

Methods of translating

The old pond

## Selected material

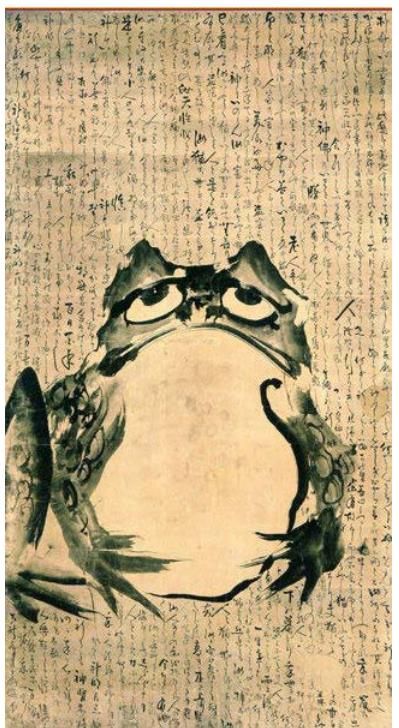
### Haiku

The old pond-  
a frog jumps in,  
sound of water.

Translated by Robert Hass

Matsuo Bashō, the poet of this haiku, was a famous poet of the Edo period in Japan.

He is recognized as the greatest master of haiku or hokku. In 'The Old Pond,' also known as 'The Ancient Pond,' Bashō plays with the sound of the frog leaping in the old pond and imagery of that ancient place.



## Selected material

### Haiku

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A haiku often features an image, or a pair of images, meant to depict the essence of a specific moment in time.

In its original Japanese form, the haiku is often divided into 17 mora (a Japanese unit of syllable weight) and arranged in a single vertical line. However, in English there is no exact equivalent to the mora unit. As a result, in English and other languages, haikus are most frequently adapted into three lines of verse, usually unrhymed, composed of five, seven, and five syllables.

The haiku remains a powerful form due to its economic use of language to evoke a specific mood or instance.

# Rhythm & motion

## Rhythm & motion

Haiku

The old pond-  
a frog jumps in,  
sound of water.

Translated by Robert Hass

“narrative”

silence



loud sound from the  
the splash



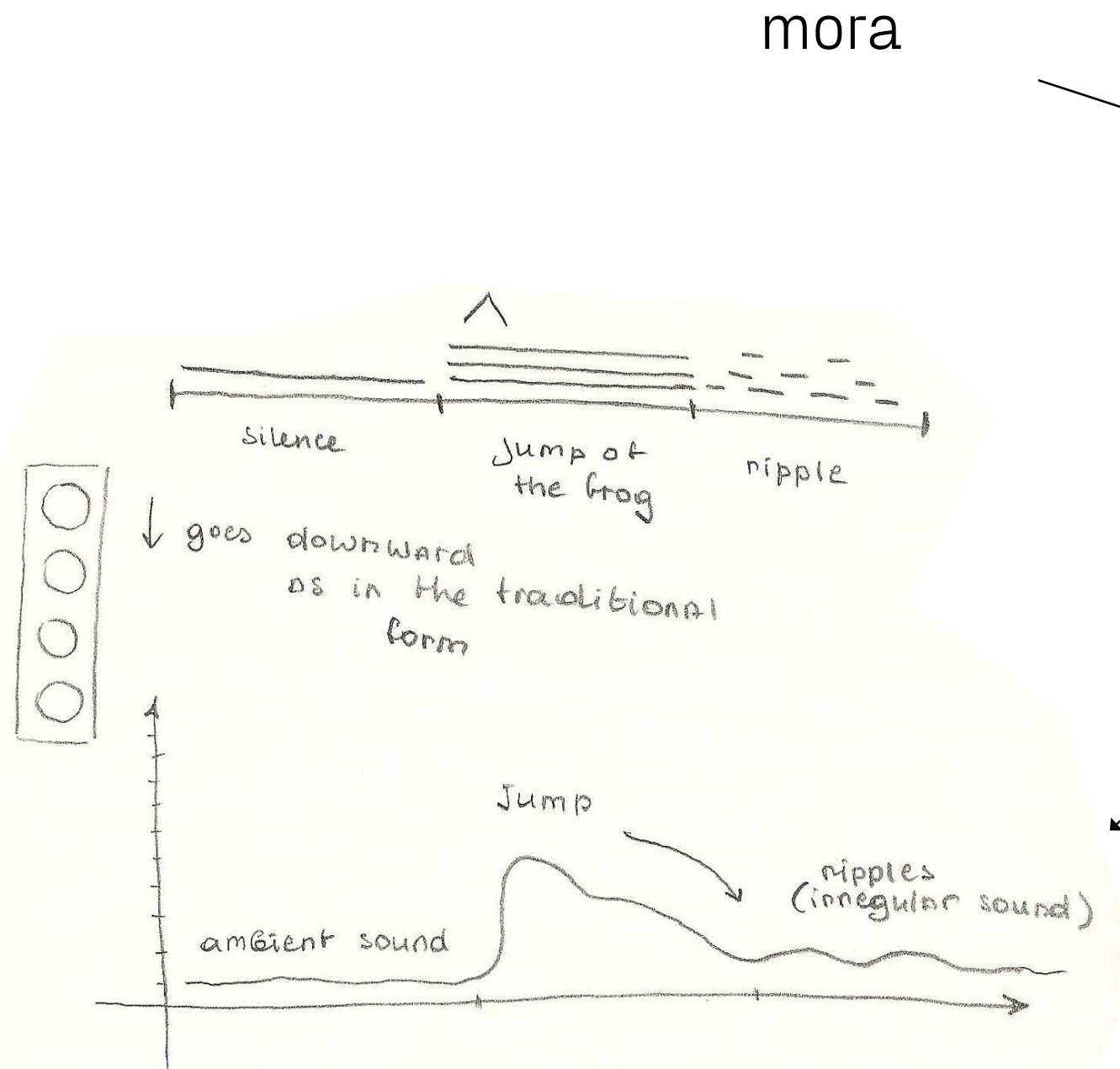
water movement  
sound

almost all sounds  
originate from  
engagement with  
water

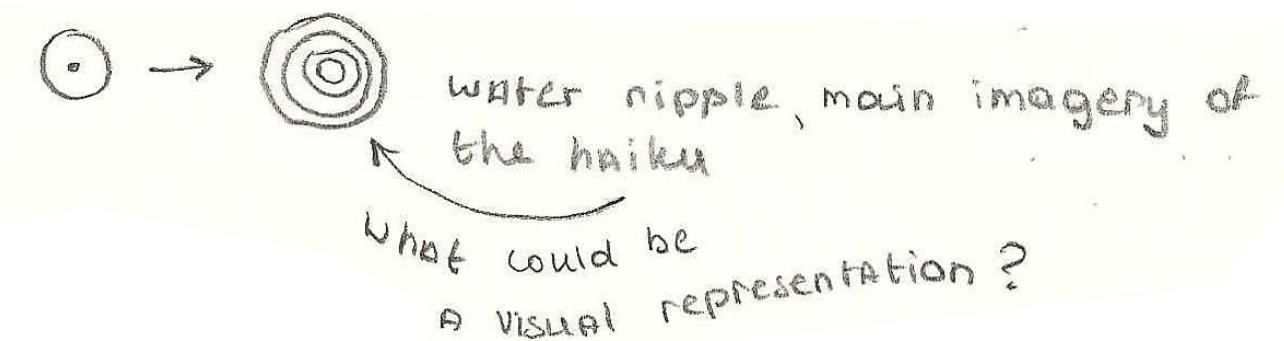
## Rhythm & motion

How can the rhythmic motion of haiku be translated into a visual or spatial form?

# Rhythm & motion

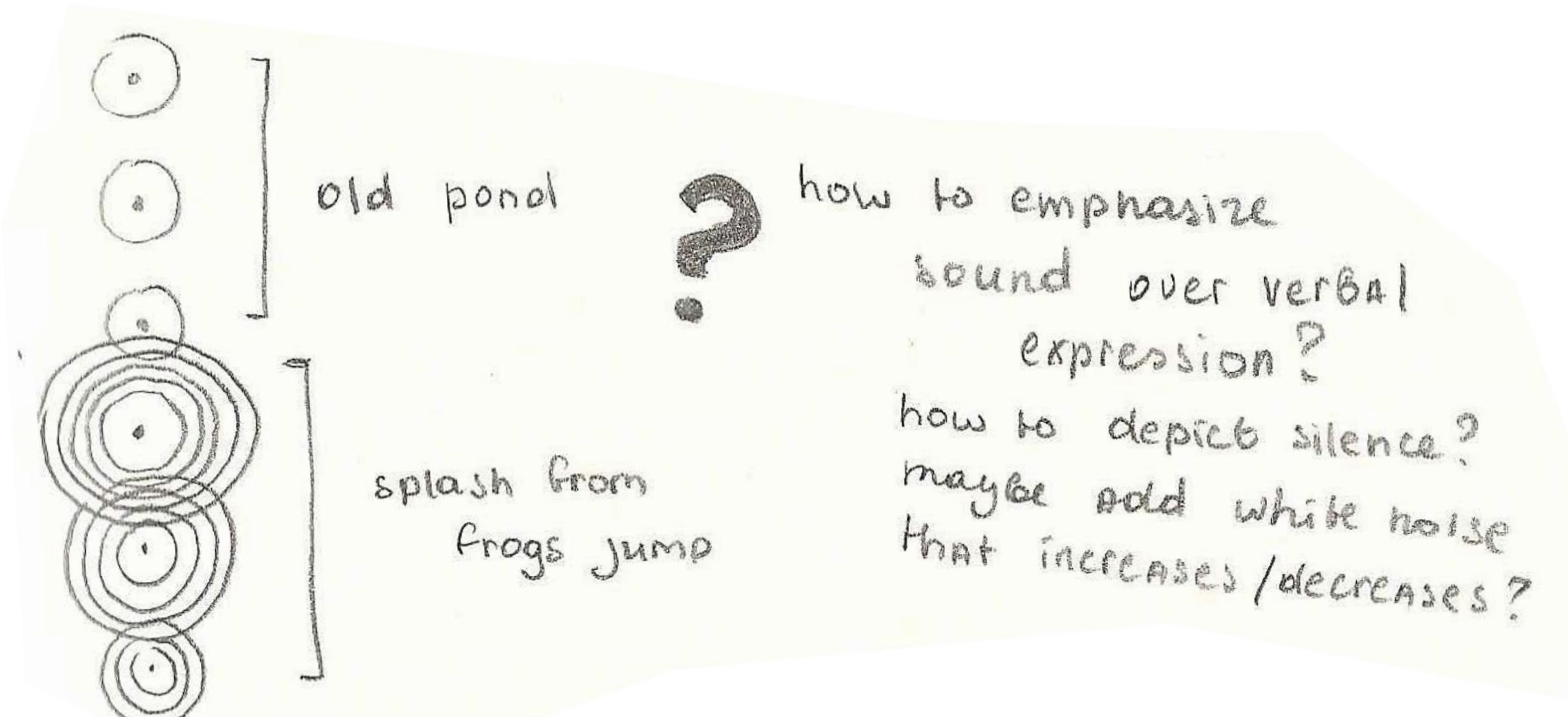


- how to show continuity?
- transform from static to motion.

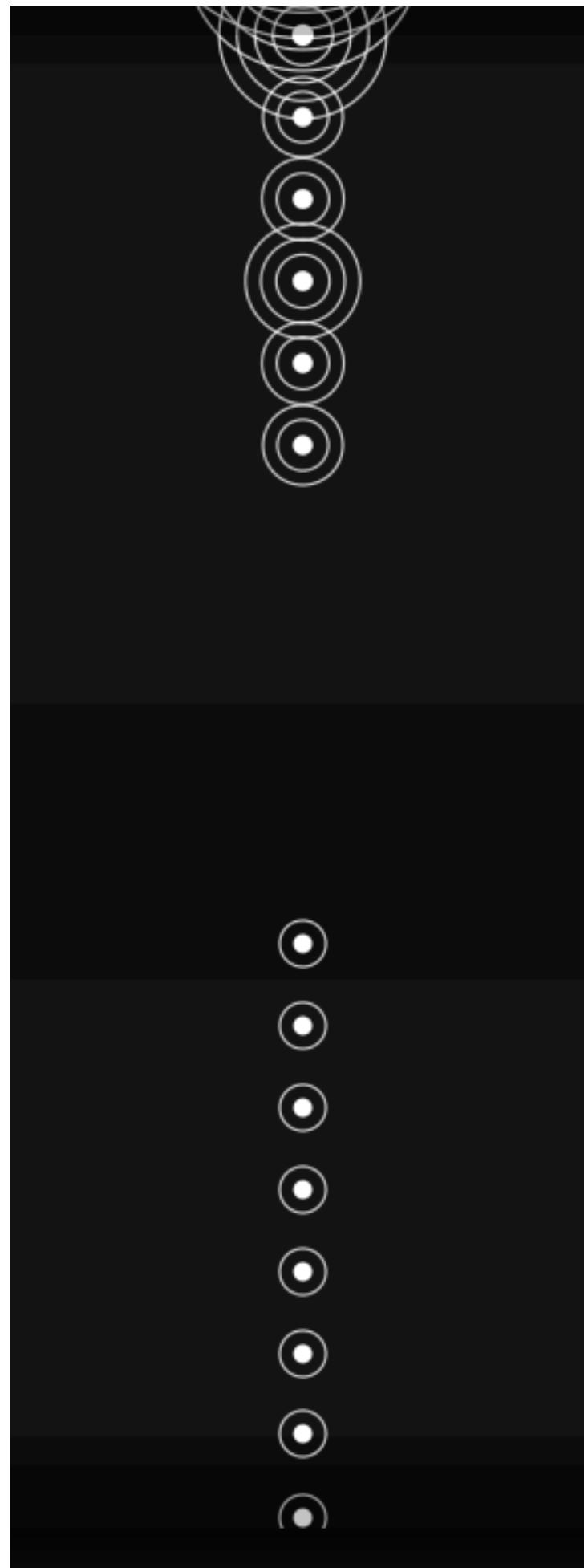
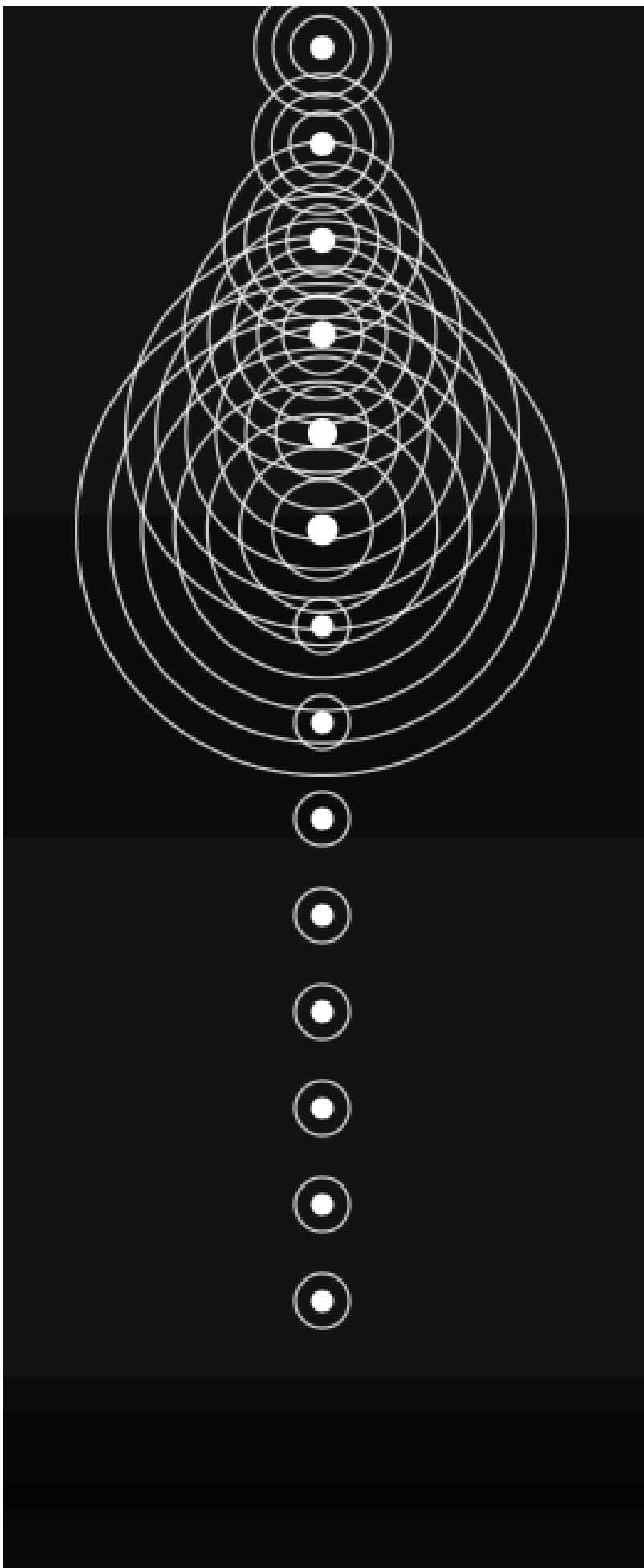


visual representation of motion in the haiku

## Rhythm & motion



Each circle represents one mora, so there are seventeen in total. They drift upward in a vertical flow. As they pass the center, the circles expand or contract in response to sound features from the haiku's imagined moment. The distance between the circles and their size changes suggest timing, and vibration rather than literal motion.



<https://editor.p5js.org/valerie.kvon/full/kBEb2uQNW>

# Negative&Positive spaces

## Negative&Positive spaces

### Haiku

The old pond-  
a frog jumps in,  
sound of water.

Translated by Robert Hass

redundant & minimalistic



leaves room for  
imagination



picturesque

designing around  
what happens, not  
just what happens

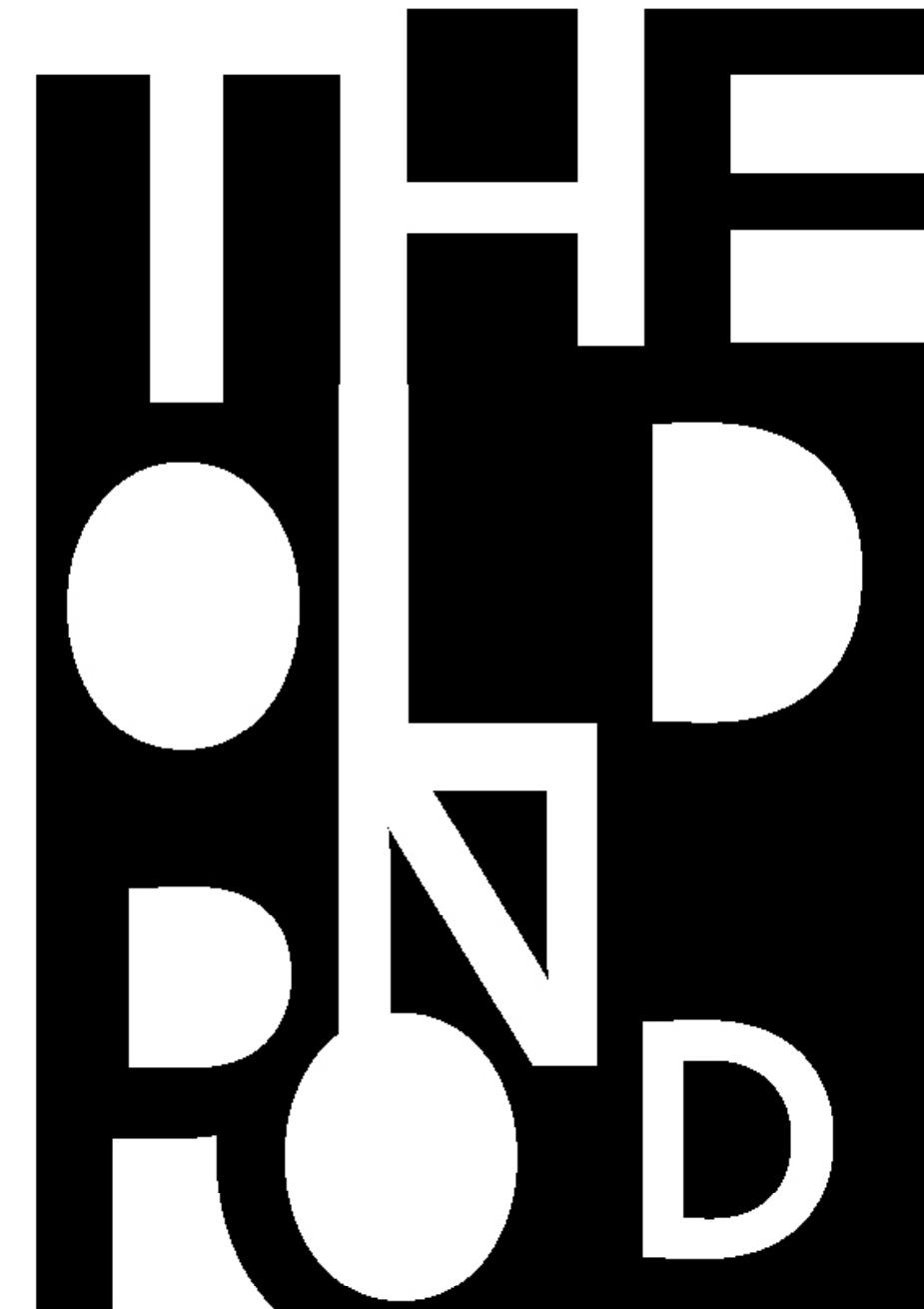
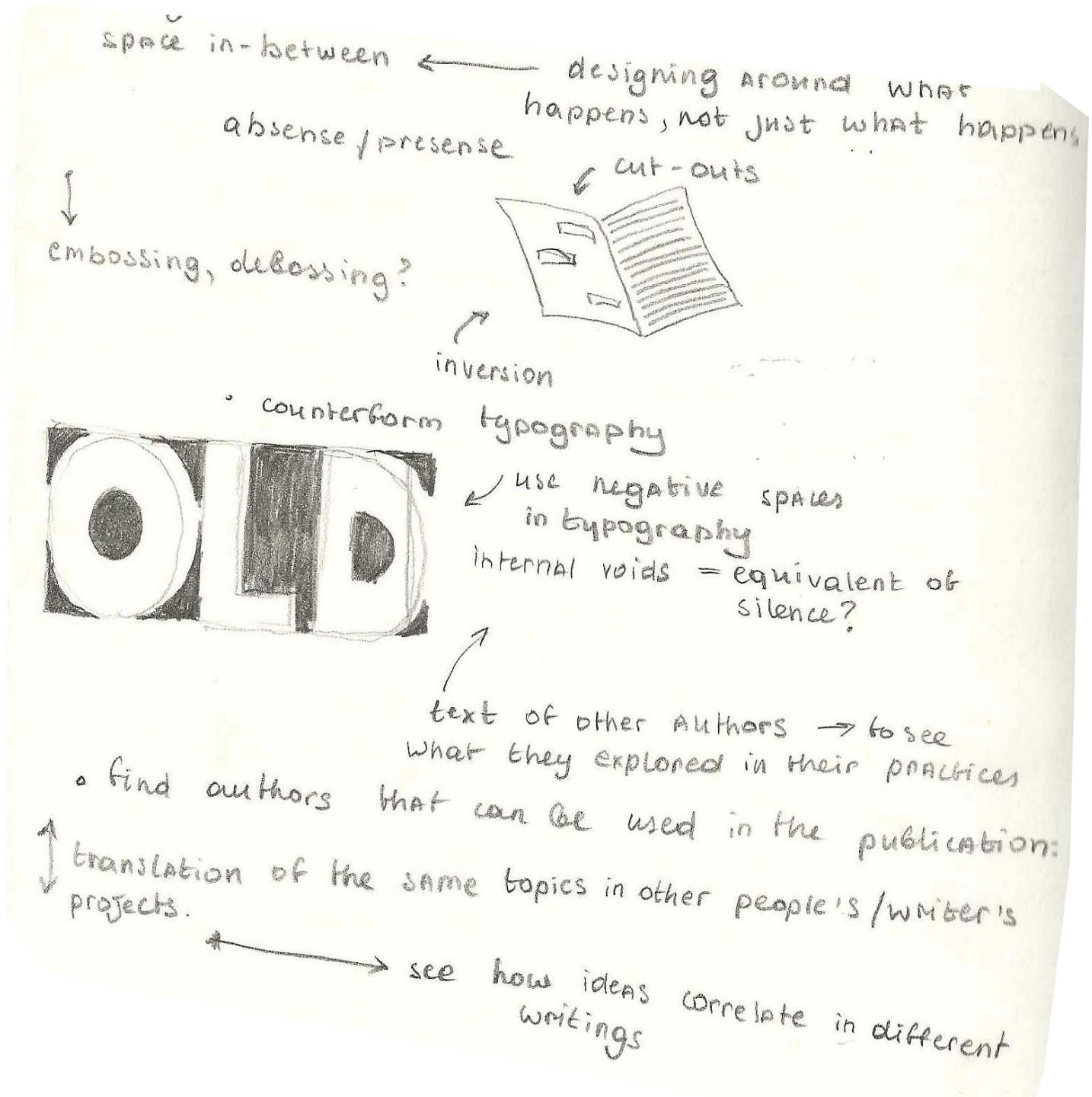
In Japanese aesthetics, ma means the interval, the space in-between

It's about the space of attention between stillness and sound.

## Negative&Positive spaces

How meaning can be translated  
and revealed through relationships  
between absence and presence,  
between layers and reading?

# Rhythm & motion



the haiku is collected through absence

# Visual form&motion

## Visual form&motion

### Haiku

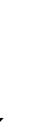
The old pond-  
a frog jumps in,  
sound of water.

Translated by Robert Hass

treat words as visual signs



text as from



concrete poetry

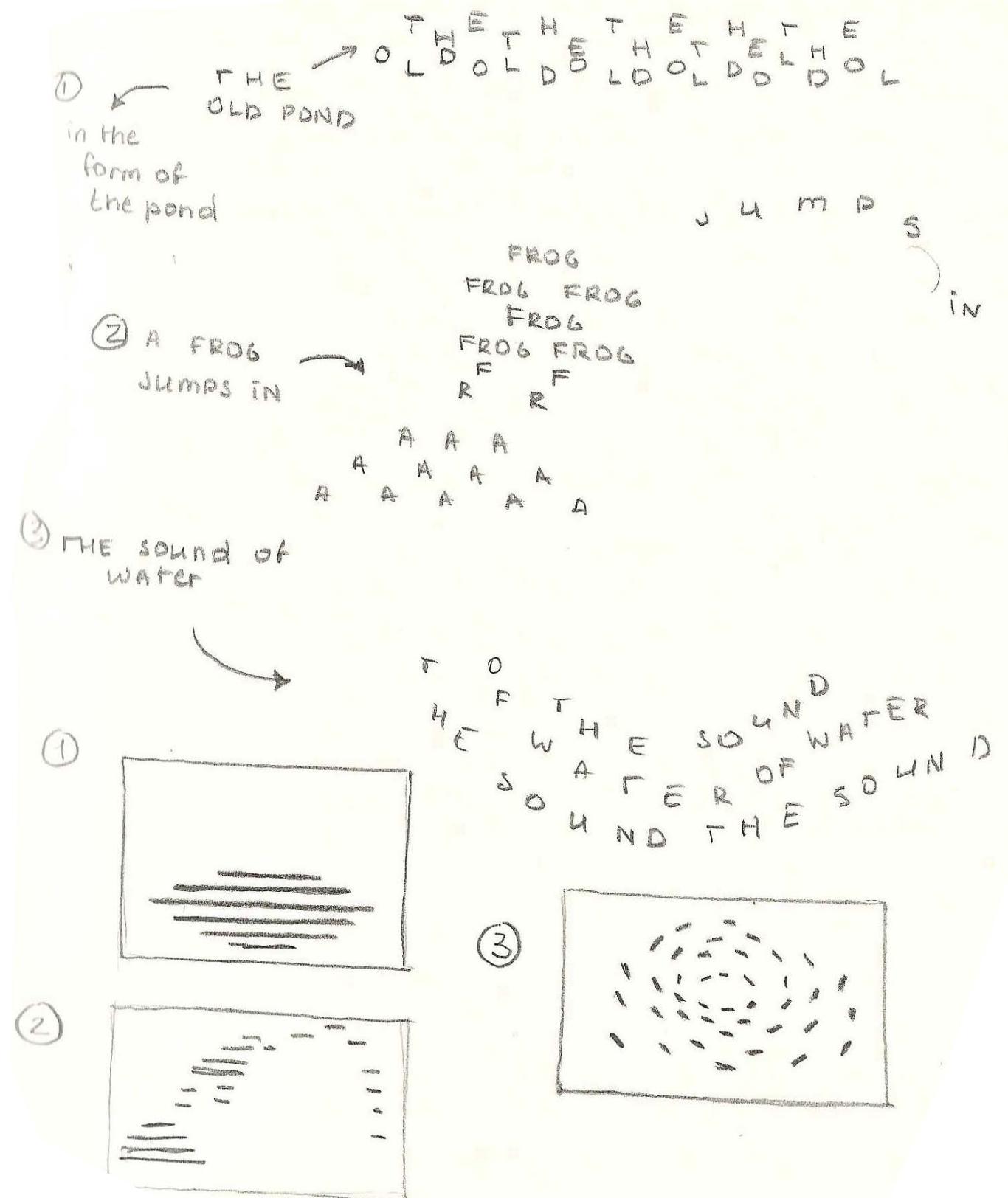
reconfiguration  
through the  
visual&spatial  
language to  
complement semantic  
message of the text

How can the visual language  
of concrete poetry be used to  
translate haiku into a form where  
text and meaning merge as one?

# Visual form&motion

## Concrete poetry

IS AN ARRANGEMENT OF LINGUISTIC ELEMENTS IN WHICH THE TYPOGRAPHICAL EFFECT IS MORE IMPORTANT IN CONVEYING MEANING THAN VERBAL SIGNIFICANCE.



# Visual form&motion

reflection on the meaning of the words+context

## how to support meaning in redundancy

# Visual form&motion

a frog jumps in a  
frog jumps in a frog jumps in  
a frog jumps in a frog jumps in a  
frog jumps in a frog jumps in a frog  
jumps in a frog jumps in a frog jumps in a  
in a frog jumps in a frog jumps in a frog  
jumps in a frog jumps in a frog jumps in a  
frog jumps in a frog jumps in a frog jumps in a

# Visual form&motion

