

Translation of pictures

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Abstract: Translation and interpretation of a new text in relation to opening semantics of the written texts is not subjected but considering applied pictures have been separately devoted along with written texts in relation to semantic translation due to the lack of early education and its internationality of picture's world in connection to global communications itself; however, due to the experiences and various potentials of the audiences and their ability in analyzing the picturesque consequences require categorization and grouping of picture semantic opening issues by the related audiences in this case.

[Davoud G. **Translation of pictures**. *Life Sci J* 2013;10(5s):313-316] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 57

Key words: translation: recycling phenomenon semantics such as written text or picture and photo.

1. Introduction:

Picture is being used as the most common sheet elements along with written texts; as we know, by the emergence and development of text printing industry, a gigantic transformation has been happened in pictures along with the texts; by the hegemony of communication and picture-based issues, these pictures are themselves are at the appearance of translation and it is here that the pictures go towards a new based semantic entrance like texts and make audience to rethink about them as well; in this field, it makes an audience to be a part of the work beginning to create his or her role and ideas along the related affairs. In this regard the need of recognizing potentials and pre-learned of an audience is more felt to make communication and if the subject of message receiver is not being paid attention the related communication will not be constructed and message transmitting becomes canceled in this regard.

2. Discussion:

Everybody from his or her suspicion

Got my friend

No secrets got to out my heart (poem)

The external form and construction of elements have their own semantics and taking it altogether but when they got into a visual text, they never merely limited to the same author's work or its raw meaning semantically and in addition early semantic form put into the present meanings of the text and audience mind moving them in this case leading to the phenomenon of text interpretation; the same event can be seen in most poems and prose texts (interpretation and representation); when the words have their own meanings being transferred in using unordinary language like poem- the will or particular wills while the meaning of each words is still stable and for the reason audiences have various perceptions from the related combination. When we apply a word

or picture in a new combination, its confined frame becomes out and in a new combination will be put into its setting and making vast space for experiencing the picture and audience semantically. The analysis lets the work experienced and makes a relation between audience and the related work. But the most essential point is that how we make too much analysis a work, it will be less understood and the work is getting ready to be transferred and interpreted but it is left as a perplexing puzzle.



Figure 1. artistic framework

The meaning of the work is left particularly if it is belonged to an artistic framework; because in art the last statement is meaningless; the statement which never being talked. The present era is subjected to the appearance of communication and the whole messages and texts are being transferred by the language; that is, most written communications were achieved by this method in Renaissance and then in the recent era these written communications and picture-based manipulations have been established by mechanical but now they are being done by electronically and hypertext affairs.

So, in global level these messages are being distributed by non-language, verbal and written

approaches. It is apparent that these can be absorbed by our senses and analysis as well; in the real world, it makes our mental and thoughtful issues; Parmenides and then Ophelia and his successors made the trust and recognition out of sensation experience and put it in the surrounding of abstraction; Ophelia expanded the related meaning in the discussion of Republican and said that the world is a tangible sample and incomplete part of intangible world. What exists in the material world is a copy and inscription of reasonable horizon; what comes to the sensations in the material world, the escaped-form shadows and exemplified mind based constructions of the world is being observed by the mankind mind and this message has an eternal and stable turquoise itself. Since the world of reality and its reflections or any color and form to some extent were lost its establishment in the modern art making picturesque connection is an inevitable and requiring objective usage in this case. One of the most crucial methods of picturesque communication is the application of simple and unchanged pictures which being formed by the combination of two pictures together and making relationship between them; by this method, the hidden concepts deposited in the context of the pictures and meanings were being applied potentially into the mind of audiences and make the possibility that these audiences can themselves reach to experience the meanings and hence, we made a picture that is not merely the reflection of objective and author mentality world and everyone can step into the perceptions by his or her own ability and different potentials in various fields such as culture history, tradition, geography and economy in the development of thinking ways as well and in the other hand, any picture-based contamination and repetitive messages would be eliminated in this regard. These kinds of pictures are not merely picturesque and physical but also they are the narrator of the realities and external attitudes; this pattern is going to break the process of the picture down and it acts with communicative and usual language like poem; in time connection we consider the language as only a tool and it gets neglected itself and it may be useful and effective but unstable just in one connection; in compare to poem, it is transmitted to the target in connective regard and destroys the communicative language and that familiar language gets down to reach to another step. This kind of language would be stable and unforgettable because it is opposed its orientation and would have stable effect to be interpreted; for an audience, it is the same picture and picture maker not only breaks down the systems and frames in terms of appearance form but also he acts as theme based contextual and sometimes

applies metaphor in literature and type of picture in making an innovative language in visual connections.

It should make audience challenged with the same familiar picture words without destroying the construction of picture and reality framework. The pictures of familiar objects should be connective in an audience motivating their deep temperament and trying to combine the consciousness along with knowing and unconsciousness imaginations reaching to unknowns which are the main part of the hidden ice mountain under water. In these pictures the audience should imagine what sees as insignificance but the key point is subjected to main and central hidden part. Any unfamiliar objects are dreadful for mind that has been stated by common rules itself and the scare is the central point of a picture registering the location in the audience mind. This work does not even require to be perceived when observation but its impact for understanding various perceptions is essential in different times and locations; in fact this process makes an audience perplexed; two audiences never have got the same perception in terms of observing a visual work to interpret it; hypotheses are not compulsory in seeing a work such as news titles; among this, there needs to describe the word communication. In this regard, communication has been defined as the ubiquities transformation of messages from a sender to a receiver conditioned on including similar semantic meaningfully in sender's terms. So, the semantic similarity of sender and receiver is the main relation of the process; and if the formed meaning into an audience mind is considered as M' and the related sender's meaning to be M , the following relations should be considered for understanding the related perception:

$M'/M=1$ (complete relation forming the related meaning of sender in receiver completely)

$M'<1$ (incomplete relation, the relation is not completed and the audience did not receive the related message and this is the beginning of misuse of a message.).

$M'/M=0$ (the lack of relation, the meaning has not been understood by an audience).

$M'/M>1$ (relation +relation to itself, this section is discussable).

$M'/M=-1/1$ (misunderstanding and negative perception.)

$M'/M=1/-1$ (positive attitude).

$M'/M=1/0$ (undefined).

(The concepts of these two following relations should be given by readers).

$M'/M=+\infty$

$M'/M=-\infty$

And many other relations that have not been established in this article, here. In this mood the potential and pre learnt of an audience put into usage practically and the meanings get absorbed by the audience that what the sender aimed at; and it may be the ultimate purpose in the picturesque art relation in the era of modernism and post-modernism. Kant says: in the art world there are no realistic based statements and relations in an audience mind. The world of imagination arts, it is mostly subjected to Analogical world including symbols and signs. One of the most essential necessities of the modern art is that an audience should be always a part of an artistic work and creates it by himself as a supplement of the work and he should not enjoy it merely but also trying to continue the creation of that artistic works in the mind. The audience should never percept a painting work meaningfully because he should take it out having a new perception at each moment and the work will be alive potentially; because each day the whole experiences and knowing around the universe are changing frequently. In imaginative arts the language is a visual tool being instead of the word.

Now, it should be considered that pictures and elements get transferred to symbols during the history and even these may have various meanings semantically in different fields; a symbol has an especial meaning and being publicity due to its iteration among people and considered as a representation of meanings trusts and attitudes to be used in this regard. Different usual pictures of the daily life become and transmit into symbols and signs and being represented due to their contextual capacity that they have got; we can make temporal agreements suitable to our mentality along with seeking the history and present era and familiar pictures and make a combination of their oppositions together and also make them unsolved to increase the relations of audiences in this regard; and this topic can be a great entry of an audience to his or her imaginative world; and this strongly emphasizes of Modernism on the cohesion of artistic work itself but this theory has also an essential deficiency why the man does not have a resource except the nature and if he applies the abstraction he originally used the same forms; and he has also summarized the extra semantic comprehension and profited the formative context and semantic in this regard. An artist is a person who understands the aesthetics of reality and natural affairs and after sensing it, trying to nurture his feelings. In Hegel's theory, the art is not representing but it is subjected to the discovery; the art makes intrigue but scientific or philosophical thesis tries to remove this intriguing subject in terms of Hegel's theory; the philosophy states the absoluteness in the frame of descriptive and cognitive statements but the

art does not have a blunt speech in this regard. In the authentic aesthetics, the contemporary philosophy should seek in centrality and internality and the concepts should not be cliché but also get into dialectic and opposition and unsolved formation should be existence in this case. Also, it is opposed against conceptualization and finding a central obligation; the concepts are the moments of the reality as changing while in the post modern art this conceptualization does not have meaning; the modern art is subjected to the search of oppositions and not solving them; the main thesis of a work is the representation of undefined issues and it should not be ended but the whole objects should be also in a shadow of hallucination; the modern art should be panic and the lack of silence and mental comfort and finally, the whole perceptions should be defined in the shadow of personal experiences and expandable for earning new semantics by audiences in various periods leading to alive picture and a person goes towards representation.

3. Conclusion:

Pictures are being represented and translated both in along with texts and figures separately; and they can get formed in an educational picturesque or a decorative form along with a text and or in terms of picture reportage in a journal or advertisement panel, animation or a movie as well and so forth. Any way these can be also constructed in the mind of an audience separately as an imaginative picture; so, it must be analyzed in the system of mentality and then try to make a suitable feedback in response to the visual-sensation entry. The interpretation of the picture depends on the ability and potentials of the audience. The most important point is that it should be observed in the modern communications where thousands of pictures daily appear in the different frames of eyes requiring a deep relation along with the perception of sophisticated meanings in a long term without any expired date; in this condition, an author should have a deep understanding from knowing and potentials of audiences as well. He should make his picture through the representation of that picture. This makes mental creation as easy process in an audience sharing his creation in the process of relationship as a part of the work; thus, we made a relation where everyone can be in connection to this relation and percept his or her changed philosophical attitudes with the progression of the knowing in future; this perception is a dynamic relation in this regard.

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3/7/2013