

**CAG1001: BEGINNERS' GREEK IN ACTION 1**  
**ASSESSED ASSIGNMENT 2015/16**

**Due to be handed in no later than 12 noon on Friday 15th January 2016**

Your work **must** be handed in to the School Office drop box and you **must** complete the School cover sheet. Because of the need to keep a copy of detailed feedback on your assignment script itself, you are only required to hand in one copy, but please ensure that your work is **at least 1 ½ line spaced and on single-sided paper**. Also, please do **not** staple the pages together - use a paperclip or a binder.

Re Greek answers and quotations: see advice about this on p. 2 of Module handbook. Unless you are already experienced at this, **do not** attempt to type Greek. You may **handwrite the whole assignment if you prefer, provided that you write clearly and on one side of A4 only**.

This assignment is *exempt* from the Turnitin system (compulsory for most other modules).

This assignment counts for 50% of module CAG1001. It is marked in the first instance out of 150.

**NB**

(i) As well as the rules about plagiarism (set out in the student handbook and in the Study Skills document), you must also bear in mind the rule that the work should be completed "without substantive help from any person other than the module leader". See overleaf for a fuller account of what this means. If you are in any way unclear about the implications of this, **please check with the module leader**.

(ii) You will need to use the Liddell & Scott Greek dictionary to complete this assignment, as well as your own notes and vocabulary books/lists. Reference copies of the full-size LSJ (to which you will sometimes need to refer for fuller details) are available in the Reading Room, and in the Robinson.

(a) **DO NOT** under any circumstances remove any copy of these dictionaries from either library.

(b) You can access the LSJ dictionary on-line via the Perseus website: go to <http://www.perseus.tufts.edu/hopper/collections> then 'Greek and Roman materials'; scroll down to 'Henry George Liddell, Robert Scott'; click on the arrow to the left, then the dictionary title. Search 'in Greek', but there is a guide to typing in search terms using English characters.

However, do handle this resource with care: make sure that you find the correct dictionary entry for the word that is being used, and don't just plunge in with the first possibility that comes up.

**As a rule it is always best to check with a physical copy of the dictionary.**

(iii) **Word limits for individual questions: Except for language/translation questions (q.'s 1–2, section (i) of q.'s 4 & 6), please observe the following maximum\* lengths:**

**Analysis/comparison part of 6 mark question (q. 3): 150 words**

**10 mark question: 350 words**

**12 mark question: 600 words**

**15/16 mark question: 750 words**

\*You do not have to write as much as this, although if you find your answers are significantly shorter you should ask yourself if you're going into enough detail. You will not be penalised for exceeding these limits by a small amount (a margin of 10% is usually regarded as acceptable).

Keep all your points as **specific** as possible: **don't waste time and space on broad generalities** (some general points in q.'s 5 & 6 may be appropriate to the overall argument, but state these concisely and back up with detail).

(iv) Although it is sensible to raise any points that you are unclear about, or would like help on, with the module leaders, please remember that they cannot be expected to respond to e-mails instantly. In particular, you should not expect a swift response to messages sent during the Christmas vacation; staff members may be away or have other things to do (they are entitled to some time off!).

### Guidelines on acceptable/unacceptable use of secondary literature and ‘outside help’.

Every student who submits any written assignment for assessment must be sure that the following statements are all true:

- This is my own work
- It was prepared by me without substantive help from any person other than the teacher of the module\*\*
- It contains nothing copied or directly derived from any published source without explicit attribution to the author
- I have read the guidelines on plagiarism in the School Handbook and fully understand the rules governing this.

The phrase ‘substantive help’ means any help with the planning, drafting or actual writing of an assignment which leads to the inclusion, without acknowledgement, of ideas, arguments or phrases which are not the candidate’s own. It may be taken to cover not only the incorporation of actual wording from another source but also, for example, the use of an essay plan or headings drafted by someone other than the candidate.

**\*\*For language assignments**, this means generally that:

(i) Any language elements of the assignment (including translations) should be completed on your own without consulting a classmate. If you are having problems with a particular question or translation, the people to ask are the course teachers - they will know the degree and type of help which it is allowable to give.

(ii) While general discussion about a passage with other members of the class is allowable and often a good idea, and a small amount of sharing of ideas is natural and beneficial, do not work together on your detailed answers to any of the analysis questions: each student’s answers to these need to be substantially their own work.

The phrase ‘directly derived from’ a published source covers **any** material or idea originally taken from e.g. a book, article **or** an ‘electronic’ source such as a website, **whether or not** the original wording has been changed. It is the student’s responsibility to ensure that no such material appears in their written work without proper acknowledgement; **always** make sure that any notes you prepare for your own use distinguish clearly between your own ideas, and ideas etc. encountered in secondary sources.

These provisions do not include the following:

- (a) proper use of reference books and other published or unpublished materials, with all quotations attributed to their authors;
- (b) purely technical help with word-processing, etc.;
- (c) in the case of students whose native language is not English, help with strictly linguistic matters from a native English speaker (which must, however, be acknowledged);
- (d) general conversation on and around the topic concerned, preparatory to writing the essay or dissertation.

Euripides, *Medea* 1040–1055, 1065–1080

Medea, a barbarian princess from Colchis on the Black Sea, had helped Jason to win the Golden Fleece. She had fallen in love with Jason, using her magical arts to assist him; after their return to Jason's home she caused the death of Jason's usurping uncle, and the couple fled to Corinth. There, Jason decided to abandon Medea and marry the daughter of Kreon, king of Corinth. Medea has plotted to kill the princess and her father, and to complete her revenge on Jason has decided to kill their own children. In this passage, Medea's dilemma about killing her children comes to its climax. Nor can she bear their remaining in Corinth with Jason, perhaps to be treated badly by the royal family. However, Medea is much affected by motherly feelings and sorely tempted to save them.

(Note: italicised section of translation (1056–1064) is included for context; no Greek is given for this part of the passage.)

## MEDEA:

1040 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;  
τί προσγελάτε τὸν πανύστατον γέλων;  
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,  
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.  
οὐκ ἂν δυναίμην· χαιρέτω βουλευήματα  
1045 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίης ἐμούς.  
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς  
λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;  
οὐ δῆτ' ἔγωγε· χαιρέτω βουλευήματα.  
καίτοι τί πάσχω; βούλομαι γέλωτ' ὄφλειν  
1050 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους;  
τολμητέον τὰδ'· ἀλλὰ τῆς ἐμῆς κάκης,  
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.  
χωρεῖτε, παῖδες, ἐς δόμους. ὄτω δὲ μὴ  
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,  
1055 αὐτῶ μελήσει· χεῖρα δ' οὐ διαφθερῶ.

1065 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ  
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.  
ἀλλ', εἴμι γὰρ δὴ τλημονεστάτην ὁδὸν  
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,  
παῖδας προσειπεῖν βούλομαι· δότ', ὦ τέκνα,  
1070 δότ' ἀσπάσασθαι μητρὶ δεξιᾶν χέρα.  
ὦ φιλότατη χεῖρ, φίλτατον δέ μοι στόμα  
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.  
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε  
πατὴρ ἀφείλετ'· ὦ γλυκεῖα προσβολή,  
1075 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἠδιστον τέκνων.  
χωρεῖτε χωρεῖτ'· οὐκέτ' εἴμι προσβλέπειν  
οἷα τε πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.  
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά,  
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,  
1080 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

Alas! Alas! Why do you look at me like this, my children? Why do you smile this final smile of all? Aiai, what can I do? My heart's steel shattered, when I saw my children's bright eyes. I could never do the deed. Goodbye to my former plans. I shall take my children from the land. Why should I, as I seek to pain their father through their sufferings, win twice as much agony for myself? I will not do it. Goodbye to my plans.

But what is wrong with me? Do I want to make myself ridiculous by letting my enemies unpunished? I must face the deed. Shame on my cowardice in even letting my mind dally with these weak thoughts. Go into the house, children. Those for whom it is not right to be present at my sacrifice — that is a matter for them. My hand will not weaken.

*Ah, Ah, do not, my heart, do not do this. Let them be, poor heart — spare the children. Alive with us in Athens, they will make you happy. By the avenging fiends below in Hades, it will never come to pass that I leave my children for my enemies to insult. There's no alternative — they must die. And since they must, I who gave them birth shall kill them. In any case, the thing is done and the princess will not escape.*

Even now the garland is on her head, in the robe the royal bride is dying, I know it well. But I shall start on the cruellest of journeys and I shall send these children on one that's crueller still.

And so I wish to speak to them. Give your right hands, children, give them to your mother to kiss.

O dearest of hands, dearest of lips to me, o children, so noble in appearance and so beautiful, may you find joy — but elsewhere. Your father took away your chance of happiness here. O the sweet pressure of my children's embraces, o the softness of your skin and the delicious fragrance of your breath. Away with you: go! [*The children go out.*] I cannot longer look upon you but I am overwhelmed by the evils which surround me. And I know what evil deeds I am about to do, but my fury against Jason is stronger than my counsels of softness, and it is fury that leads to the greatest evils for mankind.

(trans. James Morwood)

**Notes:**

- πανύστατον (v. 1044), φιλτατη/ον (v. 1071), ἥδιστον (v. 1075), μεγίστων (v. 1080): look up in short LSJ. By analogy, what will τλημονεστάτην (v. 1067), from the adjective τλημων, mean?
- εἶδον (v. 1043): use Abridged LSJ to find which verb this is from (note that it is sense A you need). The form is 1<sup>st</sup> person singular aorist, the name of the past tense in Greek which, in the indicative, does the job of the perfect in most other languages (“I did X/ have done X”).  
\*Note that with aorist imperatives, infinitives etc. (see below), the form does not indicate tense but ‘aspect’: in the case of the aorist, this is usually a one-off &/or completed action, as opposed to a continuous or repeated action.
- δυναίμην (v. 1044): an optative form, 1st person singular. Taken with ἄν, translate as ‘could’.
- χαίρετω (v. 1044): a 3rd person imperative: “Let him/her/it/them [do X]”. Pay particular attention here to sense no. V listed in short LSJ dictionary for χαίρω.
- ὀφλεῖν (v. 1049), μεθεῖσα (v. 1050), ἀφείλετ’ = ἀφείλετο (v. 1074): use short LSJ.
- τὸ...προσέσθαι (v. 1052): article plus infinitive = noun. A good translation here, however, would be “to let come near one, admit, give admittance to, give way to”.
- ὄτω (v. 1053): an Attic form for ᾤτινι, dative of ὄστις
- προσειπεῖν (v. 1069): aorist infinitive (\*see on v. 1043, above): look up meaning under προσεῖπον in Abridged LSJ
- δότε (v. 1069): aorist imperative (\*see on v. 1043, above) active plural from δίδωμι
- ἀσπάσασθαι (v. 1070): aorist infinitive from ἀσπάζομαι
- χέρα (v. 1070): an alternative form for χεῖρα (from 3rd declension χεῖρ).
- εὐδαιμονοῖτον (v. 1073): an optative dual form — the dual is sometimes used instead of plural when two people/things, or a pair, are meant. Here the form means: “may you two be happy/prosperous/fortunate”
- ἀφείλετ’ (v. 1074): ἀφείλετο, 3<sup>rd</sup> singular aorist indicative middle of ἀφαιρέομαι
- γλυκεῖα (v. 1074): feminine form of adjective γλυκύς.
- εἰμί...οἷα τε (vv. 1075–6): from οἷος τ’ εἰμι. Look this up in vocabulary booklet.
- κρείσσων (v. 1079): look up in short LSJ. Followed by genitive of comparison (“than...”).
- -οισι is a poetic alternative for the ending -οις. Remember also that dative plural noun forms and 3rd plural verb forms can sometimes add an extra ‘ν’ at the end.
- ἐς and ἐσ-are alternative forms for εἰς and εἰσ-.
- ‘foreg.’ in the Liddell and Scott dictionary means “the immediately previous entry”.
- All elided Greek forms (i.e. forms with a final sound replaced by an apostrophe (’)) should be ‘completed’ by **supplying -ε** (note that θ’ (v. 769) is the elided form of τε) except the following:

**Supply -α**

γέλωτ’ (line 1049)

σάφ’ (line 1066)

ἄλλ’ (line 1073)

**Supply -ι**

οὐκέτ’ (line 1076)

**Supply -ο**

ἀφείλετ’ (line 1074)

(1) Identify the form of the following nouns (or \*adjectives) in the passage; give their nominative singular ('dictionary') form (\*masc. nom. sing. for adjectives); and match each up with their equivalent in the English translation above.

- |                            |                                |                          |
|----------------------------|--------------------------------|--------------------------|
| (a) τέκνα (v. 1040)        | (e) γέλωτ' (= γέλωτα, v. 1049) |                          |
| (b) ὄμμασιν (v. 1040)      | (f) *ἄζημιούς (v. 1050)        |                          |
| (c) καρδία (v. 1042)       | (g) χρώς (v. 1075)             |                          |
| (d) παῖδας (v. 1045, 1069) | (h) βουλευμάτων (v. 1079)      | <b>(8 x 3 marks: 24)</b> |

(2) Identify the form of the following verbs in the passage; give their 'dictionary' form (1st person sing. present tense) and meaning; and match each up with their equivalent in the English translation above.

- |                           |                             |                          |
|---------------------------|-----------------------------|--------------------------|
| (a) προσδέρεσθε (v. 1040) | (d) χωρεῖτε (v. 1053, 1076) |                          |
| (b) προσγελάτε (v. 1041)  | (e) πέμψω (v. 1068)         |                          |
| (c) διαφθερῶ (v. 1055)    | (f) δρᾶν (v. 1078)          | <b>(6 x 4 marks: 24)</b> |

(3) Find the equivalents in the Greek of the following phrases in the translation, give a close translation of the Greek phrase itself in each case, and comment on any differences between the Greek and the translation:

- (i) win twice as much agony for myself      (iii) I am overwhelmed  
(ii) weak thoughts

**(3 x 6 marks: 18)**

(4) (a) (i) lines 1042–3:

καρδία γὰρ οἴχεται, / γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.

Translate, sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English. **(6 marks)**

(ii) Compare the Greek with the three translations given below, and discuss the effectiveness of the phrasing in the Greek as compared to these translations. **(10 marks)**

A: "My heart's steel shattered, women, when I saw my children's bright eyes." (Morwood)

B: "My heart gives way when I behold my children's laughing eyes." (Edward P. Coleridge)

C: "My spirit has gone from me,  
Friends, when I saw that bright look in the children's eyes"

(Rex Warner (*Complete Greek Tragedies*))

**[16 marks]**

(b) (i) lines 1074–5:

ὦ γλυκεῖα προσβολή, / ὦ μαλθακὸς χρώς πνεῦμά θ' ἠδιστον τέκνων

Translate, sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English. **(5 marks)**

(ii) Compare the Greek with the three translations given below, and discuss the effectiveness of the phrasing in the Greek as compared to these translations. **(10 marks)**

A: "O the sweet pressure of my children's embraces, o the softness of your skin and the delicious fragrance of your breath" (Morwood)

B: "Children, with your tender kisses,  
Children, with your skin the softest,  
Children, with your breath the sweetest" (Michael J. Gould)

C: "O how good to hold you!  
How delicate the skin, how sweet the breath of children!"

(Rex Warner (*Complete Greek Tragedies*))

**[15 marks]**

(c) (i) lines 1078–1080:

καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά,  
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,  
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς

Translate, sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English. **(10 marks)**

(ii) Compare the Greek with the three translations given below, and discuss the effectiveness of the phrasing in the Greek as compared to these translations. **(12 marks)**

A: “And I know what evil deeds I am about to do, but my fury against Jason is stronger than my counsels of softness, and it is fury that leads to the greatest of evils for mankind” (Morwood)

B: “Indeed I’m only beginning to understand what terrors I intend, because my emotion is stronger than my reason

— the very cause of the worst human miseries” (Desmond Egan)

C: “Now, now I learn what horrors I intend:

But passion overmastereth sober thought;

And this is the cause of direst ills to men”

(Arthur S. Way (*Loeb Classical Library*))

**[22 marks]**

(5) In 1040–51, what examples can you find in the Greek of repetition of letters/sounds/words? What might be their effect?

**You may refer to, but should not repeat in detail or rely on, material already used in the answers to question 4 above.** **(15 marks)**

**(6) Either:**

(a) What elements of repetition do you find both within lines 1067–1080 and between this section and 1040–1055? What might be the various effects created by these repetitions? **(16 marks)**

**or:**

(b) Referring to the Greek as much as possible, discuss the indications given here as to how an actress might ‘play’ the role of Medea while delivering this passage (pay attention to indications of action and gesture etc. as well as to the delivery of the words). **(16 marks)**