

Written Response:

A Experiments

The image is liberated from the vaults of cinemas and archives and thrust into digital uncertainty, at the expense of its own substance. The poor image tends toward abstraction: it is a visual idea in its very becoming. (Hito Steyerl, 2012)

Notation: It is said that a liberation is happening in the vaults of cinema and archives, thrusting the image into a new space called digital uncertainty. The cost of this liberation, they say, is the substance of the image. Someone gives a new name for the liberated image: the poor image. This person also observes that the image is becoming more abstract. 'It is a visual idea in its very becoming.' That's what she said.

Litotes: The image comes out from a big place. It goes into another space. The image paid off for the transfer. It now has some tendency. This is a new idea.

Retrograde: Its abstraction becomes its visual idea. It is now the poor image. Its substance has been taken from it. It is now moved under the cover of digital uncertainty. The vaults of cinemas and archives were once its place.

B Reflections

When I tried to apply the experiments (as shown above) to a specific text from the article *In Defense of the Poor Image*, using the writing methods inspired by *Exercises in Style*, in the very beginning, I felt confused. Such confusion arises from the realization that the meaning of the original text seems to be changed by my 'not-so-honest' translation. I tried to filter the content, imitating another (almost irrelevant) narrative voice, to see the division of meaning. I did not intend to craft filtered content into a rational construction of meaning. The new text conflicts with the original, and the latter seems to be nudged towards an incline of division and alienation. This observation makes me rethink translation as an act, as well as its impact on the original text during the process of spreading and transferring content.

I used to see translation as a relatively transparent transfer of content (a result), overlaying the original material and enabling access for anyone to trace back the original meaning. However, as *J. Williamson* (2020) notes, "Bertrand Russell asserts that no one can understand the word 'cheese' unless they have a non-linguistic acquaintance with cheese." Translation is an act (a process) conducted by a translator, sometimes with varying opacity that

reveals the original content, and at other times with a mutated filter that covers it. And this act finds its roots in the understanding of the translator.

These reflections arose from the moment when I inadvertently assumed the identity of an irresponsible translator. It seems possible for anyone to easily slip into the role of a translator at some point, and these imitations of content constantly lead to divisions of meaning. At this point, I can't tell whether such translation can activate communication or not, but I do like the additional space and potential created during its process.

Reference :

Hito Steyerl, 'In Defense of the Poor Image', 2012

Raymond Queneau, excerpts from *Exercises in Style*, [1947] 1998

Sophie J. Williamson, *Translation*, 2020