

Käännös
Kääntäminen
Translation

Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura
che la diritta via era smarrita

Caroline Bergvall: Via (48 Dante Variations)

The Divine Comedy - Pt. 1 Inferno - Canto I - (1-3)

1. Along the journey of our life half way
I found myself again in a dark wood
wherein the straight road no longer lay
(Dale, 1996)
2. At the midpoint in the journey of our life
I found myself astray in a dark wood
For the straight path had vanished.
(Creagh and Hollander, 1989)
3. HALF over the wayfaring of our life,
Since missed the right way, through a night-dark wood
Struggling, I found myself.
(Musgrave, 1893)
4. Half way along the road we have to go,
I found myself obscured in a great forest,
Bewildered, and I knew I had lost the way.
(Sisson, 1980)
5. Halfway along the journey of our life
I woke in wonder in a sunless wood
For I had wandered from the narrow way
(Zappulla, 1998)
6. HALFWAY ON our life's journey, in a wood,
From the right path I found myself astray.
(Heaney, 1993)
7. Halfway through our trek in life
I found myself in this dark wood,
miles away from the right road.
(Ellis, 1994)
8. Half-way upon the journey of our life,
I found myself within a gloomy wood,
By reason that the path direct was lost.
(Pollock, 1854)

9. HALF-WAY upon the journey of our life
I found myself within a forest
In darkness, for the straight way had been lost.
(Johnson, 1915)
10. In middle of the journey of our days
I found that I was in a darksome wood
the right road lost and vanished in the maze
(Sibbald, 1884)
11. In midway of the journey of our life
I found myself within a darkling wood,
Because the rightful pathway had been lost.
(Rossetti, 1865)
12. In our life's journey at its midway stage
I found myself within a wood obscure
Where the right path which guided me was lost
(Johnston, 1867)
13. In the middle of the journey
of our life
I came to myself
In a dark forest
The straightforward way
Misplaced.
(Schwerner, 2000)
14. In the middle of the journey of our life I came to
myself in a dark wood, for the straight road was lost
(Durling, 1996)
15. In the middle of the journey of our life I came to myself
within a dark wood where the straight road was lost.
(Sinclair, 1939)
16. In the middle of the journey of our life
I found myself astray in a dark wood
where the straight road had been lost sight of.
(Heaney, 1993)
17. IN the middle of the journey of our life, I found myself in a
dark wood; for the straight way was lost.
(John A Carlyle, 1844)
18. In the mid-journey of our mortal life,
I wandered far into a darksome wood,
Where the true road no longer might be seen.
(Chaplin, 1913)

19. In the midtime of life
Within a dusky wood
(Shaw, 1914)
20. In the midway of this
I found me in a gloom
Gone from the path of
(Cary, 1805)
21. Just halfway through
I reawoke to find myself
a dark wood, way off
(Phillips, 1983)
22. Midway along the high
I found myself within
Where the straight path
(Wheeler, 1911)
23. Midway along the journey
I woke to find myself
for I had wandered off
(Musa, 1971)
24. Midway along the spine
I woke to a dark wood
Where not a vestige of
(Foster, 1961)
25. Midway in our life's journey
from the straight road
alone in a dark wood
(Ciardi, 1996)
26. Midway in the journey
dark wood, for the
(Singleton, 1970)
27. MIDWAY life's journey
That I had strayed in
And the right path a
(Binyon, 1933)
28. Midway on our life's journey
In dark woods, the right
(Pinsky, 1994)
29. Midway on the journey
a darksome wood
(Sullivan, 1893)

Käännöstehtävä 1 perjantaiksi:

‘Typografian traditiot’

Tee tekstistä 1–5 versiota,
jossa keskityt johonkin typografian ja tekstin muotoilun
osa-alueeseen ja tutkit millaisia muutoksia eri valinnat
aiheuttavat tekstin hahmottamiseen.

Ehdotuksia:

1

Kirjaintyyppi

2

Gridi

3

Layout

4

Ornamentti

5

Luettavuus/Lukukelpoisuus

1

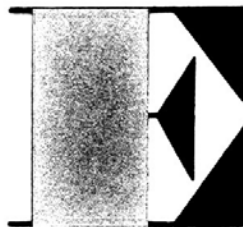
Kirjaintyyppi

Tee harkittuja ja tutkittuja valintoja kirjaintyypeiksi.

Mitä jos ajattelisit fontin vaihtamista kääntämisenä?

Millaisia äänensävyjä, tunteita tai kulttuurisia viittauksia saat aikaan?

The radical classicism of Bodoni and Didot opened the way for inventive manipulations of the alphabet's linguistic elements by designers of advertising display faces.



Beginning in the early nineteenth century, Fat

Face fonts exaggerated Bodoni's polarization of letterforms into thick and thin elements.



Severe condensing was another popular form of manipulation.

The effect is particularly startling in the letter A in this sample from an 1870 wood type catalogue.

The wholly vertical stress of Bodoni replaced the oblique stress of old-style fonts, which were modelled on calligraphy. This Roman Grotesque, published in 1838, adds a second and more shocking twist to the geometric regularity of modern faces.



The Italian style is another perverse exploration of linguistic

possibility, turning serifs inside out and rotating the thick strokes from vertical to horizontal.



The sans serif display fonts of the nineteenth century are linguistic manipulations in which the serif axis and

the contrast axis have been reduced to zero. This font was published in 1834.



Egyptian or Antique fonts shift the linguistic

function of the serif from a passive, ornamental ending to an active, load-bearing structure.



2 Gridi

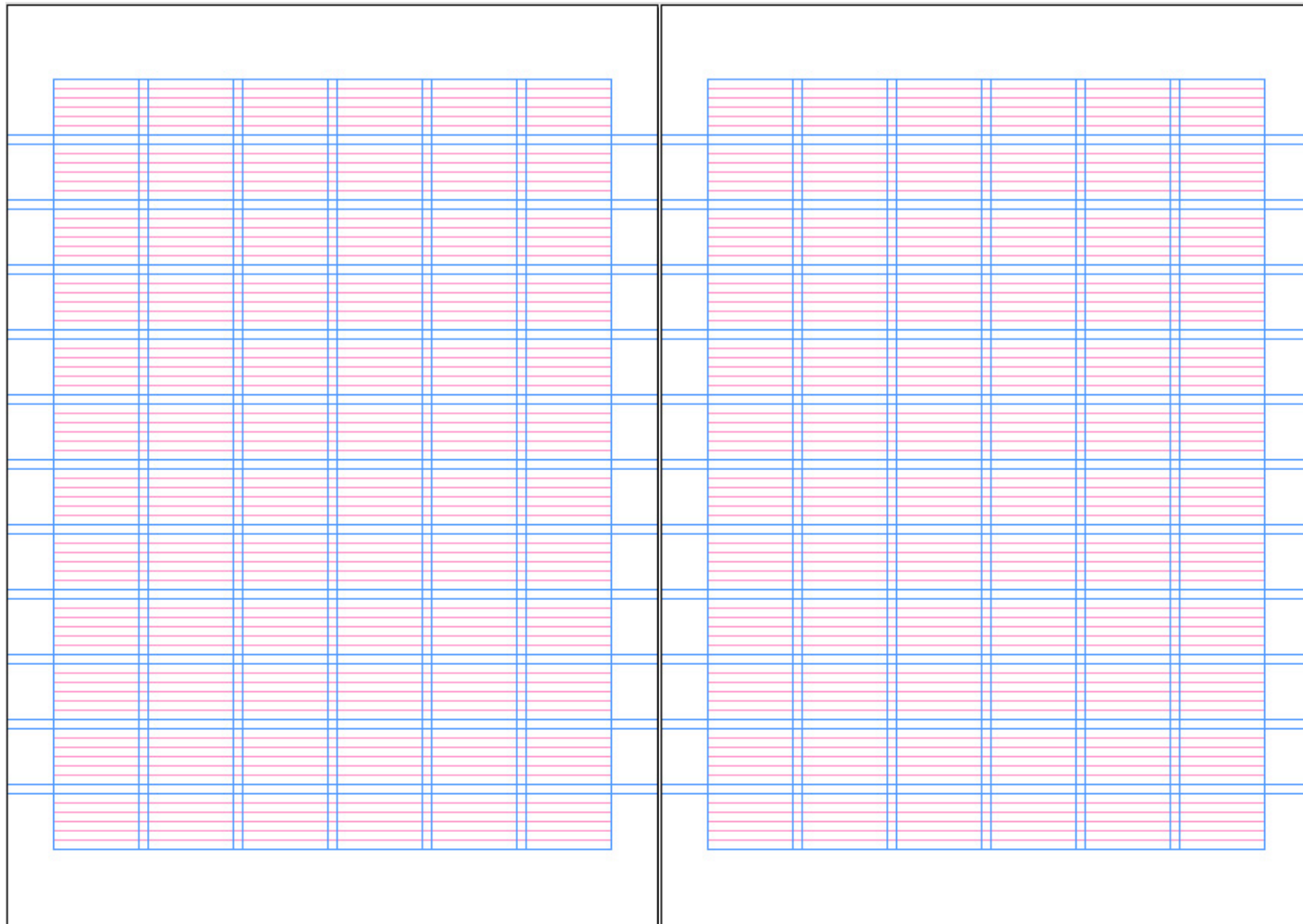
Minkälaisiin palstoihin tai millaisiin apulinjastoihin voit asetella tekstin?
Entä mitä jos teksti olisikin pelkkä gridi?

MIKÄ ON GRIDI?

Ruudukko, ristikko, verkko, kehikko, ruutukaava, apulinjasto

Gridi on taiton 'pinnan alla' toimiva systeemi, suunnittelijan työkalu, joka mahdollistaa monisivuisen julkaisun jatkuvuuden ja yhtenäisyyden.

GRIDI
VAKIOI
&
VARIOI



Die unregelmäßigkeit dieses satzes wird durch die typen der buchstaben a und e verursacht; sie sind zwar größer als die anderen lettern, bei genauer mēssung aber doch nur um dreizehn tausendtheile eines zolls. Dieser verschwindend kleine unterschied wiederholt und vergrößert sich mit jeder zeile, bis der zusammenhang der wörter und linien zum teil zerstört wird. Wenn das größere a und e noch zu einem dutzend linien verwendet werden sollte, so wäre der leser gar nicht mehr im stande den satz zu lesen.

[1]

Illegibility resulting from the mixture of types of differing body sizes (the 'a' and 'e' are 13 thou larger than the other letters). H. Meisner and J. Luther, *Die Erfindung der Buchdruckerkunst*, Bielefeld & Leipzig: Velhagen & Klasing, 1900.

ē dīscīplīne cōrupcīcīa. **E**ura
rēgō dīscīplīne dīlectīo ē: dīlectīo
 cūstodīa legū illī? **E**ustodīo
 autē legū cōlūmācīo
 cōrūpcīōnīs est: incorrūpcīo
 autē facīt esse p̄mū dēo. **C**ōrupcīcīa
 itaq; sapīentīe deducīt
 ad regnū p̄p̄etūū. **S**i ergo delectamīnī
 sedīb; et sc̄ptīs o reges p̄p̄tī: dīlīgīte
 sapīentīā ut ī p̄p̄etūū regnētīs. Dīlīgīte
 lūmīnī sapīentīe: omnes qm̄ p̄p̄tīs
 et quādmōdū facta sūt referā
 et non abscondam a vobīs sacramēta
 dēi: sed ab īnīcīo nātūritātīs
 īntelligabo: et ponā ī

[2]

Word and syllable abbreviations in Gutenberg's 36-line Bible. Note that the hyphens override the measure.

SCYTHIA intra Imaū montem terminatur ab occasu Sarmaria Asiatica scdm lineā expositā A septentrione terra incognita, Ab oriente Imao monte ad arctos vergente scdm meridianā ferme lineā q̄ a p̄dicto oppido vsq; ad terrā incognitam extenditur. A meridie ac etiam oriente Satis quidē & Sugdianis & Margiana iuxta ipsorū expositas lineas vsq; ostia oxe amnis in hyrcanū mare exeūtīf ac etiā parte q̄ hinc est vsq; ad Rha amnis ostia q̄ gradus habet 87 $\frac{1}{2}$ 48 $\frac{1}{2}$ $\frac{1}{2}$. Ad occasum aut vergitur in gradib; 84 44 $\frac{1}{4}$

Rhymmi ff ostia	91	48	$\frac{1}{4}$
Dalcis ff ostia	94	48	$\frac{1}{4}$
Iaxarū ff ostia	97	48	-

[3]

Ptolemy, *Cosmographia*, Ulm, 1482. Note the comparatively small size of the numerator in fractions; compare Stock Exchange fractions in financial columns for one of the alternative solutions.

415

c'était
 sans delaire
le nombre

EXISTAT-IL
 assurément qu'habitation d'après d'après
 COMMENÇAT-IL ET CESSAT-IL
 assurément que soit et s'en quand appare
 soit
 par quelque profusion répandue en reversé
 SE CHIFFRAT-IL

évidente de la somme pour peu qu'on
 ILLUMINAT-IL

ce serait

pire
 non.
 davantage si moins
 mais auant indifféremment

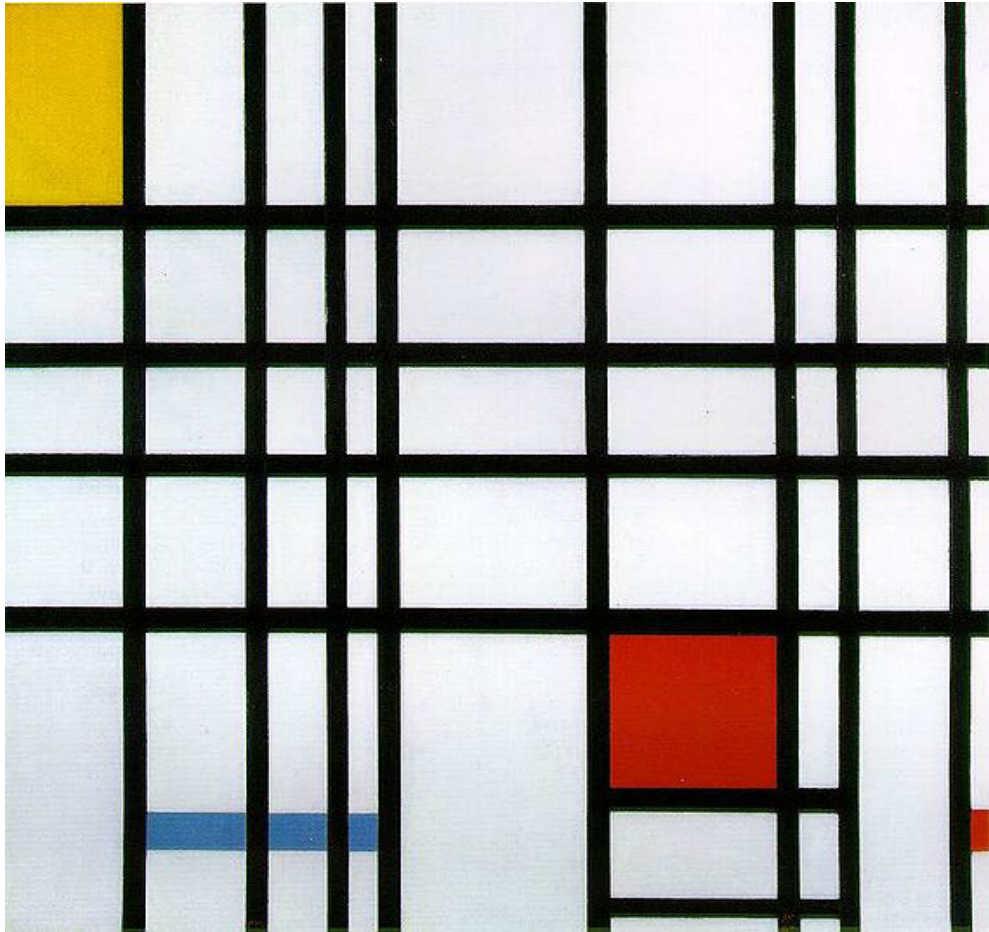
LE HASARD

(Chiff)
 le plus

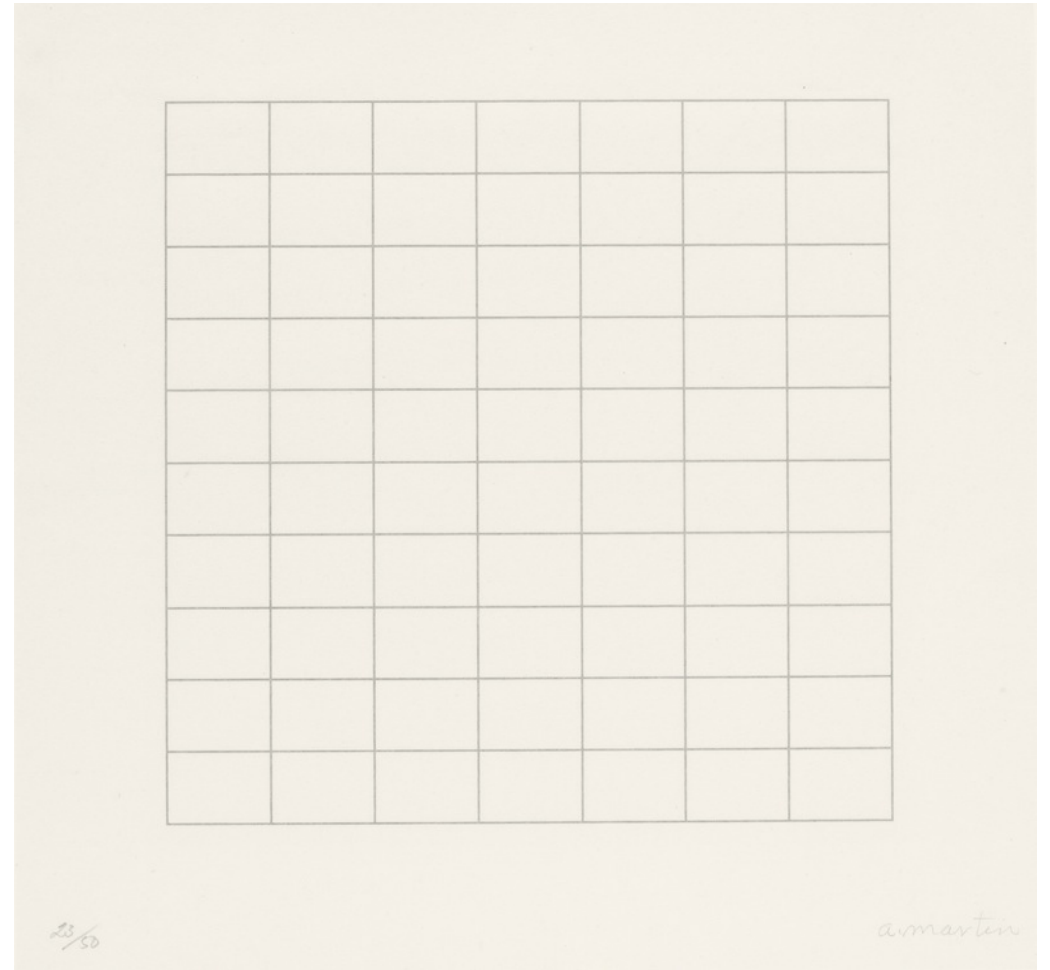
[4]

Stéphane Mallarmé, 'Un coup de dés', *Cosmopolis*, May 1897. Consider also the problems necessarily raised by poets in a socio-religious sense, discussed by Stefan Themerson, *Cardinal Pôlâtio* (London: Gaberbocchus Press, 1961); note also the problems of relating the manuscript to typographical constraints, discussed by the same author in a most creative article 'Idéogrammes lyriques' (*Typographica*, no. 14, 1966, pp. 2-24).

Anthony
 Froshaug:
 Typography is a grid

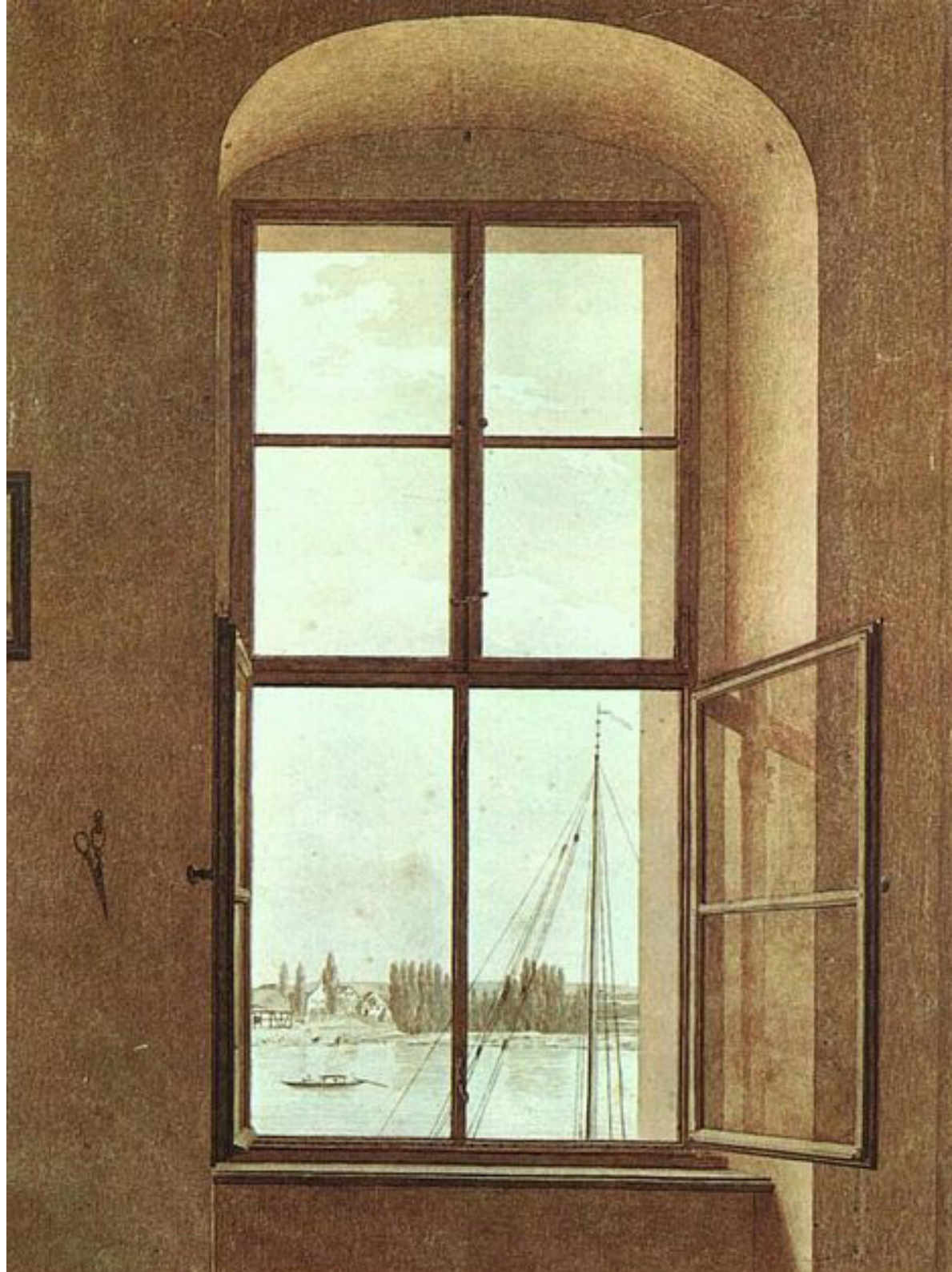


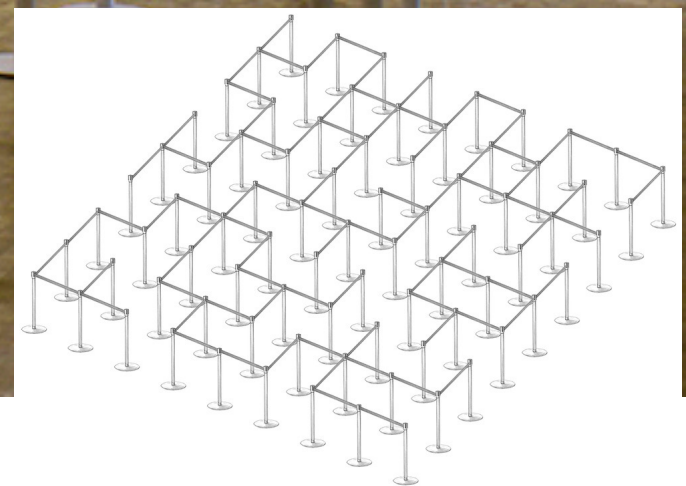
Piet Mondrian 1937-42



Agnes Martin 1973

Kaspar
David
Friedrich 1818





Tekstinauhoja: in large, well-organized termite colonies. IC-98, Henriikka Tavi ja Mikael Brygger

3

Layout

Millaisia sävyjä saat tekstiin muuttamalla sen taittoa, kirjainten, sanojen, lauseiden tai rivien väliin jäävää tilaa?

C'ÉTAIT
issu stellaire

CE SERAIT
pire

non

d'avantage ni moins

indifféremment mais autant

LE NOMBRE

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

LE HASARD

Choit

la plume

rythmique suspens du sinistre

s'ensevelir

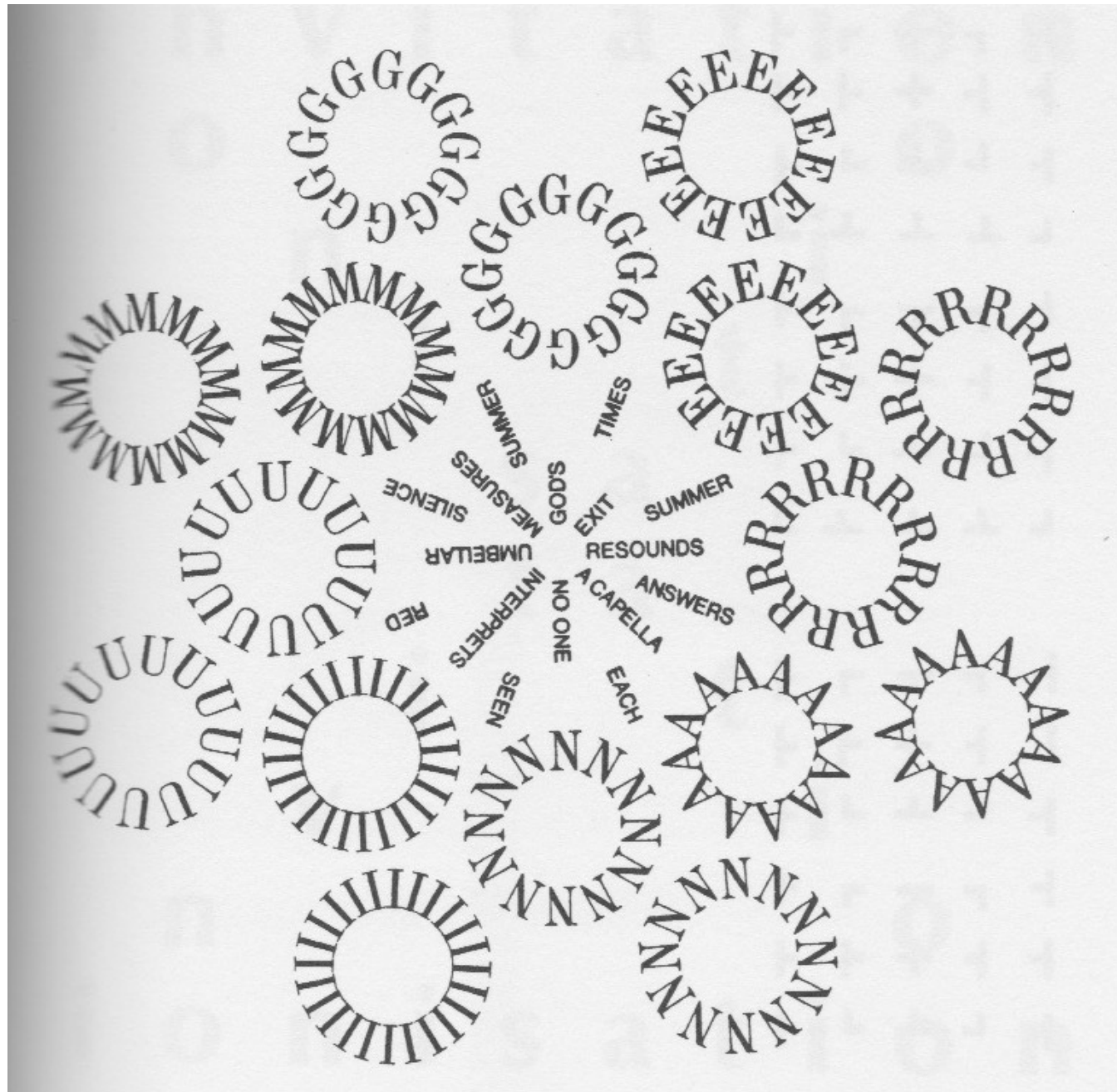
aux écumes originelles

naguères d'où sursauta son délire jusqu'à une cime

stérile

par la neutralité identique du gouffre

silencio silencio silencio
silencio silencio silencio
silencio silencio silencio
silencio silencio silencio
silencio silencio silencio



Mary Ellen Solt (1966)

Tämä
ei ole
rukous.

Tämä
on
elin-
tarvike.
Etsin
sinua.

paan

tamp-

taivaaseen keittopesulla. Ohjelma: miten asiat

iltais
kun

ovat

ristit

kätesi
rinnoil-
lani.

Tämä
on minun
ristini,

näin

huonoa

tekoa.

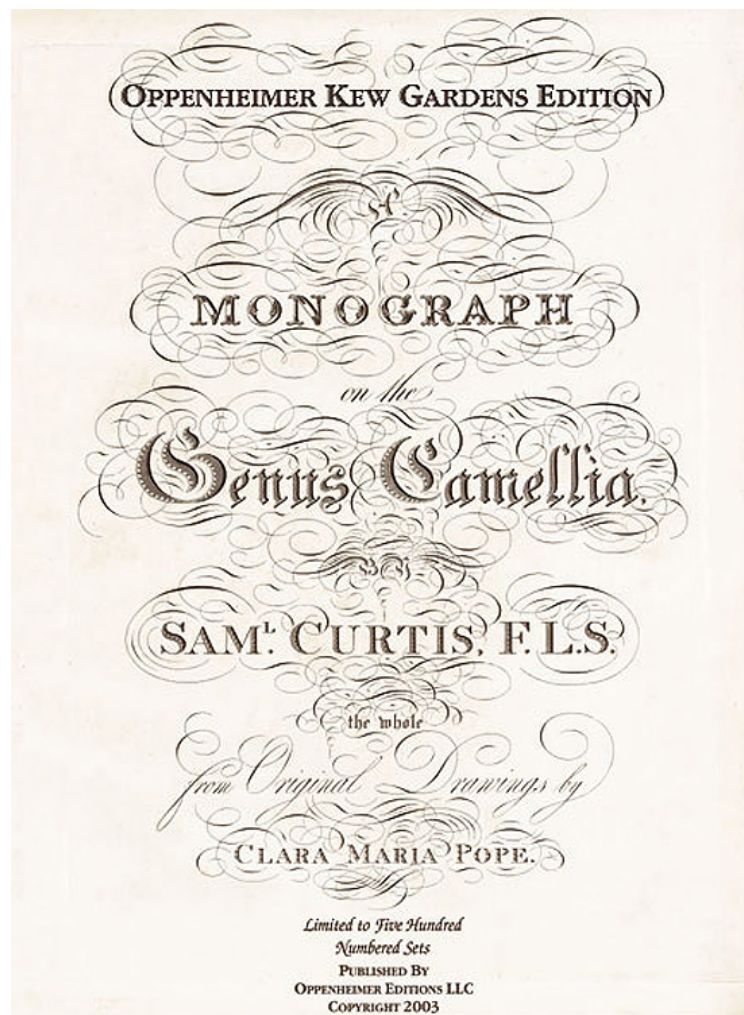
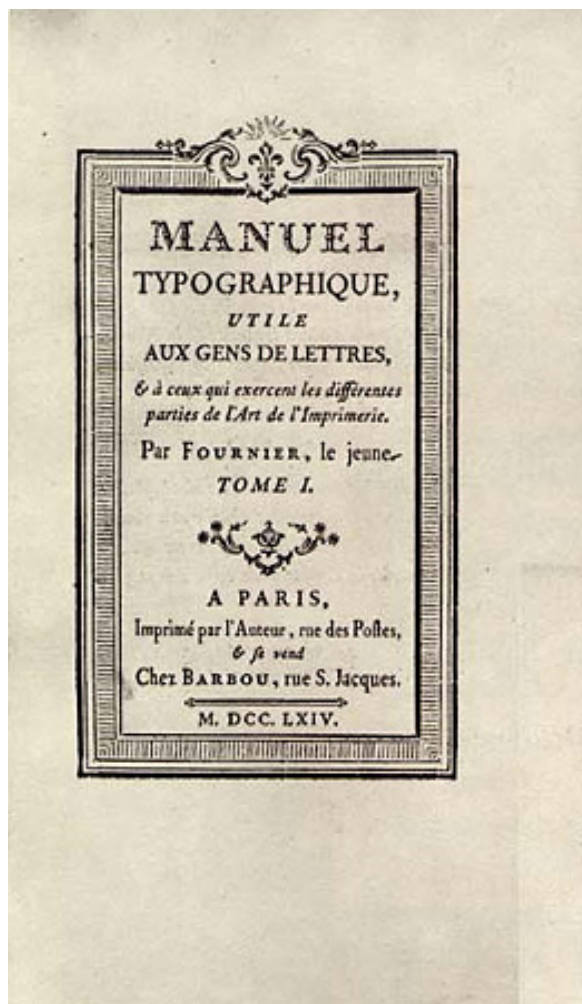
Henriikka
Tavi

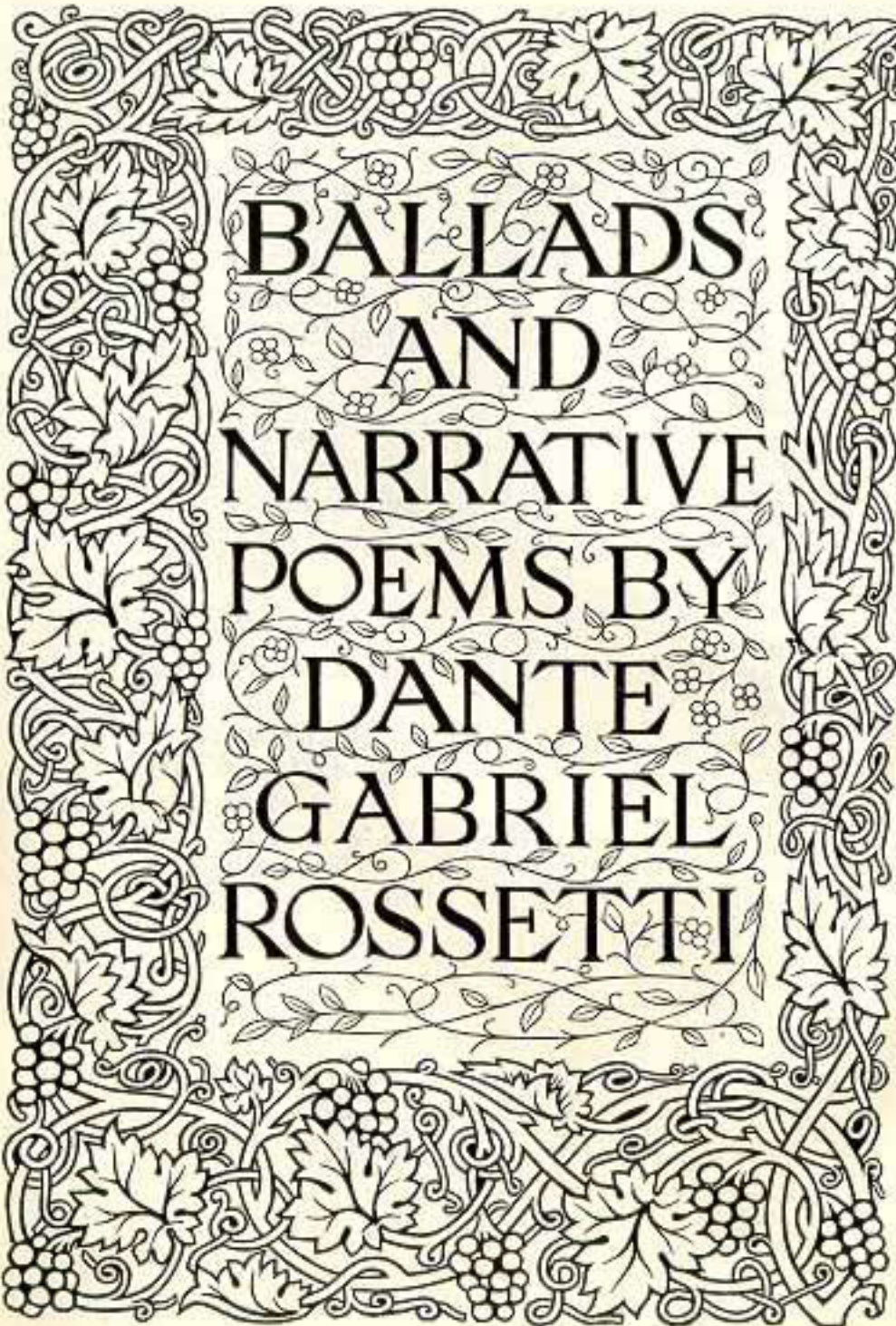
4

Ornamentti

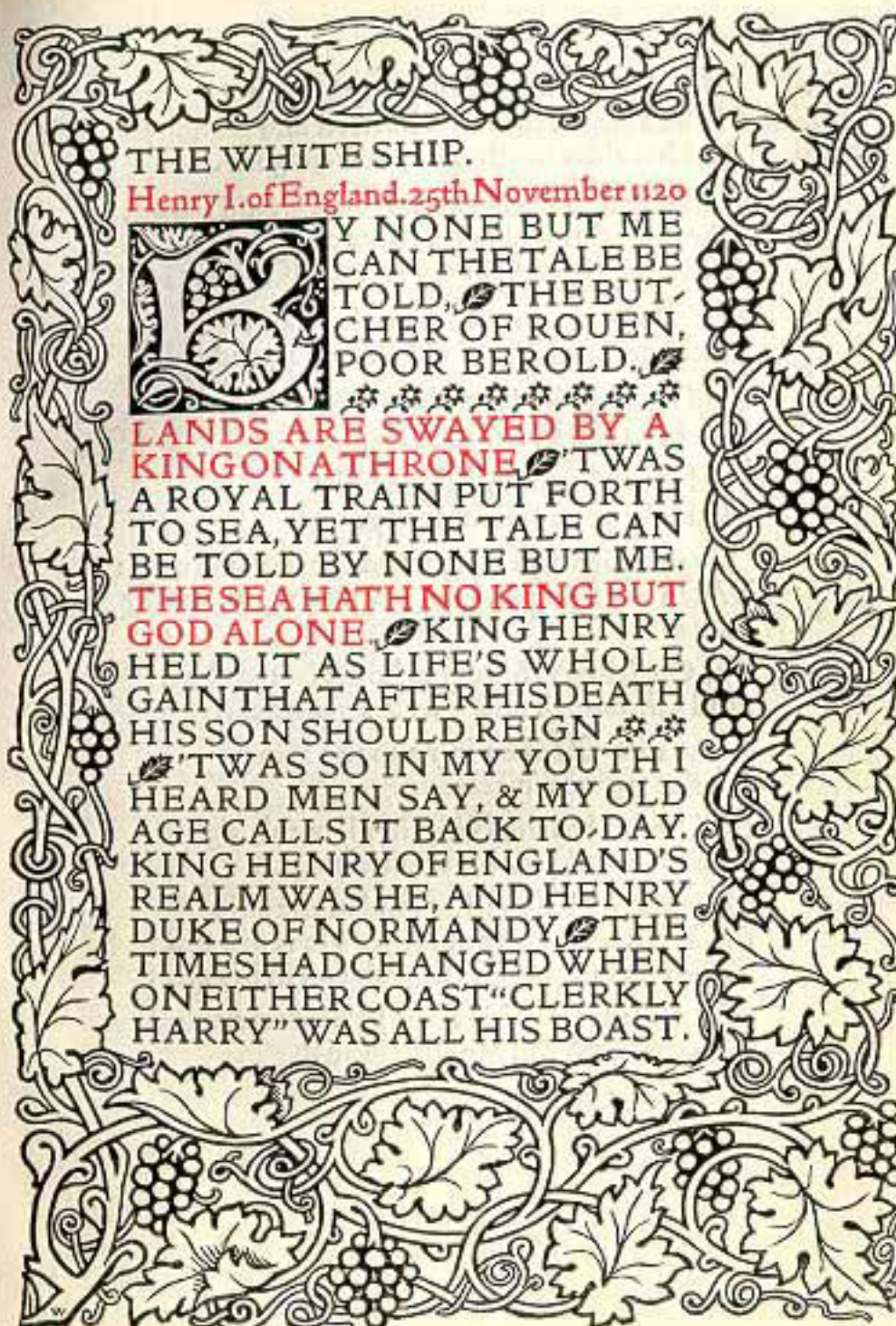
Millaisia vaikutuksia graafisella koristelulla on tekstiin?

Etsi vaikutteita esimerkiksi keskiajan, rokokoon, barokin, jugendin, arts&crafts -liikkeen tai new wave -ajan, kalligrafian tai arabiankielisen tekstin ornamenttiikasta.





BALLADS
AND
NARRATIVE
POEMS BY
DANTE
GABRIEL
ROSSETTI



THE WHITE SHIP.

Henry I. of England. 25th November 1120

BY NONE BUT ME
CAN THE TALE BE
TOLD, THE BUT-
CHER OF ROUEN,
POOR BEROLD.

**LANDS ARE SWAYED BY A
KING ON A THRONE.**

'T WAS
A ROYAL TRAIN PUT FORTH
TO SEA, YET THE TALE CAN
BE TOLD BY NONE BUT ME.

**THE SEA HATH NO KING BUT
GOD ALONE.**

KING HENRY
HELD IT AS LIFE'S WHOLE
GAIN THAT AFTER HIS DEATH
HIS SON SHOULD REIGN.

'T WAS SO IN MY YOUTH I
HEARD MEN SAY, & MY OLD
AGE CALLS IT BACK TO DAY.

KING HENRY OF ENGLAND'S
REALM WAS HE, AND HENRY
DUKE OF NORMANDY, THE
TIMES HAD CHANGED WHEN
ON EITHER COAST "CLERKLY
HARRY" WAS ALL HIS BOAST.

the works of
Geoffrey
Chaucer
 now newly
 imprinted

HERE BEGINNETH THE GALESON CANTER-
 BURY AND FIRSG THE PROLOGUE THEREOF



CHEN

CHEN April with his showres soote
 The droghte of March hath perced to the roote,
 And bathed every veyne in swich licour,
 Of which vertu engendred is the flour;
 Whan Zepirus eke with his sweete breeth
 Inspired hath in every bolt and beeth

The tendre croppes, and the yonge sonne
 Hath in the Ram his halfe cours yronne,
 And smale fowles maken melodye,
 That sleepen al the nyght with open eye,
 So priketh hem nature in hir corages;
 Thanse longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, kowthe in sondry londes;
 And specially, from every shires ende
 Of Engelond, to Caunterbury they wende,
 The hooly blisful martir for to seke,
 That hem hath holpen whan that they were seke.

BYLL that in that season on a day,
 In Southwerk at the Cabard as
 I lay,
 Redy to wenden on my pilgrym-
 age
 To Caunterbury with ful devout

corage,
 Jit nyght were come into that hostelrye
 Wel nyne and twenty in a compaignye,
 Of sondry folk, by aventure yfalle
 In felowshipe, and pilgrims were they alle,
 That toward Caunterbury wolden ryde.

5

Luettavuus / lukukelpoisuus

Mitä tarkoittaisi ”kääntää” runon teksti
mahdollisimman luettavaan muotoon?

Entä millainen olisi mahdollisimman lukukelvoton teksti?



Man Ray, 'Lautgedicht'