

CAG1001: BEGINNERS' GREEK IN ACTION 1

ASSESSED ASSIGNMENT 2016/2017

Due to be handed in no later than 12 noon on Friday 13th January 2017

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 standard 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) Please observe the following word limits for individual questions:

Except for purely language/translation questions (q.'s 1–2, first part of q. 3, section (i) of q.'s 4 & 6), please observe the following maximum* lengths:

'comment' part of q. 3: 150–200 words

7/8 mark question: 300–350 words

9/10 mark question: 400 words

16 mark question: 800 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. Note that the 'comment' part of your answer to q. 3 is worth around 4 marks so is meant to be reasonably substantial.

Keep all your points as **specific** as possible: **don't waste time and space on broad generalities** (some general points in q.'s 5 & 7 may be appropriate to the overall argument, but state these concisely and back up with detail).

Always remember that your standard for comparison is what the Greek says and how this is phrased!

(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!). Try wherever possible to raise questions in person or in class.

Make sure you read the notes on p.4!!!

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 Degree Programme 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.

A: Euripides, *Trojan Women* 740-779

The city of Troy has fallen to the Greek army after the ten-year war to recover Helen (born into the family of Tyndareus, but reputed daughter of Zeus), who absconded from her husband Menelaus king of Sparta with the Trojan prince Paris. Troy's chief hero Hector was killed by Achilles before the end of the war; his wife Andromache and infant son Astyanax are among the prisoners held by the Greeks after the destruction of their city (and of almost all the fighting-age men of Troy). The principal female captives are allotted as prizes to the principal surviving Greek warriors, and Andromache was specially chosen out by Achilles' son Neoptolemos. She has now just received news that her child Astyanax is to be killed by being thrown from the walls of Troy, on the advice of Odysseus to the Greeks that it is dangerous to allow Hector's son to live.

ANDROMACHE:

ὦ φίλτατ', ὦ περισσὰ τιμηθεὶς τέκνον, (740)
 θανῇ πρὸς ἐχθρῶν μητέρ' ἀθλίαν λιπών,
 ἢ τοῦ πατρὸς δέ σ' εὐγένει' ἀποκτενεῖ,
 ἢ τοῖσιν ἄλλοις γίγνεται σωτηρία,
 τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθέ σοι πατρός.
 ὦ λέκτρα τὰ μὰ δυστυχῇ τε καὶ γάμοι, (745)
 οἷς ἦλθον ἐς μέλαθρον Ἑκτορός ποτε,
 οὐ σφάγιον υἱὸν Δαναΐδαις τέξουσ' ἐμόν,
 ἀλλ' ὥς τύραννον Ἀσιάδος πολυσπόρου.
 ὦ παῖ, δακρύεις; αἰσθάνη κακῶν σέθεν;
 τί μου δέδραξαι χερσὶ κἀντέχη πέπλων, (750)
 νεοσσὸς ὥσεί πτέρυγας ἐσπίτνων ἐμάς;
 οὐκ εἴσιν Ἑκτωρ κλεινὸν ἀρπάσας δόρυ
 γῆς ἐξανελθὼν σοὶ φέρων σωτηρίαν,
 οὐ συγγένεια πατρός, οὐκ ἰσχὺς Φρυγῶν·
 λυγρὸν δὲ πήδημ' ἐς τράχηλον ὑψόθεν (755)
 πεσὼν ἀνοίκτως πνεῦμ' ἀπορρήξεις σέθεν.
 ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον,
 ὦ χρωτὸς ἡδὺ πνεῦμα· διὰ κενῆς ἄρα
 ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὅδε,
 μάτην δ' ἐμόχθουν καὶ κατεξάνθη πόνοις. (760)
 νῦν — οὔ ποτ' αὖθις — μητέρ' ἀσπάζου σέθεν,
 πρόσπιτνε τὴν τεκοῦσαν, ἀμφὶ δ' ὠλένας
 ἔλισσ' ἐμοῖς νώτοις καὶ στόμ' ἄρμοσον.
 ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακά,
 τί τόνδε παῖδα κτείνετ' οὐδὲν αἴτιον; (765)
 ὦ Τυνδάρειον ἔρνος, οὔ ποτ' εἴ Διός,
 πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι,
 Ἀλάστορος μὲν πρῶτον, εἴτα δὲ Φθόνου
 Φόνου τε Θανάτου θ' ὅσα τε γῇ τρέφει κακά. [...] (770)
 ἀλλ' ἄγετε φέρετε ρίπτετ', εἰ ρίπτειν δοκεῖ·
 δαίνυσθε τοῦδε σάρκας. ἔκ τε γὰρ θεῶν (775)
 διολλύμεσθα παιδί τ' οὐ δυναίμεθ' ἄν
 θάνατον ἀρῆξαι. κρύπτετ' ἄθλιον δέμας
 καὶ ρίπτετ' ἐς ναῦς· ἐπὶ καλὸν γὰρ ἔρχομαι
 ὑμέναιον, ἀπολέσασα τούμαντις τέκνον.

My dearest! my own sweet child and priceless treasure!
 you will die at enemy hands, leaving your wretched
 mother.
 Your father's nobility will prove your destruction,
 something which saves the lives of others,
 but to you your father's valiancy has proved no gift.
 Ah my unlucky bed and marriage,
 for which I came to Hector's home once,
 hoping to be the mother of a son not born to be a victim to
 the Danaids,
 but born as king over Asia's fruitful fields!
 Are you crying, my son? Do you perceive the troubles
 besetting you? Why do you clutch and cling to my dress
 like a young bird coming to nestle under my wings?
 Hector will not return from the earth with his famed spear
 in his hand to save you,
 nor his kinsmen, nor any strength of Phrygian arms.
 You will break your neck in a deathly fall from a great
 height, going down with none to pity you, and cut short
 your life's breath.
 O my young beloved one, so dear to your mother,
 O the sweet scent of your skin! It was all for nothing then
 that this breast nursed you in your swaddling clothes, in
 vain that I laboured and became worn out with my pains.
 Now kiss your mother, for the last time,
 embrace her who gave you birth, put your arms
 round my neck and your lips to mine.
 O Greeks who have devised atrocities worthy of
 barbarians, why are you killing this child who is in no
 way responsible?
 You scion of Tyndareus' house, you were never born of
 Zeus,
 but I declare you are the child of many fathers,
 of the Avenging Curse, of Envy,
 of Murder and Death and all the plagues the earth breeds!
 [...] But take him, carry him away, fling him to his death,
 if that is your will; feast on his flesh! It is the gods who
 are destroying me and I cannot
 keep my child from death. Cover my wretched body
 and throw me into the ships. It is a fine marriage indeed I
 come to, when I have lost my very own child.
 (trans. Shirley Barlow & (740–8) E.P. Coleridge (alt.))

Notes:

- τιμηθείς (740): masc. nom. sing. aorist passive participle ('having been Xed') of τιμάω
- The following are all strong (2nd) aorist forms of the verbs indicated:
 - indicative forms = 'I did X/I have done X/I Xed';
 - participles: endings the same as for present participles; translate either as 'having done X' or just 'doing X/X-ing' (of an action regarded as complete or a one-off event)

λιπών (line 741) ⇒ λείπω
 ἦλθέ, ἦλθον (line 744, 746) ⇒ 3rd sing. & 1st sing. indicative of ἔρχομαι
 ἐξανελθών (line 753) ⇒ ἐξανέρχομαι
 πεσών (line 756) ⇒ πίπτω
 τεκοῦσαν (line 762) ⇒ τίκτω
 ἐξευρόντες (line 764) ⇒ ἐξευρίσκω
- The following are all weak (1st) aorist forms of the verbs indicated:
 - indicative forms = 'I did X/I have done X/I Xed';
 - participles: forms as indicated below; translate as for 2nd aorist
 - infinitive: ending -αι (active -ω verbs), -ασθαι (middle/deponent -ομαι verbs); mostly just 'to do X' (of an action regarded as complete or a one-off event)
 - imperative: forms as indicated below; 'do X!' (of an action regarded as a one-off event)

ἀρπάσας (line 752) ⇒ ἀρπάζω: masc. nom. sing. participle
 ἐξέθρεψ' (line 759) ⇒ ἐκτρέφω: 1st sing. indicative
 ἄρμοσον (line 763) ⇒ ἀρμόζω: singular imperative
 ἀρῆξαι (line 777) ⇒ ἀρήγω: infinitive
 ἀπολέσασα (line 779) ⇒ ἀπόλλυμι: fem. nom. sing. participle
- θανῇ (741): future form (middle in form but active in meaning) of θνήσκω = ἀποθνήσκω
- ἀπορρήξεις (756): future form of ἀπορρήγνυμι (note: future forms of ἀπορρήγνυμι take the same endings as present tense -ω verbs)
- δαίνυσθε (775): plural imperative of δαίνυμι
- διολλύμεσθα (776): 1st person plural middle/passive of διόλλυμι
- δυνάμεθ' ἄν (line 776): translate here as if this read δυνάμεθα, from δύναμαι
- -οισι is a poetic alternative for the ending -οις.
- 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' (769) is the elided form of τε) except the following:

Supply -α|

μητέρ' (lines 741 & 761)	εὐγένει' (line 742)	τέξουσ' (line 747)
πήδημ' (line 755)	πνεῦμ' (line 756)	ἐξέθρεψ' (line 759)
στόμ' (line 763)	βάρβαρ' (line 764)	πεδί' (line 773)
ἄλλ' (line 774)	δυνάμεθ' (line 776)	
- κάντέχη (line 750) = καὶ ἀντέχη
- τούμαυτῆς (line 779) = τὸ ἐμαυτῆς.
- ὦ: **NB: not** normally an exclamation in Greek; it indicates that someone/something is being addressed.

(1) Identify the form of the following nouns in the passage; give their nominative singular ('dictionary') form; and match each up with their equivalent in the English translation above.

- | | |
|--------------------|---|
| (a) πτέρυγας (751) | (e) τὴν τεκοῦσαν (762) (use vocab. booklet to help) |
| (b) γῆς (753) | (f) Ἑλληνας (764) |
| (c) τράχηλον (755) | (g) πατέρων (767) |
| (d) μητρὶ (757) | (h) ὑμέναιον (v.779) |

(8 x 3 marks: **24**)

(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) ἀποκτενεῖ (742) | (d) ἀσπάζου (761) |
| (b) τέξουσ' (747)* | (e) πρόσπιτνε (762) |
| (c) αἰσθάνῃ (749) | (f) ῥίπτει' (774)* |

* See notes on 'elision', above

(6 x 4 marks: **24**)

(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 phrase and Barlow's translation.

- | | |
|---|-------------------------|
| (i) to save you | (iii) in a deathly fall |
| (ii) like a young bird coming to nestle | |

(3 x 7 marks: **21**)

(4) (a) (i) Translate line 757 (ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον), sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English. (4 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 my young beloved one, so dear to your mother!" (Barlow)

B: "O last and loveliest embrace of all" (Lattimore)

C: "Dear child, so young in my arms, so precious!" (Vellacott (Penguin))

Total: 14

(b) (i) Translate lines 761-3 as far as νώτοισι:

νῦν — οὐποτ' αὔθις — μητέρ' ἀσπάζου σέθεν,
 πρόσπιτνε τὴν τεκοῦσαν, ἀμφὶ δ' ὠλένας
 ἔλισσ' ἔμοῖς νώτοισι,

sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English. (8 marks)

(ii) Discuss the effectiveness of the phrasing in the Greek. (8 marks)

(iii) Which of the three translations do you think best reflects the sense (and style and phrasing) of the Greek, and why do you think so? (10 marks)

A: “Now kiss your mother, embrace her who gave you birth, for the last time, put your arms round my neck” (Barlow)

B: “Now once again, and never after this, come close to your mother, lean against my breast and wind your arms around my neck” (Lattimore)

C: “Say goodbye to me once more, for the last time of all. Come close to me, wind your arms round my neck” (Vellacott (Penguin))

Total: 26

(5) Discuss the stylistic features of the original Greek in lines 749-763, and the effect of these (especially their emotional effect), paying particular attention to (i) effects of repetition and (ii) choice of vocabulary and phrasing.

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

16 marks

(6) Translate line 764-5:

ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακά,
τί τόνδε παῖδα κτείνεται' οὐδὲν αἴτιον;

sticking as closely as possible to the vocabulary and structure of the Greek while still making sense in English.

9 marks

(7) Describe and analyse the style (repetition, phrasing, etc.) and emotional effectiveness of lines 764-765 and 774-779 in the Greek. To what extent do you think the Barlow translation (above, p. 2) reflects the stylistic and emotional effects here?

16 marks