

- p. 57, second column
 - o The analogy of a painting is very common.
 - What happens in the reproduction of the original work?
 - How will we know that the second painting is a disservice to the original artist unless we have seen both?
 - In art we have that opportunity to see both, whereas in translation we do not if we are monolingual or do not know the source text language. This is the reason we are reading the translation of the original in the first place.
 - o Bruni is bringing to light what was in ignorance to others who did not have this access to the original.
- “So if I have seemed to anyone too heated, let him know that that was the cause, a cause surely of such a kind as ought to deserve some excuse, even though it exceeded the mean.”
 - o This is a reference to Aristotle’s golden mean.
- p. 58, 1st column
 - o He gives the example of Plato being the navigator of a ship.
 - In Greek, there is an untranslatable word, *techne/techné*.
 - This means any craft which one is specialized in. Plato gives the example of the ship and that only the captain should be doing this job. This is an analogy of government in response to the question of who should guide the ship of society with all of its facets.
 - The same comparison is made here. The translator should be in full possession of that *techne*.
- p. 58, 1st column
 - o “No one can do this correctly who has not a wide and extensive knowledge of both languages.”
 - o “There are many men who have the capacity to understand an activity, though they cannot themselves exercise it.”
 - This statement is drawn from Plato’s *Republic* in one of the last books.
 - There is a distinction between observer awareness and knowledge, and the performance of that activity.
 - Example of painting once more
- p. 58, 1st column
 - o Plato and Aristotle were the very greatest masters of literature.
 - They employed tropes or figures of speech.
 - What are these?
 - tropes/figures of speech: piece of cake, ice-breaker, homerun, housecleaning, run-around, under my skin
 - o “The words mean one thing, the sense another.”
- p. 58, 2nd column
 - o Tropes can be classified as idioms. They require an intimate knowledge of the source language.
 - How do we come to this intimate knowledge?
- p. 58, 2nd column, midway down
 - o Allusions too must be detected by the translator and then researched if necessary.
 - Examples of allusions:
 - The allusion refers to a concept or an idea already mentioned in another medium of communication.
 - o <http://blog.flocabulary.com/allusion/> (examples of allusions)
 - o Did you catch the allusion when he said *mean*?

- p. 58, 2nd column, bottom
 - o “Agreed, then, that the first concern of the translator is to acquire a thorough knowledge of the language out of which he translates, and that this knowledge can only be achieved by a repeated, varied and close reading of all kinds of writers.”
 - What does a ‘close’ reading look like for you all?
 - What does a ‘varied’ reading look like?
 - How about repeated reading?
 - For success in translating these types of literature, should this not be a general way of life?
 - Michael Segrue states that in reading Plato’s *Republic*, you only really start to fully comprehend its content by the 4th or 5th read.
- p. 59, 1st column
 - o Of course a thorough knowledge is required of the language into which he translates.
 - He speaks of not leaving words in Greek for the lack of knowledge of Latin.
 - o He will know subtly the nature and force of words.
- p. 59, 1st column
 - o The translator must possess a sound ear.
 - Having a sound ear for the target text is essential and is why it is important to translate into your first language.
- p. 59, 1st column
 - o (Read): “The man whose ignorance of learning...threatens the majesty of the original author.”
 - We should never accept a translation which we are not qualified to do. This is our ethical duty.
- p. 59, 1st column, bottom
 - o (Read): “the best translator...lines and colors”
 - We should be fully dedicated to the original author and seek to work with the utmost of character.
- p. 59, 2nd column, top
 - o Of course we should pay careful attention to the author’s style.
- p. 59, 2nd column
 - o (Read): “This then...lacking in meaning.”
 - preserve style
 - maintain elegance and polish
 - maintain meaning/sense of words
- p. 59, 2nd column
 - o (Read): “For in rhythmic prose...spoil completely the majesty of the original.”
 - What do you all think? Is this true? Are you in agreement?
- p. 59, 2nd column
 - o Figures of speech or schemes are difficult.
 - “Round the rugged rocks the ragged rascal ran.”
- p. 59, 2nd column
 - o (Read): “Again, the darts...little damage.”
- p. 60, 1st column, bottom
 - o (Read): “By these examples...attempt a translation”
 - This is more or less a summing up of ideas.