercises in Style*. London: John Calder.

Anthony, B. (1996) *The Kinora: Motion Pictures for the Home 1896-1914 : a History of the Systeme*. East Sussex: The Projection Box.