

Aimilia Varla

22300247

A journey through life

A Translation Portfolio

Trinity College Dublin

MPhil in Literary Translation

2023

Supervised by Anthony Hirst

Acknowledgements

I would like to thank all the people who made this journey possible.

My supervisor, Anthony, for all the guidance he provided, for his patience and his eagerness to help me with everything I needed.

My professor, James, for answering all of my countless emails and questions and for teaching me a new way to see translation.

My family and my best friend, Natalia, for always being there for me and supporting me when I needed it.

A special thanks to my colleagues, for their feedback and for all the fun times we spent working in the basement together.

I would also like to thank anyone who agreed at some point to read my translations.

I am forever grateful.

Contents

1	Alphonse, that is not OK to do!	5
2	Author and illustrator Peter H. Reynolds discusses his creative process	17
3	The Last Black Cat	26
4	Odysseus in Ithaca	33
5	This Dark City	39
6	The Island, Episode 1 (min 0:00 –20:02)	49
7	The Song of the Dead Brother	74
8	Antigone 20-83	84

Introduction

Throughout the course of our lives the relationships we have with people around us change, they shift according to our needs and the circumstances. The relationships we form with other people are often a reflection of our own, inner self.

This portfolio is an exploration of family relationships and how they change throughout the years. Motivated by my own experiences, by texts that shaped me and people that influenced me, I chose to translate a selection of texts that, I feel, manage to represent different aspects of the relationships we form with parents, siblings, friends, family, even pets. At the same time, each text explores a different kind of shift in life, a passage from one stage to another.

I always found it interesting, how these relationships never remain the same, they are constantly evolving, as we are. Therefore, this is not only an introspect on family dynamics but also of personal growth.

To help the reader embark on this journey, the texts are arranged according to the target readership. Starting from the youngest at 3 years old, they are gradually moving on through different readerships and stages of life.

Throughout this portfolio, the following abbreviations will be used:

ST – Source Text

TT – Target Text

SA – Source Audience

TA – Target Audience

Student Number	22300247	Text number	1
-----------------------	----------	--------------------	----------

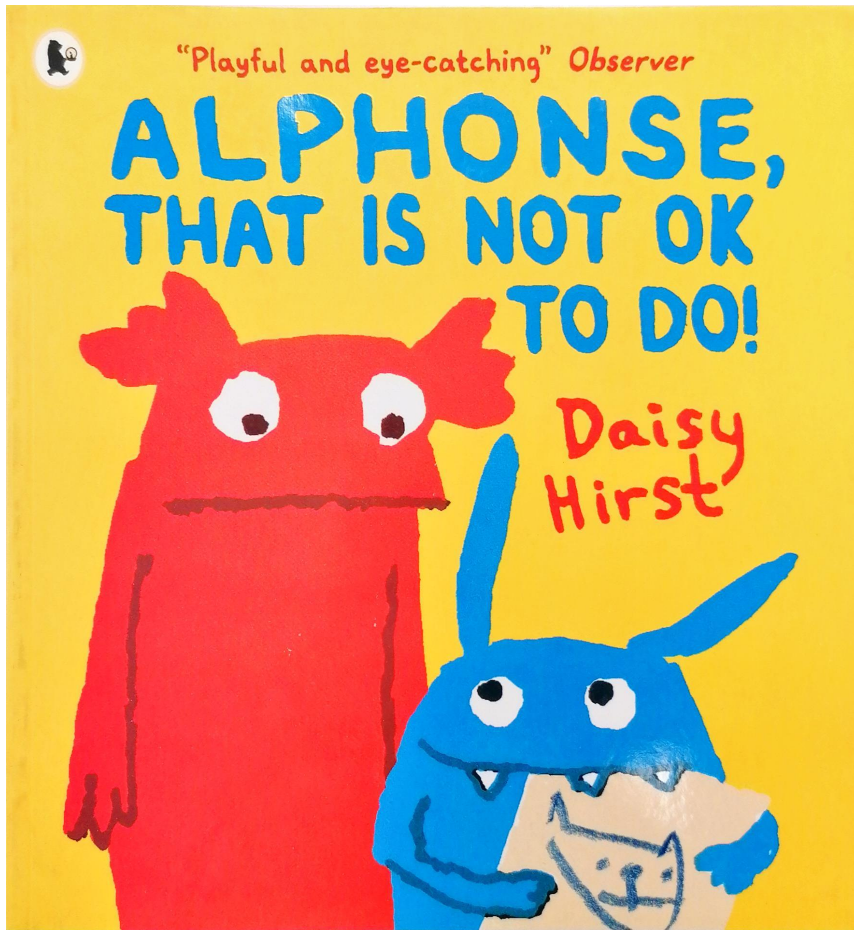
Title	Alphonse, that is not OK to do!	Title	Αλφόνσο, αυτό δεν είναι Σωστό!
Year Published	2016		
Author	Daisy Hirst		
Language	English	Language	Greek
Word count	297	Word Count	308
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal features of a text (language variations, register, dialect)	This picture book is part of a series of children's stories written and illustrated by Daisy Hirst (Hirst, 2016) It is addressed to children from 2 to 5 years old. The series has been shortlisted for the World Illustration Awards and Oscar's Book Prize, translated into twelve languages and featured on Cbeebies Bedtime Stories (Hirst, 2023). The story revolves around two monster siblings, Natalie and Alphonse, who fall out when Natalie catches her little brother, Alphonse, eating her favourite book. The story focuses on the theme of family and growing up with siblings. The vocabulary is around the level of A2 (Natova, 2019) and the sentences are not long (not exceeding 12 words per sentence). The story is narrated in the third person singular and the language is very expressive, including neologisms (eg. line number: 17), onomatopoeia (eg. line number: 15) and		

	capitalizations of key words for emphasis (eg. line numbers: 1,2,7,8). The narration also heavily relies on the illustrations. As the book is addressed to a very young audience, it is meant to be read out loud, and the illustrations help with the understanding of the story.
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	I intend my translation to be published by Patakis.gr, a Greek publishing house specialising in children's literature (Exarchou, 2020). In order for the TT to have a similar effect on the readers, I have decided to: • come up with new neologisms to replace the english ones (eg. line number: 17) • keep the onomatopoeia and the capitalization of the words (eg. line numbers: 15,1,2,7,8) • keep the sentences short (no more than 12 words). Lastly, I want my TT to match the illustrations of the book. For this reason, I will try to find word-for-word equivalents for the objects that are visually represented in the story. In this way the TT will match the illustrated text and no alterations will be needed. When it comes to translating the title, I will not capitalise the sentence, as there is a possibility of it resulting in a different effect in the target language.
Critical Reflection - Textual analysis	I gave the TT to two families with young children to read and asked for their feedback. They both mentioned that the translated text was very clear and understandable and that their children had no difficulties following the plot of the story. The translation matched the illustrations and the sentences were short and straightforward.

	When it comes to the title, I received positive feedback. All the parents agreed that the translated title conveys a similar tone as the original one and resembles the tone that a native speaker would use in their everyday life.
Works Cited	Natova, Ivanka. 2019. "Estimating CEFR Reading Comprehension Text Complexity." <i>The Language Learning Journal</i> 49 (6): 1–12. doi:https://doi.org/10.1080/09571736.2019.1665088. Exarchou, Ioanna. 2020. "Σύγχρονες Εκδοτικές Πρακτικές στην Παιδική και Εφηβική Λογοτεχνία στην Ελλάδα." <i>Dspace.uowm.gr</i>. http://dspace.uowm.gr/xmlui/handle/123456789/1935. Hirst, Daisy. 2016. <i>Alphonse, That Is Not OK to Do!</i> Candlewick Press. https://uk.bookshop.org/p/books/alphonse-that-is-not-ok-to-do-daisy-hirst/3545801?aid=4570&ean=9781406373134 Hirst, Daisy. 2023. "About Me – Daisy Hirst." <i>Daisyhirst.com</i>. http://www.daisyhirst.com/about/.

Source Text

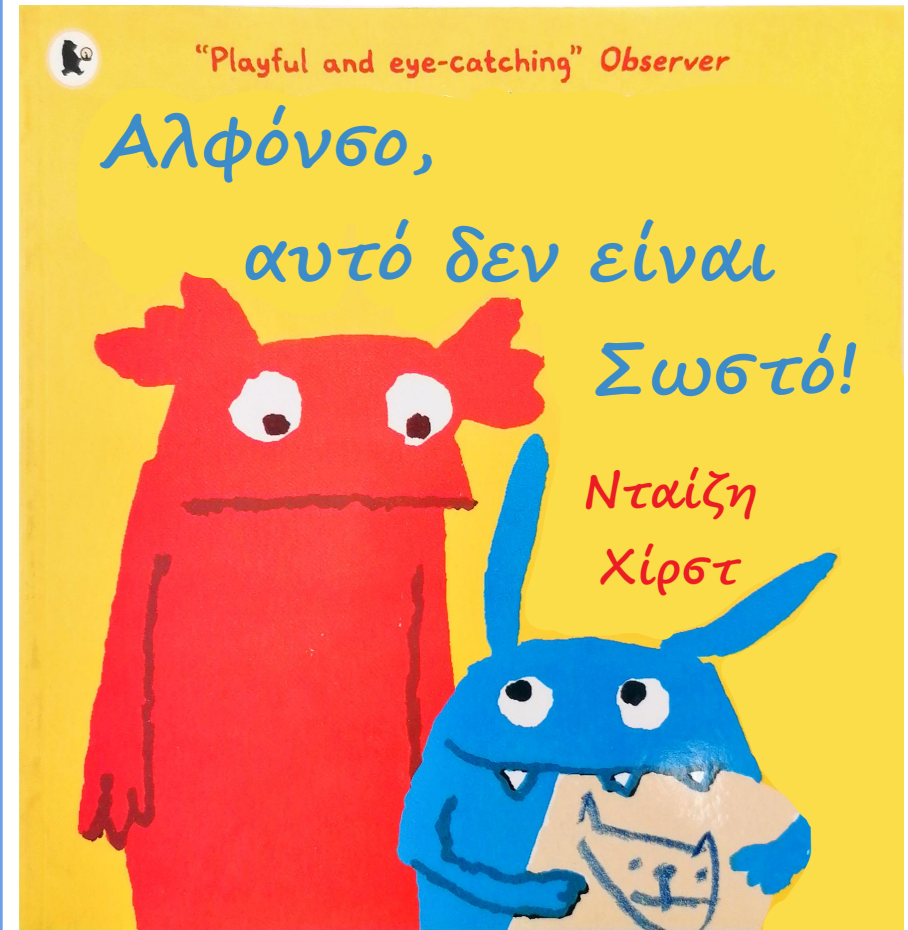
ALPHONSE, THAT IS NOT OK TO DO!

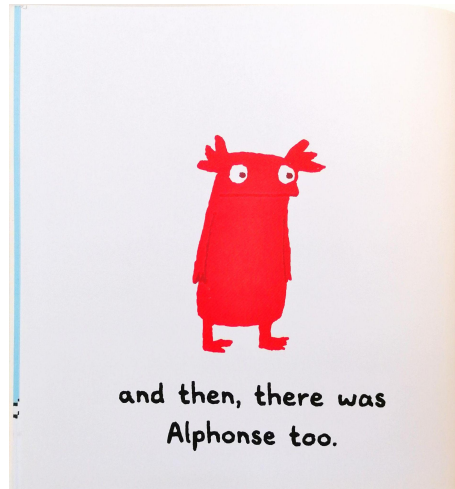


1

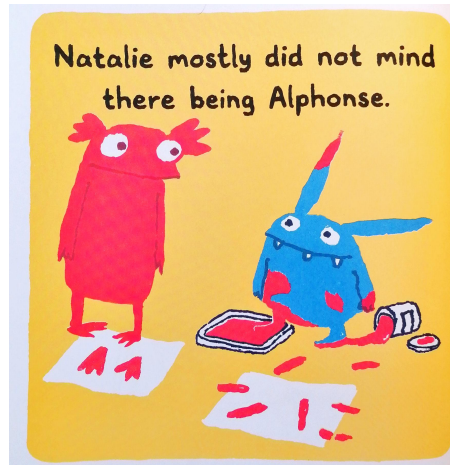
Target Text

Αλφόνσο, αυτό δεν είναι Σωστό!





2



3



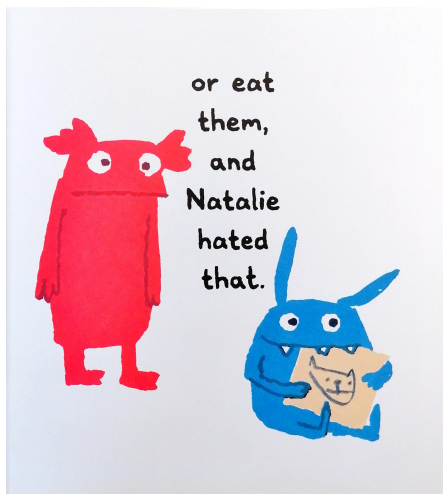


4



5





6



7





eating her favourite book.

**"ALPHONSE,
THAT IS NOT OK
TO DO!"** said Natalie.

8



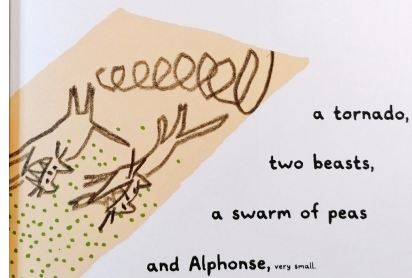
τον Αλφόνσο να τρώει το πιο
αγαπημένο της βιβλίο.

**"ΑΛΦΟΝΣΟ
ΑΥΤΟ ΔΕΝ ΕΙΝΑΙ
ΣΩΣΤΟ!"**

φώναξε η Νάταλι.



Behind the big chair,
Natalie drew ...

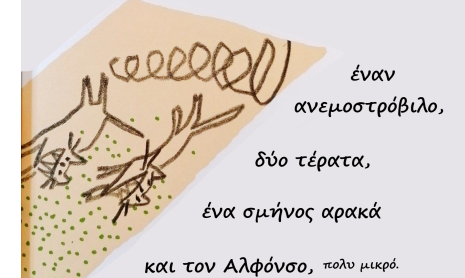


a tornado,
two beasts,
a swarm of peas
and Alphonse, very small.

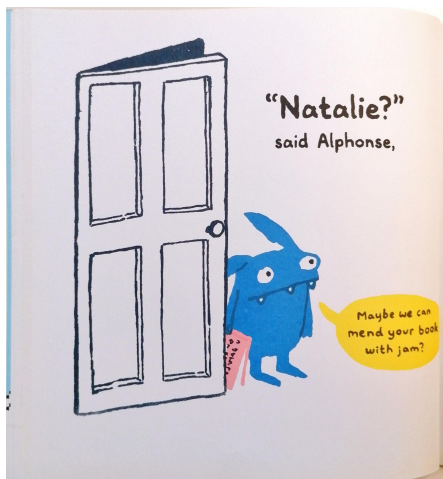
9



Πίσω απο την μεγάλη
πολυθρόνα η Νάταλι
ζωγράφισε...



έναν
ανεμοστρόβιλο,
δύο τέρατα,
ένα σμήνος αρακά
και τον Αλφόνσο, πολύ μικρό.



"Natalie?"
said Alphonse,



but
Natalie
put her
fingers in
her ears
and went
for her
bath.



Outside the bathroom,
Natalie heard noises.
She thought she heard ...



a roaring tornado,

10



"Νάταλι;"
είπε ο Αλφόνσο,

Πως μπορούμε
να κολλήσουμε
το βιβλίο σου
με μαρμελάδα?



Αλλά η Νάταλι
βούλωσε
τα αυτιά της
και πήγε
για μπάνιο.

11



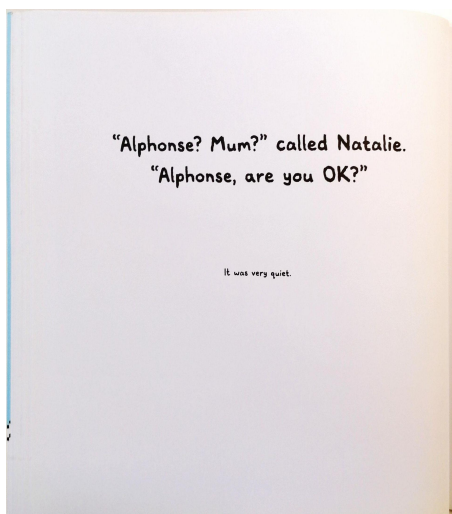
Έξω από το μπάνιο
η Νάταλι άκουγε θορύβους.
Νόμισε ότι άκουσε...



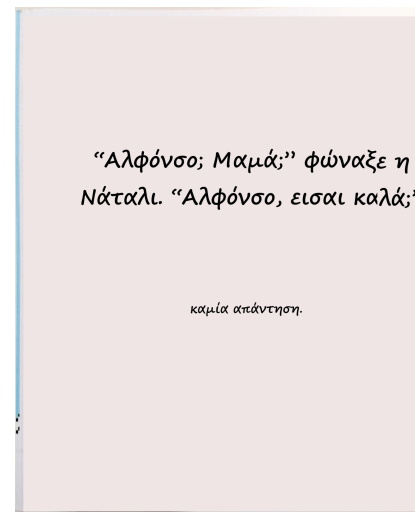
Έναν δυνατό ανεμοστρόβιλο.



12



13



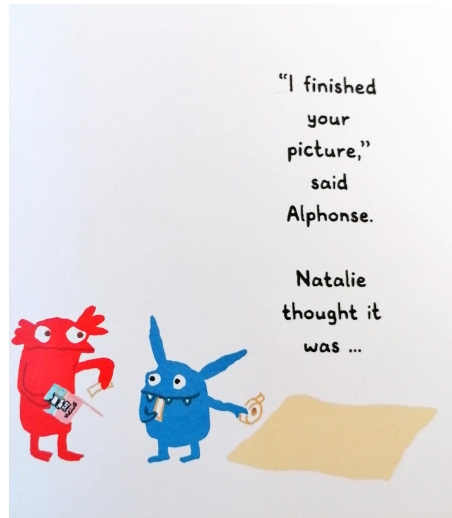


14



15





16



17



Student Number	22300247	Text number	2
-----------------------	----------	--------------------	----------

Title	Author and illustrator Peter H. Reynolds discusses his creative process https://vimeo.com/63262202	Title	Ο συγγραφέας και εικονογράφος Πίτερ Χ. Ρέινολντς συζητά για την δημιουργική του διαδικασία
Year Published	2013		
Author	Candlewick Press		
Language	English	Language	Greek
Word count	402	Word Count	374
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal	The ST is an interview of the famous children’s author and illustrator Peter H. Reynolds in the form of a video (Reynolds, 2023). In the video the author discusses his process of creating and animating children’s literature along with his brother Paul Reynolds. The video is accessible to the public, including parents, authors, and other illustrators. The narration is in the first person singular and in plural when talking about himself and his twin brother. The tense used is the past tense. The text is characterised by various features of oral speech, such as: • repetition of vocabulary (eg. “So the challenge is to...to create a grandmother...”) • missing words (eg. “It was an unusual house to grow up (in) but...”) • syntax used in oral speech, that might look ungrammatical in written form (eg. “In our kitchen instead of		

features of a text (language variations, register, dialect)	cutlery drawers, we'd open them up and they were filled with pencils, the next one was filled with paper"). • interruptions and other voices in the background (line numbers: 13,30,31,44).
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	I will create Greek subtitles for the video, in order to make it accessible to a similar target audience as the ST - parents, other illustrators, people interested in the author's work- , but for speakers of the Greek language. There are no available subtitles in any language for this video at the moment. However, there are available subtitles to other videos released by Candlewick Press. I will attempt to follow their style and general guidelines in order to match the publisher's theme (Candlewick Press, 2022 a & b). To do that, I will: • Translate the ethnocultural items using more generalised terms (eg. line numbers: 4,48) • Change the syntax of the sentences to make them sound similar to Greek oral speech (eg. line numbers: 54,55) • Include the interruptions and the people speaking in the background in <i>italics</i> (eg. line numbers: 13,30,31,44)
Critical Reflection - Textual analysis	After sending my subtitled video to a young parent, familiar with P. Reynolds' work, I received positive feedback. My sample reader reported that she was able to understand the interview and had no problems with the subtitles. However, she mentioned that in some cases the subtitles sounded a bit more formal and structured than what the author was saying in the interview. Moreover, in order to keep the CPS rate low so that the subtitles could be read comfortably I had to omit repetitions and adjectives from the ST. For this reason I believe that the subtitles are adequate to help the viewer understand the interview but might not transmit the authenticity of oral speech in the same way as the original. By not reproducing the peculiarities of oral speech, or the pauses and sounds that the author makes, Reynolds might come off as less approachable than in the

	original version.
Works Cited	Candlewick Press. 2022a. "John Schu Discusses THIS IS a STORY." <i>Vimeo</i>. October 5. https://vimeo.com/757268455. Candlewick Press. 2022b. "Twenty Questions Creators Video." <i>Vimeo</i>. December 15. https://vimeo.com/781604945. Reynolds, Peter H. 2023, "Peter H. Reynolds." <i>Peter H. Reynolds</i>. https://www.peterhreynolds.com/.

Start	End	Line Numbers	Source Text	Target Text
00:00:15,940	00:00:18,360	0	I have always loved to draw.	Πάντα μου άρεσε να ζωγραφίζω.
00:00:18,360	00:00:23,940	1	And I remember spending countless afternoons	Θυμάμαι περνούσα αμέτρητα απογεύματα
00:00:23,940	00:00:27,220	2	spread out on the floor with my twin brother Paul	ξαπλωμένος στο πάτωμα με τον δίδυμο αδελφό μου τον Πωλ,

00:00:27,220	00:00:30,600	3	with crayons and markers and paper	με κηρομπογιές και μαρκαδόρους και χαρτιά
00:00:30,600	00:00:33,330	4	and we would just draw until the supper bell rang.	και ζωγραφίζαμε μέχρι να ακούσουμε το κουδούνι για το βραδινό.
00:00:33,330	00:00:36,000	5	We had wonderful parents growing up	Είχαμε υπέροχους γονείς μεγαλώνοντας.
00:00:36,000	00:00:39,980	6	and they were eccentric British parents.	Ήταν εκκεντρικοί Βρετανοί γονείς.
00:00:39,980	00:00:43,200	7	In our kitchen instead of cutlery drawers	Όταν άνοιγες τα συρτάρια της κουζίνας μας,
00:00:43,200	00:00:46,590	8	we'd open them up and they were filled with pencils, the next one was filled with paper,	αντί να βρεις μαχαιροπίρουνα έβλεπες άλλα γεμάτα με ξυλομπογιές
00:00:46,590	00:00:49,140	9	the next thing was filled with tape and glue.	και χαρτιά και άλλα με κόλλα και σελοτέιπ.

00:00:49,140	00:00:51,530	10	It was an unusual house to grow up (in)	Ήταν ένα ασυνήθιστο σπίτι για να μεγαλώσεις
00:00:51,530	00:00:54,900	11	but it was very inspirational for someone who loves to draw	αλλά ήταν πηγή έμπνευσης για κάποιον που του αρέσει να ζωγραφίζει
00:00:54,900	00:00:56,900	12	and create.	και να δημιουργεί.
00:00:56,900	00:01:01,890	13	So the challenge is to...to create a grandmother...	<i><i>Η πρόκληση λοιπόν είναι... να φτιάξουμε μια γιαγιά...</i></i>
00:01:01,890	00:01:05,840	14	I was lucky to be born with somebody else	Είχα την τύχη να γεννηθώ μαζί με κάποιον άλλον
00:01:05,840	00:01:09,460	15	and have been sharing the journey with Paul.	και να μοιραστώ αυτό το ταξίδι μαζί του.
00:01:09,460	00:01:11,460	16	As we've been working together	Με τον Πωλ δουλεύουμε μαζί
00:01:11,460	00:01:13,460	17	creating media since we were little.	και δημιουργούμε από τότε που ήμασταν μικροί.
00:01:13,460	00:01:15,460	18	We had our own newspaper in the first grade.	Είχαμε τη δική μας εφημερίδα στην πρώτη δημοτικού.

00:01:15,460	00:01:17,200	19	We would make the newspaper	Φτιάχναμε την εφημερίδα
00:01:17,250	00:01:18,820	20	and give it to my dad and he would go	και τη δίναμε στον μπαμπά μου κι αυτός πήγαινε
00:01:18,820	00:01:20,820	21	to the office and make photocopies	στο γραφείο και τύπωνε αντίτυπα
00:01:20,820	00:01:23,140	22	and I think that was the beginning of our love	και αυτή νομίζω ήταν και η αρχή της αγάπης μας
00:01:23,140	00:01:26,080	23	of publishing and sharing ideas.	για να δημοσιεύουμε και να μοιραζόμαστε τις ιδέες μας.
00:01:26,080	00:01:28,330	24	As time went on Paul became	Όσο περνούσε ο καιρός ο Πωλ αναλάμβανε
00:01:28,330	00:01:30,330	25	kind of the organiser	περισσότερο την οργάνωση
00:01:30,330	00:01:32,810	26	and he allowed me to create	και άφηνε σε εμένα το δημιουργικό κομμάτι.
00:01:32,810	00:01:35,170	27	and that's what Paul does for me today.	Αυτό κάνει και σήμερα ο Πωλ για μένα.

00:01:35,170	00:01:38,570	28	Paul runs my company, Fable Vision	Διευθύνει την εταιρεία μου, τη Fable Vision.
00:01:38,570	00:01:40,570	29	and he pretty much says the same thing	Όπως λέει και ο ίδιος,
00:01:40,570	00:01:42,170	30	he says “you be creative,	λέει “<i>Εσύ κοίτα να είσαι δημιουργικός</i>
00:01:42,210	00:01:43,870	31	let me take care of all these details”	<i>και άσε σε εμένα τις λεπτομέρειες”. </i>
00:01:43,900	00:01:46,570	32	A good day for me is	Μια καλή μέρα για μένα είναι
00:01:46,570	00:01:48,840	33	having a cup of coffee with my twin brother Paul	να πίνω καφέ με τον δίδυμο αδελφό μου τον Πωλ
00:01:48,840	00:01:51,290	34	and just kind of savouring the day,	και να απολαμβάνουμε τη μέρα.
00:01:51,290	00:01:54,930	35	marvelling at what we’ve done and what we are doing	Να θαυμάζουμε όσα έχουμε καταφέρει
00:01:55,070	00:01:57,850	36	and dreaming, dreaming of what’s coming,	και να ονειρευόμαστε για το τί θα ακολουθήσει.

00:01:58,160	00:02:00,800	37	and then going out and doing it.	Και μετά να πηγαίνουμε και να το υλοποιούμε.
00:02:00,800	00:02:02,800	38	We're getting it done brother, we're getting it done	<i><i>Τα καταφέρνουμε αδερφέ μου, τα καταφέρνουμε</i></i>
00:02:02,800	00:02:05,630	39	We often say that we are on a 200 year mission	Συχνά λέμε πως η αποστολή μας δε θα τελειώσει ούτε σε 200 χρόνια
00:02:05,630	00:02:07,630	40	because change takes time	γιατί η αλλαγή παίρνει χρόνο
00:02:07,630	00:02:11,040	41	and there are a lot of important issues out there	και υπάρχουν τόσα σημαντικά θέματα.
00:02:11,040	00:02:14,430	42	and we do believe that story is probably one of the best technologies	Πιστεύουμε ότι η αφήγηση είναι ίσως από τους πιο καλούς τρόπους
00:02:14,430	00:02:18,050	43	to store information and inspiration.	να διατηρείς πληροφορίες και έμπνευση.
00:02:18,050	00:02:20,050	44	You want another colour Pete?	<i><i>Θέλεις άλλο χρώμα Πιτ;</i></i>
00:02:20,050	00:02:22,050	45	For me, having a creative space	Για μένα είναι σημαντικό να έχω

00:02:22,050	00:02:24,600	46	is really important.	τον κατάλληλο χώρο για να δημιουργήσω.
00:02:24,600	00:02:26,600	47	I'm not big on fluorescent lighting,	Δεν μπορώ το τεχνητό φως,
00:02:26,600	00:02:28,600	48	I'm not big on cubicles	τα μικρά γραφεία
00:02:28,600	00:02:30,360	49	and straight lines and straight walls.	και τις ίσιες γραμμές.
00:02:30,360	00:02:32,360	50	I like messy, kind of messy environments,	Προτιμώ πιο ακατάστατα μέρη,
00:02:32,360	00:02:33,980	51	noisy places,	με φασαρία.
00:02:33,980	00:02:35,980	52	I love museums, I love cafes,	Αγαπώ τα μουσεία, τις καφετέριες,
00:02:36,010	00:02:37,230	53	restaurants,	τα εστιατόρια
00:02:37,230	00:02:39,530	54	and a lot of books that I have illustrated and written	και έχω εικονογραφήσει και γράψει
00:02:39,600	00:02:44,200	55	have been created in places like that.	πολλά βιβλία σε τέτοιους χώρους.

Student Number	22300247	Text number	3
-----------------------	----------	--------------------	----------

Title	Η Τελευταία Μαύρη Γάτα	Title	The Last Black Cat
Year Published	2001		
Author	Eugene Trivizas		
Language	Greek	Language	English
Word count	592	Word Count	624
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal features of a text (language variations, register, dialect)	The Last Black Cat is a novel written by Eugene Trivizas, one of Greece's leading writers for children. It was originally published in 2001 but has been re-published several times since then. It has also been translated into several languages, including Russian, French, Italian and English (Kapoutsi, 2017) However, the English translation, published in 2005 has been discontinued. The novel is an allegory about racism, prejudices and discrimination narrated in a creative tale about cats who face extinction on a small Greek island because of their black colour (Zervou, 2007). Even though the novel was originally intended to be read by children 8+, the story appeals to young and old alike. The author has a very characteristic style of writing which he uses in this novel as well. The language is very playful and whimsical, with many instances of onomatopoeia -especially regarding the names of the characters- (eg. line		

	numbers: 5,6,7,24,57). The vocabulary used is very colloquial and resembles young people's jargon with many informal expressions and metaphors (eg. line numbers: 27,28,52,53,55). The story is narrated mostly using first person narration and present tense. The sentences are long, including many adjectives (around 20 words per sentence).
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	The translation will be produced on the occasion of a re-publication of the novel, in order to make it available again to the English speaking audience, as the pre-existing translation is no longer sold in bookstores. I want the TT to have a similar effect on the reader as the ST does. To achieve that I have decided to: • Come up with new onomatopoeic vocabulary in the target language (eg. line numbers: 24,57) • Use informal vocabulary and English colloquial terms (eg. line numbers: 27,28,55) • Use first person narrative for the story telling (eg. line numbers: 24) When it comes to the names of the characters, I will transliterate the ones that do not originate from the Greek language, as they can be understood by both audiences. Regarding the onomatopoeic ones, I will attempt to invent new ones with a similar meaning, by breaking the Greek ones into their components and finding a name that resembles a similar meaning in English. For example, the name “Κοψονούρης” when broken into its components means “no-tale”. However, this hidden meaning is not immediately evident when reading the story. For this reason I will translate the name as “Manxie” , a breed of cat that has no tail . I have also decided to neutralise the name “Αραπίνα” [offensive term for female black person] as it might be considered offensive. Therefore I decided to translate it as “Blackie”.
Critical Reflection - Textual analysis	After sending the text to some of my old students (ages 9 & 10) to read, I received positive feedback. They both seemed to enjoy the story and had no problems with the language or the onomatopoeia. They stated that the story caught their attention and they would like to read the rest of the book.

	However, I personally found that the language of the TT is sometimes less expressive than its ST, as the sentences are shorter and include fewer adjectives. Even though both texts convey the same story, the TT seems to be a bit more literal and less descriptive. This difference might not pose a problem for a TA that is not acquainted with the author's characteristic style. However, the text might not appeal as much to an audience that is familiar with the author and his work, and is expecting to read something in the same style
Works Cited	Zervou, Alexandra. 2007. "Σημειώσεις για μια ανάγνωση της Τελευταίας Μαύρης Γάτας." chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://s3.gy.digital/metaixmio/uploads/asset/data/6113/zervou_MAVRH_GATA.pdf. Kapoutsi, Sirmo. 2017. "Ζητήματα ταυτότητας και ετερότητας στην Τελευταία μαύρη γάτα του Ευ. Τριβιζά." <i>KEIMENA για την έρευνα, τη θεωρία, την κριτική και τη διδακτική της Παιδικής Λογοτεχνίας</i>, July. doi:https://doi.org/10.26253/heal.uth.ojs.kei.2017.625.

Source Text

Η τελευταία μαύρη γάτα

Επιδρομή στην ψαροταβέρνα

Όπου μετά από μια σειρά μυστηριώδεις και ανεξήγητες εξαφανίσεις γατών, ο ήρωάς μας παρακολουθεί μια απαγωγή και αντικρίζει για πρώτη φορά τον κοντό με την τραγιάσκα.

Πρώτα εξαφανίστηκε ο Μεταξονούρης. Μετά ο Σαλαπατήδης. Μετά εξαφανίστηκαν ο Νιαουρίνος, ο Γκιουζέπε, ο Ραμσής, η Αραπίνα, ο Σαρδανάπαλος και η Μπιζού. Όλες αυτές οι γάτες δεν είχαν κανένα άλλο κοινό χαρακτηριστικό εκτός από ένα: Ένα μόνο. Το χρώμα τους. Το μαύρο, κατάμαυρο χρώμα τους.

Στην αρχή, οι αιφνίδιες αυτές απουσίες δεν είχαν προκαλέσει ιδιαίτερη ανησυχία στο γατόκοσμο του νησιού. Δεν είναι δα και τόσο σπάνιο για μια γάτα να γίνεται άφαντη κάποια στιγμή στα καλά καθούμενα. Η εξαφάνισή της μπορεί να οφείλεται σε χίλιες δυο αιτίες: το αφεντικό της μπορεί να μετακόμισε σε κάποια άλλη γειτονιά, ή μπορεί καμιά στριμμένη σπιτονοικοκυρά να την έχει

Target Text

The last black cat

Raid on the fish tavern

1 In which after a series of mysterious and unexplained
2 disappearances of cats, our hero witnesses a kidnapping and
3 meets the short man with the flat cap for the first time.

4
5 Silktail disappeared first. Then Smokie. Then Miaowie, then
6 Giuseppe, then Ramses, then Blackie and Shadow and Bizou
7 also disappeared. All these cats had nothing else in common
8 except one thing: one thing alone. Their colour. Their pitch
9 black colour.

10 At first, these sudden disappearances had not caused much
11 concern in the cat community of the island. It is not that rare
12 for a cat to disappear at some point out of the blue. Their
13 disappearance can be due to a thousand different causes: their
14 owner may have moved to another neighbourhood, or some
15 twisted landlady may keep them locked inside the house and

κλειδαμπαρωμένη μέσα στο σπίτι και να μην της επιτρέψει
εξόδους - ή δεν αποκλείεται ακόμα να το έχει βάλει η ίδια η γάτα
γινάτι και να ξημεροβραδιάζεται έξω από καμιά ποντικότρυπα,
περιμένοντας να ξεμυτίσει το αφιλότιμο ποντίκι που έχει βάλει
στο μάτι για να το γραπώσει και να του δώσει να καταλάβει.

Προσωπικά, ουδόλως με είχε απασχολήσει το θέμα αυτό ως
εκείνο το μοιραίο καλοκαιριάτικο βράδυ.

Το βράδυ εκείνο που λέτε, είχα ραντεβού με τον Κοψονούρη, τον
καλύτερό μου φίλο, γνωστό επίσης με τα παρατσούκλια
“Γατοκομάντος” ή “Τηγανάκιας”, λόγω των επιδόσεών του στον
εντοπισμό και την αστραπιαία αρπαγή τηγανητών ψαριών απο
ψαροταβέρνες. Φίνος γάτος ο Κοψονούρης, άριστος φίλος,
πάντα αισιόδοξος, μ’ ένα χαρούμενο σπινθήρισμα στα μάτια. Το
τί ξάπλες, πλάκες, τσάρκες και μάσες είχαμε κάνει μαζί δεν
περιγράφεται. Χαράματα το ίδιο πρωί ο Κοψονούρης μου είχε
εκμυστηρευθεί ότι σε μια απο τις απογευματινές του
περιπλανήσεις είχε εντοπίσει μια παραθαλάσσια ψαροταβέρνα,
που το πλαϊνό παράθυρο της κουζίνας της δεν έκλεινε καλά και
είχαμε συμφωνήσει να συναντηθούμε εκεί κοντά κατα το

16 not allow them to go out - or it is still possible that they are
17 waiting outside some mouse hole, waiting for the unfriendly
18 mouse that they’ve set their mind on to come out so they can
19 snatch and devour it.

20
21 Personally, I hadn’t been concerned with this matter at all until
22 that unfortunate summer evening.

23 That night, you see, I was meeting Manxie, my best friend, also
24 known as “Cat-commando” or “Frysnatcher” because of his
25 abilities in locating and snatching fried fish from fish taverns.
26 Excellent cat he was, great friend, always positive, with a
27 playful spark in his eyes. The times that we’d spent hanging
28 out, laying around having fun or eating junk cannot be put into
29 words.

30 Early that morning Silktail had confided in me that in one of
31 his evening walks he had spotted a fish tavern by the sea. The
32 kitchen’s side window didn’t close completely and we had
33 agreed to meet nearby that evening to pay our respects with a
34 speed raid that would empty the pans and fill our tummies.
35

βραδάκι για να την τιμήσουμε δεόντως με μια αστραπιαία επιδρομή, που θα άδειαζε τα τηγάνια της και θα γέμιζε τις κοιτίτσες μας.

Τόπος του ραντεβού είχε οριστεί η τσίγκινη σκεπή μιας ετοιμόρροπης παράγκας, καμιά τρακοσαριά μέτρα απόσταση από το στόχο μας. Όπως πάντα σε τέτοιες περιπτώσεις, είχαμε επιλέξει εκείνο το συγκεκριμένο βράδυ επειδή δεν είχε παρά ελάχιστο φεγγάρι και συνεπώς μειώνονταν σημαντικά οι πιθανότητες να γίνουν αντιληπτές οι κινήσεις μας. Κι αυτό επειδή στο παρελθόν, επιδρομές σε ψαροταβέρνες και άλλα ευαγή ιδρύματα με πανσέληνο μας είχαν στοιχίσει ακριβά.

Εγώ λοιπόν, που λέτε, καταφθάνω πρώτος, σκαρφαλώνω στο άψε-σβήσε από ένα σκουριασμένο λούκι και αρχίζω να κόβω βόλτες πέρα-δώθε στη σκεπή της παράγκας. Αισθάνομαι ανέμελος και ευδιάθετος. Έχω μια υπέροχη θέα από κει πάνω. Δεξιά μου απλώνεται η θάλασσα, σκουροπράσινη κι απέραντη, ως εκεί που φτάνει το μάτι, λες και δεν έχει τέλος. Παλιότερα, όταν ήμουνα μικρό γατάκι, ψιψινάκι δηλαδή, ονειρευόμουν ότι θα γινόμουν κάποια μέρα καραβόγατος, θα

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

The location of our meeting had been set in a tin roof of a shabby shack a few thousand metres away from our goal. As always in such cases, we had chosen that particular night because there was but little moon, and therefore the chances of our movements being noticed were greatly diminished. And that's because in the past, raids on fish taverns and other such establishments under a full moon had cost us dearly.

So, you see, I arrived earlier, quickly climbed up from a rusty gutter and started pacing back and forth on the roof of the shack. I was feeling carefree and cheerful. I had a great view from up there. To my right, the sea stretched out, dark green and endless, as far as the eye could see, as if it had no end. Once upon a time, when I was a tiny tiny kitten, you know, I dreamed that one day I would become a sailor, I would go aboard a well-travelled sailing ship loaded with boxes of

μπαρκάριζα σε ένα καλοτάξιδο ιστιοφόρο φορτωμένο κασέλες
με λιθρίνια και σαρδέλες και θα γύριζα όλο τον ντουνιά απ' άκρη
σ' άκρη. Θα περνούσα ζωή χαρισάμενη στα πέρατα του κόσμου.
Θα γευόμουν εξωτικά φεγγαρόψαρα σε τροπικά λιμάνια, θα
σκαρφάλωνα σε ψαροκοκαλόδεντρα σε παραμυθένιες ζούγκλες
και θα αγαπιόμουν με παθιάρες γάτες στο Σιάμ, το Αφγανιστάν
και την Περσία.

Αλλά δυστυχώς το όνειρο έμεινε όνειρο, επειδή η θάλασσα μου
προκαλούσε ναυτία. Σήμερα βέβαια είναι ήρεμη σαν λάδι
προτού το ρίξουν στο τηγάνι για να τηγανίσουν παλαμίδες και το
αντιφέγγισμα των αστεριών παιχνιδίζει στην ακύμαντη
επιφάνειά της. Το χειμώνα όμως η ίδια αυτή θάλασσα, Θεέ μου,
πώς αλλάζει, φουρτουνιάζει. Θεριεύει, αγριεύει, μανιασμένα
κύματα σηκώνονται ίδια βουνά θεόρατα, ο ένας τυφώνας
διαδέχεται τον άλλο και για τρεις-τέσσερις μήνες ούτε καράβι,
ούτε καϊκι, ούτε κανένα άλλο πλεούμενο μπορεί να πλησιάσει το
νησί μας.

55 bream and sardines and I would travel the seven seas from one
56 end to the other. I'd go around the world. I'd spend a happy life
in far away places. I would taste exotic moonfish in tropical
57 harbours, climb herringbone trees in fairytale jungles and make
58 love to flirty exotic cats in Siam, Afghanistan and Persia.

59 But unfortunately the dream remained a dream, because the
60 sea made me nauseous. Today, of course, it's as calm as oil
61 before it is poured into the pan to fry bonitos and the glare of
62 the stars plays on her floating surface. But in winter this same
63 sea, my God, how it changes, it becomes stormy. It gets fiercer,
64 wilder, raging waves rise like mountains, one typhoon succeeds
another and for three or four months neither ship, nor boat,
nor any other watercraft can approach our island.

65

99

100

101

Student Number	22300247	Text number	4
-----------------------	----------	--------------------	----------

Title	<i>Ο Οδυσσέας στην Ιθάκη</i>	Title	Odysseus in Ithaca
Year Published	2013		
Author	Th. Katsoulakos, Ch. Katsarou, M. Lena, I. Karioti		
Language	Greek	Language	English
Word count	526	Word Count	531
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal features of a text (language	The ST is an extract taken from the 4th grade history book which is currently being taught in state schools all over Greece (Katsoulakos et al., 2013). It is an adaptation of the Odyssey, more specifically of a part near the end of it, and it is addressed to children that are 9-10 years of age. The language used is not complicated, with a few exceptions when it comes to words that cannot be paraphrased (eg: χοιροβοσκός [swineherd], μνηστήρες [suitors]) and the story follows a very structured and linear plot. Even though the ST is addressed to children, the sentence length is around 18 words per sentence, with some sentences being over 40 words long (eg. line numbers: 4-7, 7-12). The language is simple but very		

variations, register, dialect)	dense, as there is a significant amount of information in each sentence. Each sentence is also heavily loaded with numerous adjectives that provide additional information to the readers.
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	I intend my translation to be used as part of a lesson taught to children of the same age (9-10 y.o.) who attend Pierce Elementary school, an American college based in Athens. In that school, children are taught English as a foreign language in an experiential way, through other subjects in the curriculum. According to the school's curriculum, children in 4th grade have a pre-intermediate level of English (B1) (First, 2023). For this reason I will: ● Translate the text using appropriate vocabulary for CEFR B1 level (Natova, 2019) by: ➔ generalising more advanced terms into their simpler / broader equivalents (eg. line numbers: 20,41). ➔ repeating the same vocabulary and names of the characters instead of paraphrasing it (eg. line numbers: 7, 14). ➔ Using appropriate linking words for B1 level and keeping them consistent (eg.: but, after that, then, and, so etc.). ● Use footnotes for words that are above B1 level. ● Break the sentences that exceed 18 words into shorter ones (eg. line numbers: 7,8,9).
Critical Reflection - Textual analysis	Overall the TT manages to transmit the story in a similar tone as the ST. The vocabulary and the language used is comprehensible for the TA.

	However, in the attempt to keep the language and the structure simple the text gets a bit repetitive. This might be a problem for the TA, as it is a part of a school lesson and in order for the children to focus on the lesson the story has to capture their attention. Lastly, in line 45, the translation of the sentence “if you love me, don’t say anything” might have different connotations in the English language from those intended in the original. As this phrase is addressed to a female slave/servant and not to Odysseus’ wife, Penelope, there is a possibility the readers will be confused or suggest that there is an underlying relationship between the two of them.
Works Cited	Katsoulakos, Th., Ch. Katsarou, M. Lena, and I. Karioti. 2013. “Ιστορία Δ’ Δημοτικού.” <i>Ebooks.edu.gr</i>. http://ebooks.edu.gr/ebooks/v/html/8547/2174/Istoria_D-Dimotikou_html-empl/. Natova, Ivanka. 2019. “Estimating CEFR Reading Comprehension Text Complexity.” <i>The Language Learning Journal</i> 49 (6): 1–12. doi:https://doi.org/10.1080/09571736.2019.1665088. First, EF-Education. 2023. “English B1 Level - CEFR Definition and Tests EF SET.” <i>EF Standard English Test</i>. https://www.efset.org/cefr/b1/.

Source Text

Ο Οδυσσέας στην Ιθάκη

Όταν ο ήλιος ανέτειλε, ξύπνησε ο Οδυσσέας. Όμως υπήρχε ομίχλη γύρω του και δεν κατάλαβε πως ήταν στην Ιθάκη. Ήρθε τότε η θεά Αθηνά, σκόρπισε την ομίχλη κι ο Οδυσσέας κατάλαβε πως βρισκόταν επιτέλους στην Ιθάκη. Γονάτισε κλαίγοντας και φίλησε το χώμα της πατρίδας του και η Αθηνά του είπε: “Οδυσσέα, στο παλάτι σου έχουν μπει πολλοί μνηστήρες, που κάθε μέρα τρώνε και πίνουν και θέλουν να παντρευτούν την Πηνελόπη, τη γυναίκα σου, και να γίνουν βασιλιάδες της Ιθάκης. Η Πηνελόπη όμως κλαίει αδιάκοπα και περιμένει να γυρίσεις. Τώρα όμως πήγαινε στην καλύβα του πιστού χοιροβοσκού σου, του Εύμαιου, και περίμενε εκεί το γυρισμό του γιου σου, του Τηλέμαχου, που έρχεται από ταξίδι. Είχε πάει στην Πύλο και στην Σπάρτη να μάθει απ’ τον Μενέλαο κι απο το γέρο Νέστορα νέα για σένα”.

Αμέσως η θεά μεταμόρφωσε τον Οδυσσέα σε ζητιάνο κι έτσι αγνώριστος πήγε στην καλύβα του Εύμαιου. Ο Εύμαιος δεν τον γνώρισε, όμως τον φιλοξένησε πρόθυμα κι ο Οδυσσέας έμεινε εκεί όλη τη νύχτα.

Target Text

Odysseus in Ithaca

1 When the sun rose, Odysseus woke up. But there was fog
2 around him and he did not realise that he was in Ithaca. Then
3 the goddess Athena came. She made the fog go away and
4 Odysseus realised that he was finally in Ithaca. He knelt down
5 and wept and kissed the soil of his homeland. Then Athena
6 said to him: "Odysseus, many suitors have entered your
7 palace. They eat and drink every day and want to marry your
8 wife, Penelope, and become kings of Ithaca. But Penelope
9 cries and waits for you to return. But now go to the hut of
10 your faithful swineherd, Eumaeus, and wait there for your
11 son, Telemachus, who is returning from a journey. He had
12 gone to Pylos and Sparta to learn news of you from Menelaus
13 and old Nestor."

13 After that, Athena turned Odysseus into a beggar and so in
14 his new form he went to Eumaeus' hut. Eumaeus did not
15 recognise him, but he welcomed him and Odysseus stayed
16 there all night.

Την άλλη μέρα έφτασε στην καλύβα ο Τηλέμαχος κι ο Εύμαιος πήγε στην πόλη να πει στην Πηνελόπη ότι ο γιος της γύρισε απ' το ταξίδι. Σαν έμειναν μόνοι ο Οδυσσέας κι ο Τηλέμαχος, ήρθε η Αθηνά κι έδωσε στον Οδυσσέα την πρώτη του μορφή κι εκείνος φανερώθηκε στον γιο του. Γιος και πατέρας αγκαλιάστηκαν κι έκλαιγαν πολλή ώρα. Μετά κατεστρωσαν μαζί ένα σχέδιο, για να μπορέσουν να σκοτώσουν τους μνηστήρες. Τότε ήρθε πάλι η Αθηνά κι έκανε τον Οδυσσέα ζητιάνο.

Το άλλο πρωί ο Τηλέμαχος έφτασε στο παλάτι και λίγο αργότερα έφτασαν κι ο Οδυσσέας με τον Εύμαιο. Πάτησε ο Οδυσσέας για πρώτη φορά μετά από είκοσι χρόνια το χώμα της αυλής του. Κανένας δεν τον γνώρισε. Μόνο ο Άργος, το πιστό σκυλί του, που γέρικο πια περίμενε το αφεντικό του να γυρίσει. Όταν τον είδε να μπαίνει στην αυλή, κούνησε την ουρά του χαρούμενο. Ο Οδυσσέας το πλησίασε και το χάιδεψε δακρυσμένος. Μετά από λίγο ο Άργος, αφού είδε τον Οδυσσέα του γύρισε, ξεψύχησε.

Μπήκε μετά ο Οδυσσέας στο σπίτι του και βρήκε τους μνηστήρες να τρώνε και να πίνουν. Κάθισε στο κατώφλι του σπιτιού κι ο Τηλέμαχος του έφερε να φάει. Οι μνηστήρες τον

17 The next day Telemachus arrived at the hut and Eumaeus
18 went to the city to tell Penelope that her son had returned
19 from his journey. When Odysseus and Telemachus were
20 alone, Athena came and turned Odysseus back to normal. Son
21 and father embraced and cried for a long time. Then they
22 made a plan together, so they could kill the suitors. Then
23 Athena came again and made Odysseus a beggar.

24 The next morning Telemachus arrived at the palace. Later
25 Odysseus and Eumaeus also arrived. Odysseus stepped on the
26 ground of his courtyard for the first time in twenty years. No
27 one recognized him. Only Argos, his faithful dog, who was
28 now old and was waiting for his master to return. When he
29 saw him enter the yard, he wagged his tail happily. Odysseus
30 approached it and petted it with tears in his eyes. After seeing
31 that Odysseus had returned, Argos died.

32 Odysseus then entered his house and found the suitors
33 eating and drinking. He sat on the threshold of the house and
34 Telemachus brought him food. The suitors made fun of him,
35 beat him, intimidated him and told him to leave.

36 But Penelope learned from Eumaios that a beggar came to
her house from afar and she wanted to see him. She wanted

κορόιδευαν, τον χτυπούσαν, τον φοβέριζαν και του έλεγαν να φύγει.

Έμαθε όμως η Πηνελόπη απο τον Εύμαιο πως ήρθε ένας ζητιάνος από μακριά στο σπίτι της κι ήθελε να τον δει, να τον ρωτήσει μήπως ήξερε κάτι για τον άνδρα της. Και το βράδυ, που οι μνηστήρες τελείωσαν το γλέντι και πήγαν στα σπίτια τους να κοιμηθούν, κάλεσε τον ζητιάνο να τον ρωτήσει. Πρώτα όμως κάλεσε την Ευρύκλεια, την πιο πιστή της σκλάβα, να πλύνει τα πόδια του ξένου. Η Ευρύκλεια έφερε μια λεκάνη και νερό, μα καθώς του έπλενε τα πόδια, έπιασε ένα σημάδι, που είχε ο Οδυσσέας πάνω από το δεξιό του γόνατο, και τον γνώρισε αμέσως. Πήγε να φωνάξει, όμως εκείνος πρόλαβε και της έκλεισε το στόμα. “Αν μ’ αγαπάς, κράτα το στόμα σου κλειστό”, της είπε.

Μετά μίλησε με την Πηνελόπη, όμως δεν της φανερώθηκε. Μόνο την παρηγόρησε λέγοντας της πως ο Οδυσσέας θα ερχόταν σύντομα. Η Ευρύκλεια του έστρωσε κρεβάτι να κοιμηθεί, μα ο ύπνος δεν τον έπαιρνε.

to ask him if he knew anything about her husband.

So, in the evening, when the suitors had gone to their homes to sleep, she went to see the beggar. But first she called Eurycleia, her most faithful slave and asked her to wash the stranger's feet. Eurycleia brought a bowl and water, but as she washed his feet, she recognised a mark that Odysseus had above his right knee, and she understood it was him. She tried to shout, but he stopped her.

"If you love me, don't say anything," he told her.

Then he spoke with Penelope, but did not show his identity. He just comforted her by telling her that Odysseus would come soon. Eurykleia made a bed for him to sleep on, but he couldn't sleep.

Vocabulary:

Wept - weep - κλαίω

Suitors - suitor - μνηστήρας

Swineherd - pig farmer - χοιροβοσκός

Wagged - wag - κουνάω

threshold - κατώφλι

intimidated - intimidate - εκφοβίζω

Student Number	22300247	Text number	5
-----------------------	----------	--------------------	---

Title	This Dark City	Title	Αυτή η Σκοτεινή Πόλη
Year Published	2020		
Author	Louisa Adjoa Parker		
Language	English	Language	Greek
Word count	1025	Word Count	1008
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal features of a text (language variations, register, dialect)	This short story is part of a collection of stories by Louisa Adjoa Parker in her book “Stay with me”. The stories are set in small seaside towns of England and the collection explores themes of place, race, identity, motherhood and addiction, as well as the physical and psychological violence in relationships where abuse is often mistaken for love (Parker, 2020, p.85). The story is written in the first person singular as it is a mother’s narration about her teenage daughter. The vocabulary is very informal and there is some use of vulgar language (eg. line numbers: 32,42) and casual expressions often used by teenagers or young people (eg. line numbers: 19, 68, 89, 95,). There are also some ethnocultural items (eg. line numbers: 1, 70) and several visual images (eg. line numbers: 67, 68).		

Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	I intend my translation to be published as part of the collection of translations in the JOLT magazine (Trinity Journal of Literary Translation 2023) in an issue with the topic of “family”. • While translating the text I want the readers to be aware of the fact that the story is set in rural England. Therefore I will attempt to keep the ethnocultural elements even if there is not an exact word equivalent in the Greek language (eg. strip lighting → “έντονα λεντ” [bright led lighting], impromptu jog → “σηκωθούν και να ξεκινήσουν να κάνουν jogging” [stand up and start jogging]). • When it comes to informal vocabulary I will attempt to imitate everyday language teenagers use in schools or talking to friends in a Greek setting. I will do that by avoiding formal vocabulary and going for a more liberal translation of the sense of the text (eg. “whatever” → “Ο,ΤΙ ΠΕΙΣ” [whatever you say], “I’m off now” → “τα λέμε” [see you]). • When it comes to the vulgar language I am aiming for a sense for sense translation (ref.). (eg. “So, you keep the fuck away from her or I’ll go to the police.” → “Για αυτό κράτα τα κουλά σου μακριά αλλιώς θα καλέσω την αστυνομία” [so keep your hands away from her or I’ll call the police]).
Critical Reflection - Textual analysis	I sent my translation to a reader of Jolt and asked for her opinion. She generally agreed that the choice of the extract matched the theme and the style of the magazine; she did however have some concerns with the length of the story, as the journal tends to publish shorter stories or poems. Other than that she found the translation interesting and she was not bothered by the ethnocultural aspects, as they made the text more interesting in her opinion. She was not very happy with the choice of translating supported housing (line 70) as “κοινόβιο” [communal housing], as she felt that this term might have different connotations in the target language.

	Personally, after reading both my translation and the original I noticed that the term “city” is being repeated throughout the text and has a significant meaning in the plot, as the mother is concerned about letting her daughter live alone in a big and scary city where she is exposed to all kinds of dangers. Unfortunately, this hidden meaning is not stressed enough in the translation, which is something that I could improve upon.
Works Cited	Parker, Louisa Adjoa. 2020. “Stay with Me.” <i>Louisa Adjoa Parker</i>. https://www.louisaadjoaparker.com/stay-with-me. Trinity Journal of Literary Translation. 2023. “Trinity Journal of Literary Translation.” <i>Trinity Journal of Literary Translation</i>. https://www.trinityjolt.org/.

Source Text

THIS DARK CITY

We are standing outside a KFC in the city centre.

The smell of hot grease and cooking meat makes me wrinkle my nose. I am trying to say goodbye to my daughter, but I don't know how to. I'm stalling for time, will say anything to keep her here. It will be like pulling a plaster off my skin, and I want to make it slow. We are the same height, same build. We're both wearing parkas. In the half-dark of this city street someone might mistake us for friends.

'Are you sure you have enough money?' I ask, even though I have given her twenty quid and some food. And her benefits should come through soon enough.

'Yes, Mum, I'm fine,' she says, rolling her eyes.

Target Text

ΑΥΤΗ Η ΣΚΟΤΕΙΝΗ ΠΟΛΗ

- 1 Στεκόμαστε έξω από ένα KFC στο κέντρο της πόλης.
- 2 Η μυρωδιά του καυτού λαδιού και του κρέατος γαργαλάει τη μύτη
- 3 μου. Προσπαθώ να αποχαιρετήσω την κόρη μου, αλλά δεν ξέρω
- 4 πως.
- 5 Προσπαθώ να ξεκλέψω λίγο χρόνο, λέω οτιδήποτε για να την
- 6 κρατήσω εδώ. Θα είναι σαν να ξεκολλάω χανζαπλάστ απο το
- 7 δέρμα μου, και θέλω να το κάνω αργά. Έχουμε το ίδιο ύψος, ίδιο
- 8 σωματοτυπο. Φοράμε και οι δύο πάρκα. Στο μισοσκόταδο αυτού
- 9 του δρόμου κάποιος μπορεί να μας μπερδέψει για φίλες.
- 10 "Είσαι σίγουρη πως σου φτάνουν τα λεφτά;" ρωτάω, αν και της
- 11 έχω ήδη δώσει 20 λιρες και φαγητό. Το επίδομά της θα έρθει
- 12 σύντομα κι αυτό.
- "Ναι μαμά, είμαι εντάξει", λέει γυρίζοντας τα μάτια της.
- 11 Μέσα από τη βιτρίνα του κοτοπουλαδικού βλέπω οικογένειες
- 12 σφηνωμένες γύρω από πλαστικά τραπέζια, τα χέρια τους να

Through the window of the chicken shop I can see families wedged around plastic tables, their hands dipping in and out of giant cardboard buckets filled with fried food, grey faces exposed by harsh strip lighting. Fat bellies like rising dough. They are dressed in sportswear, although it seems unlikely they will get up and break into an impromptu jog. They don't look happy, even though this is their Friday night out. The kids who serve the food behind the counter have greasy, spotty skin and look worn out.

Normally, I would worry about my daughter eating this food. Now I am grateful she eats anything. I worry about new things: rape, murder, spiked drinks, overdoses, knives, guns. In the city these dangers are bigger, brighter, super-sized. Written in black marker pen on boards outside shops.

It feels huge, this letting go. She is only sixteen.

13 βυθίζονται μέσα και έξω από γιγάντιους κουβάδες από χαρτόνι
14 γεμάτο με τηγανητό φαγητό, γκρίζα πρόσωπα εκτεθειμένα από τα
15 έντονα λεντ στο ταβάνι. Παχιές κοιλιές σαν τη ζύμη που
16 φουσκώνει.
17 Είναι ντυμένοι με αθλητικά, αν και φαίνεται απίθανο να σηκωθούν
18 και να ξεκινήσουν να κάνουν jogging. Δεν φαίνονται χαρούμενοι,
19 παρόλο που αυτή είναι η έξοδος τους. Τα παιδιά που σερβίρουν
20 το φαγητό πίσω από τον πάγκο έχουν λιπαρό, κηλιδωμένο δέρμα
και δείχνουν κουρασμένοι.
21 Κανονικά, θα ανησυχούσα που η κόρη μου έτρωγε τέτοιο
22 φαγητό.
23 Τώρα είμαι ευγνώμων που τρώει οτιδήποτε. Ανησυχώ για νέα
24 πράγματα: τον βιασμό, τη δολοφονία, τα νοθευμένα ποτά, τις
25 υπερβολικές δόσεις, τα μαχαίρια, τα όπλα. Στην πόλη αυτοί οι
26 κίνδυνοι είναι μεγαλύτεροι, εντονότεροι, υπερμεγέθεις. Γραμμένοι
27 με μαύρο μαρκαδόρο σε πίνακες έξω από καταστήματα.

‘So, you’re sure you’ll be OK?’ My face is pulled into its usual frown.

‘Mum, I’m fine. Stop worrying about me. I can look after myself, you know.’ She flicks chocolate-brown, straightened hair out of her eyes. I look at my daughter, remembering the little girl she once was: plump-cheeked, white-blonde hair curling around her head like an angel, blue eyes. One minute a shy child who worked hard at school and rarely gave me any trouble. The next a wild-eyed teenager, out of control. It had been cigarettes first, then coming home drunk. Before she was even thirteen. Then came the men. The girl had been dressing up one night, long curvy legs in patterned tights. A short skirt. Too-thick make-up. A fuck-you look in her kohl-lined eyes.

‘I’m meeting a friend,’ she kept saying, ‘and you can’t stop me. I’ve made *plans*.’

28 Το αισθάνομαι τεράστιο, το να την αφήνω. Είναι μόλις δεκαέξι.
29 «Λοιπόν, είσαι σίγουρη ότι θα είσαι καλά;» Το πρόσωπό μου έχει
30 τη συνηθισμένη του συνοφρυωμένη έκφραση.
31 «Μαμά, είμαι καλά. Σταμάτα να ανησυχείς για μένα. Μπορώ να
32 προσέχω τον εαυτό μου, το ξέρεις.» λέει βγάζοντας τις καστανες
33 τρίχες των μαλλιών της απ το πρόσωπό της. Κοιτάω την κόρη
34 μου και θυμάμαι το μικρό κοριτσάκι που ήταν κάποτε, με τα
35 ροδαλά μαγουλάκια, τα κατάξανθα μπουκλάκια της και τα γαλανά
36 της μάτια, σαν αγγελούδι. Τη μια στιγμή ήταν ένα ντροπαλό
37 παιδάκι που διάβαζε για το σχολείο και δε δημιουργούσε ποτέ
38 προβλήματα και ξαφνικά κανονική έφηβη, εκτός ελέγχου. Πρώτα
39 τα τσιγάρα, μετά τα μεθύσια, πριν καλά καλά φτάσει τα 13. Μετά
40 άρχισαν οι άντρες. Το κοριτσάκι μου άρχισε να ντύνεται με μακριά,
41 κολλητά, πλουμιστά κολάν, κοντές φούστες, έντονο βάψιμο και
προκλητικά μάτια βαμμένα με κολ.
“Θα συναντήσω έναν φίλο” έλεγε και ξαναέλεγε “ και δεν μπορείς

The friend turned out to be a man in his twenties who she'd only just met. He was going to pick her up in his car. I took my daughter's phone while she was in the toilet, read her messages then rang the man.

'My daughter is only thirteen,' I told him, hands shaking, too-fast heart in my chest, 'did you know that? Thirteen.'

'She told me she was sixteen,' he said, disappointment thickening his voice.

'Well, she isn't. She lied. So, you keep the fuck away from her or I'll go to the police.'

The girl had gone crazy after that.

'You had no right! How *dare* you?' she had screamed, slapping me across the face. It was a shock, being hit by my child. I didn't react, but stood there, stroking my face.

Later, my mind wiped it out. I can't remember the sensation of skin

42 να με εμποδίσεις. *Έχω ήδη κανονίσει.*"

43 Ο φίλος αποδείχτηκε να είναι άντρας στα 20 του, δεν τον είχε
44 ξαναδεί. Θα την έπαιρνε με το αμάξι. Πήρα το κινητό της κόρης
45 μου όσο ήταν στην τουαλέτα. Διάβασα τα μηνύματα και τον πήρα
46 τηλέφωνο.

"Η κόρη μου είναι μόλις 13, το ήξερες αυτο; 13" του είπα ενώ τα
47 χέρια μου έτρεμαν και η καρδιά μου χτυπούσε δυνατά.

"Μου είπε πως είναι 16" απάντησε βραχνά, απογοητευμένος .

48 "Ε λοιπόν δεν είναι. Σου είπε ψέματα. Για αυτό κράτα τα κουλά
σου μακριά αλλιώς θα καλέσω την αστυνομία."

49 Το κοριτσάκι μου εξαγριώθηκε με αυτό.

50 " Δεν είχες το δικαίωμα! Πως τόλμησες!" μου φώναξε,
51 χαστουκίζοντάς με. Ήμουν σε κατάσταση σοκ, να με χαστουκίσει
το παιδί μου. Δεν αντέδρασα, έμεινα ακίνητη, ακουμπώντας το
μάγουλό μου.

52 Αργότερα το μυαλό μου το απώθησε. Δεν αντέχω να θυμάμαι
53 την αίσθηση του δέρματος μου, το κόκκαλο να συγκρούεται με
54 δέρμα και κόκκαλο. Δεν κατάφερα να σταματήσω τους άντρες.

55 Μερικά στενά πιο κάτω απ το σπίτι μας ένα αδύνατο κορίτσι
είναι στριμωγμένο μπροστά από το κεφαλόσκαλο ενός σπιτιού, με

56

and bone colliding with skin and bone. I didn't manage to stop the men.

A few shops down from us, a thin girl is huddled in the doorway, sleeping bag over her feet, the hood of her jacket pulled low over her face. I don't want to look, but I can't take my eyes away. I walk over to the girl, hand her a five-pound note. She takes it without looking up, says, *God bless you*.

My daughter starts shuffling her feet.

'I'd better get going,' she says. 'Thanks for helping me move.' I can tell she is making an effort to be polite.

'You're welcome, darling,' I say, thinking of her new home. A room, a bed, a wardrobe. Cheap green institutional carpet covered with cigarette burns. Dirty white scarred walls like a pockmarked face. The sounds of girls shouting, loud music, doors slamming. It is supported housing, I keep telling myself, not a women's prison. But my daughter isn't like the other girls.

57 υπνόσακο πάνω από τα πόδια της, με την κουκούλα του τζάκετ
58 της τραβηγμένη χαμηλά στο πρόσωπό της. Δεν θέλω να κοιτάξω,
59 αλλά δεν μπορώ να πάρω τα μάτια μου μακριά. Πηγαίνω προς το
60 κορίτσι, της δίνω 5 λίρες. Το παίρνει αποφεύγοντας να με κοιτάξει
61 στα μάτια. "Ο θεός να σας έχει καλά" λέει.

Η κόρη μου σέρνει τα πόδια της.

62 "Καλύτερα να φεύγω" λέει. "Ευχαριστώ που με βοήθησες να
63 μετακομίσω". Καταλαβαίνω πως προσπαθεί να είναι ευγενική.

64 "Τίποτα αγάπη μου" απαντάω όσο σκέφτομαι το νέο της σπίτι.
65 Γκαρσονιέρα, ένα κρεβάτι και μια ντουλάπα. Φτηνή τυποποιημένη
66 μοκέτα, γεμάτη καψίματα από τσιγάρα. Κιτρινισμένοι τοίχοι σαν
67 σημαδεμένο πρόσωπο. Γυναικείες φωνές από τα διπλανά
68 δωμάτια, δυνατή μουσική, πόρτες που κλείνουν απότομα. Είναι
69 κοινόβιο, όχι φυλακή θυμίζω στον εαυτό μου. Αλλά η κόρη μου
70 δεν είναι σαν τις άλλες κοπέλες.

71 Είχαμε συμφωνήσει και οι δύο ότι ήταν καλύτερο να φύγει από

We'd both agreed it was best if she left home. I wasn't chucking the girl out. I remember watching a TV programme years ago, where a mother put her fourteen year-old boy into care because he was behaving so badly. 'I've got no choice,' she'd explained, 'it's not fair on the little ones. It's ruining their lives.' At the time, I'd thought, How could she? Now, I understand. The girl is like a cold wind, blowing through our family. She'd brought drugs into our house a month ago — not just a bit of weed, but speed, lots of it. The other children could have found it.

'Look, Mum, you can stand here all night if you want to, but I'm going to get something to eat. Do you want anything?'

I shake my head. I couldn't eat, and if I could, I wouldn't want fried chicken anyway. The girl goes into the shop, huge gold hoop earrings swinging, hips swaying. Two men in dirty jogging

72 το σπίτι. Δεν το έδιωξα το κορίτσι. Θυμάμαι ότι παρακολουθούσα
73 ένα τηλεοπτικό πρόγραμμα πριν από χρόνια, όπου μια μητέρα
74 έβαλε σε φροντίδα το δεκατετράχρονο αγόρι της επειδή ήταν
75 τόσο άτακτο.

76 «Δεν έχω άλλη επιλογή», είχε πει, «δεν είναι δίκαιο για τα μικρά.
77 Τους καταστρέφει τη ζωή.» Εκείνη την εποχή σκεφτόμουν, πώς
78 μπόρεσε; Τώρα καταλαβαίνω. Αυτό το κορίτσι είναι σαν κρύος
79 άνεμος, που φυσάει μέσω της οικογένειάς μας. Όχι απλά ένα
80 αεράκι, αλλά άνεμος, δυνατός άνεμος. Πριν από ένα μήνα έφερε
81 ναρκωτικά σπίτι - και όχι απλά λίγο χόρτο αλλά μεθαμφεταμίνη.
82 Και μάλιστα σε μεγάλη ποσότητα. Τα αδέλφια της θα μπορούσαν
83 να το είχαν βρει.

83 «Κοίτα, μαμά, μπορείς να κάτσεις εδώ όλο το βράδυ, αν θέλεις,
84 αλλά εγώ θα πάω να πάρω κάτι να φάω. Θέλεις να σου φέρω
85 κάτι;»

86 Όχι της νεύω. Δεν είχα όρεξη να φάω. Αλλά και να είχα, δεν θα

bottoms look her up and down. She comes out a few minutes later with a greasy paper bag.

‘OK, I’m off now. See you soon.’ She is casual, airy. It’s just another night to her. She’ll go to her new home and put the telly on. Her heart isn’t being torn apart. I reach out and hug my daughter, who stands stiff as a shop’s dummy in my arms.

‘Ring me if there’s any problem, won’t you? Any problem at all.’

‘Whatever.’ The girl is laughing, walking away from me. I cannot move; I’m welded to the litter-strewn pavement. I watch her walk away, tears sliding down my cheeks. I have given my daughter to this dark beast of a city with its glittering lights, and she’s no longer mine.

87 ήθελα τηγανίδια. Εκείνη μπαίνει στο μαγαζί, με τους τεράστιους
88 κρίκους στα αυτιά της να κουδουνίζουν, λικνίζοντας τους γοφούς
89 της. Δυό άντρες με βρώμικες φόρμες την κοιτάζουν. Βγαίνει μετά
90 από λίγο με μια λιγδωμένη σακούλα.

91 “Οκει να πηγαίνω λοιπόν, τα λέμε” λέει χαλαρά. Είναι απλά ένα
92 ακόμα βράδυ για αυτήν. Θα πάει στο νέο της σπίτι να δει
93 τηλεόραση. Δεν είναι η δική της καρδιά που ραγίζει. Πάω να την
94 αγκαλιάσω κι αυτή στέκεται ακίνητη σαν κούκλα βιτρίνας.

95 “Θα με πάρεις τηλέφωνο αν χρειάζεσαι κάτι, έτσι; Για οτιδήποτε
96 χρειάζεσαι.”

97 “Ό,τι πεις ” επαναλαμβάνει γελώντας καθώς απομακρύνεται.
98 Μένω ακίνητη, μένω κολλημένη στο βρώμικο πεζοδρόμιο. Την
99 παρακολουθώ να απομακρύνεται, με δάκρυα να γλιστρούν στα
100 μάγουλά μου. Παρέδωσα την κόρη σε αυτή τη θηριώδη σκοτεινή
101 πόλη με τα αστραφτερά φώτα της, και δεν είναι πια δική μου.

Student Number	22300247	Text number	6
-----------------------	----------	--------------------	---

Title	<i>To Nησί (TV Series)</i> <i>Episode 1 (min 0:00 –20:02)</i>	Title	<i>The Island (TV Series)</i> <i>Episode 1 (min 0:00 –20:02)</i>
Year Published	2010 - 2011		
Author	Victoria Hislop		
Director	Theodoris Papadoulakis		
Language	Greek	Language	English
Word count	1,242	Word Count	1,251
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text	The Island is a Greek TV series based on Victoria Hislop’s debut novel of the same name (<i>Victoriahislop.com</i> , 2023) . The series premiered on 11 October 2010 and is the most expensive Greek television production ever with a budget of €4 million, as well as the most successful series ever broadcast in Greece. Hislop's novel became an international bestseller and turned the island, together with the Elounda Gulf and town Agios Nikolaos, into one of the most popular tourist areas in Crete (Weiss, 2021). The language used includes the use of informal local register and specific vocabulary, as well as Cretan accents which make the		

familiarity with the formal features of a text (language variations, register, dialect)	text challenging to translate (eg. line number: 57). The story revolves around a young woman who uncovers the truth about her mother's past. In her attempts to find out more about her Greek heritage, Alexis learns about the history of the island of Spinalonga, Greece's leper colony. There are also references to traditional Cretan dishes (eg. red mullet, bash, greek salad) and drinks (eg. retsina). Lastly, as the general theme of the series revolves around a leper colony there are several references and sensitive terms about leprosy.
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	I will add English subtitles to the first episode of the series, in order to make it accessible to the English speaking audience. The series will be broadcast on Netflix (Netflix.com, 2023) and therefore I will follow the general guidelines for subtitling as stated on their website. Specifically: • the subtitles will not be above 7.0 seconds long or under 0.8 seconds long. • they will not exceed 2 lines in length or have more than 42 characters per line. • Lastly, the subtitles will not surpass 20 CPS (characters per second). This means that some information may need to be omitted that is not important for the understanding of the plot. When it comes to the references about leprosy, as Netflix's style guide determines, they must not be toned down but must be kept intact (Netflix.com, 2023). Lastly, I will find equivalents for the local dishes and drinks mentioned in the episode. But in the case of

	species of fish or wine varieties that cannot be found outside of Greece, I will use more generalised terms (eg. fish instead of bass, bogue and rock salmon/dogfish - lines: 30,31,32,52,157,161), as I believe it will help the audience follow the plot uninterrupted.
Critical Reflection - Textual analysis	I sent my subtitles to a sample viewer who was not acquainted with the book or the series. The feedback that I received was mostly positive and she said that she was able to understand the episode and keep up with the plot without major problems, which was my main goal. She was slightly hesitant about the extracts from the Bible recited as she was not sure if the word “master” was the appropriate one or if the register was faithful to the actual biblical reference. However, this did not pose a problem to her understanding of the story. She also noticed that some of the subtitles were unnecessarily broken into two lines, even though the sentences were not too long. According to her they could have been one line and that wouldn’t be a problem for the viewer.
Works Cited	Hislop, Victoria. 2023. “The Island – Victoria Hislop.” <i>Victoriahislop.com</i>. https://www.victoriahislop.com/books/the-island/. Netflix.com. 2023. “Timed Text Style Guide: General Requirements.” <i>Netflix Partner Help Center</i>. https://partnerhelp.netflixstudios.com/hc/en-us/articles/215758617-Timed-Text-Style-Guide-General-Requirements. Weiss, Michaela. 2021. “Literary Tourism and the Shaping of Space and Identity in Victoria Hislop’s Novel the Island.” <i>Digilib.phil.muni.cz</i> vol. 47 (iss. 1). https://digilib.phil.muni.cz/node/36036.

Start	End	Line numbers	Source Text	Target Text
00:01:22,468	00:01:25,325	1	Το Νησί	The Island
00:02:47,691	00:02:50,350	2	Ακούω, γιατί χωρίσατε;	I'm listening,why did you break up?
00:02:52,137	00:02:54,742	3	Γιατί δεν ταιριάζαμε.	Because we weren't a good match.
00:02:54,740	00:02:57,462	4	Α και τώρα το θυμηθήκατε, Μετά από 5 χρόνια;	And you remembered that now? After 5 years?
00:02:57,460	00:02:59,531	5	Εσείς λέγατε θα παντρευτείτε.	You said you were going to get married.
00:02:59,530	00:03:01,851	6	Εμείς ποτέ δεν το λέγαμε, Εσύ το έλεγες!	We never said that, you said that!
00:03:03,850	00:03:07,428	7	So, τι σκέφτεσαι Να κάνεις τώρα;	So,what are you thinking of doing now?
00:03:09,611	00:03:10,960	8	Θα πάω διακοπές.	I'll go on vacation.
00:03:10,960	00:03:12,697	9	Και πού θα πας;	And where will you go?
00:03:12,697	00:03:14,690	10	Όπου θέλω.	Wherever I want.

00:03:16,057	00:03:17,668	11	Τι να σου πω;	What can I say?
00:03:17,660	00:03:18,914	12	Τίποτα	Say nothing.
00:03:18,910	00:03:21,005	13	με εχεις εκνευρίσει πάρα πολύ.	I am very annoyed with you.
00:03:33,622	00:03:35,565	14	Oh mom!	Oh mom!
00:03:58,320	00:04:00,891	15	Hello!	Hello!
00:04:00,890	00:04:05,680	16	Oh hi dad, And actually goodbye	Oh, hi dad, and actually goodbye.
00:04:05,850	00:04:07,782	17	Που πας αγάπη μου;	Where are you going, love?
00:04:07,780	00:04:08,594	18	Διακοπές.	On vacation.
00:04:08,594	00:04:10,590	19	Κάτσε λίγο να σε δω.	Stay for a bit.
00:04:10,590	00:04:12,590	20	Oh no dad I'm in a hurry.	Oh no dad I'm in a hurry.
00:04:12,590	00:04:14,590	21	I'll be back I promise.	I'll be back, I promise.
00:04:14,590	00:04:16,590	22	But why won't you just stay a bit?	But why won't you just stay a bit?
00:05:47,417	00:05:50,240	23	Πλάκα, Κρήτη	PLAKA, CRETE

00:05:50,308	00:05:51,451	24	Good morning! Hi!	Good morning! Hi!
00:05:51,450	00:05:54,445	25	Wellcome! You order now or later?	Welcome! You order now or later?
00:05:54,445	00:05:56,440	26	Τώρα παρακαλώ πολύ.	Now please.
00:05:56,440	00:05:58,114	27	Α μιλάς ελληνικά!	You speak Greek!
00:05:58,110	00:06:01,257	28	Είμαι μισή ελληνίδα. Μισή αγγλίδα.	I am half Greek, half English.
00:06:01,257	00:06:03,250	29	Καλωσόρισες κοπελιά	Welcome my girl.
00:06:03,250	00:06:05,782	30	Λοιπόν...Θέλω μπαρμπούνια,	So...I want the red mullet,
00:06:05,782	00:06:07,780	31	χωριάτικη	the Greek salad,
00:06:07,780	00:06:09,325	32	και ρετσίνα.	and <i>retsina.</i>
00:06:10,948	00:06:12,811	33	Excuse me,	Excuse me,
00:06:12,810	00:06:13,920	34	Ορίστε	Yes?
00:06:13,920	00:06:15,382	35	να σε ρωτήσω κάτι;	Can I ask you something?
00:06:15,382	00:06:17,380	36	Παρακαλώ	Go ahead.

00:06:17,380	00:06:19,725	37	Τους ξέρετε;	Do you know them?
00:06:24,891	00:06:26,674	38	Πού την εβρήκες αυτή τη φωτογραφία;	Where did you find this picture?
00:06:27,177	00:06:30,514	39	Είναι ο μπαμπάς και η μαμά της μαμάς μου.	They are the father and the mother of my mother.
00:06:30,510	00:06:32,857	40	Της μαμάς σου; Ναι.	Of your mother? Yes.
00:06:33,051	00:06:36,514	41	Είναι ο Νίκος και η Μαρία Κυρίτση.	They are Nikos and Maria Kiritsi.
00:06:37,817	00:06:39,405	42	Είσαι η κόρη της Σοφίας;	You are Sofia's daughter!
00:06:41,508	00:06:42,994	43	Εγώ είμαι ο Στέφανος, ο Στεφανος.	I am Stefanos.
00:06:45,668	00:06:47,302	44	Και βέβαια τους γνώριζα,	Of course I knew them,
00:06:47,794	00:06:51,040	45	η Μαρία ήτανε καλύτερες φιλενάδες με τη γυναίκα μου τη Φωτεινή.	Maria was best friends with my wife, Fotini.
00:06:51,702	00:06:53,440	46	Η μητέρα σου δεν ήρθε μαζί σου;	Didn't your mother come with you?

00:06:54,057	00:06:56,685	47	Οχι οχι είναι στο Λονδίνο.	No, no she is in London.
00:06:56,742	00:06:58,525	48	Και πως και ήρθες μόνη σου;	And why did you come by yourself?
00:06:59,348	00:07:00,960	49	Να σας μάθω.	To get to know you.
00:07:02,548	00:07:04,777	50	Κάτσε να φωνάξω στη γυναίκα μου.	Let me go get my wife.
00:07:05,954	00:07:07,737	51	Φωτεινή!	Fotini!
00:07:08,000	00:07:10,457	52	Οι γόπες είναι ετοιμες, Τα μπαρμπούνια θέλουν 5 λεπτά	The fish is ready, the rest needs five more minutes.
00:07:10,457	00:07:12,450	53	-Πήγαινε όξω να δεις ποιός ήρθε. -Ποιός;	-Go outside to see who's here. -Who?
00:07:12,450	00:07:14,450	54	Η κόρη της Σοφίας!	Sofia's daughter!
00:07:14,450	00:07:15,771	55	Ποιάς Σοφίας;	Which Sofia?
00:07:15,771	00:07:17,770	56	Της Σοφίας των Βανδουλάκηδων.	Sofia, Sofia Vandoulaki.
00:07:19,520	00:07:21,280	57	Κουζουλάθηκες μωρέ Στεφανή;	Have you lost your mind Stefani?

00:07:21,280	00:07:23,280	58	Τράβα να δεις και μόνη σου.	Go see for yourself.
00:07:23,280	00:07:25,645	59	Βαστάει και μια φωτογραφία της Μαρίας με τον γιατρό.	She has a photo of Maria and the doctor.
00:07:25,640	00:07:27,874	60	Λέει πως είναι οι παππούδες της.	She says they're her grandparents.
00:07:29,028	00:07:31,234	61	Εχε το νου σου στα ψάρια μην καούνε.	Keep an eye on the fish.
00:07:38,788	00:07:42,788	62	Εσύ είσαι η κόρη της Σοφίας; Η Αλέξις;	You are Sofia's daughter, Alexis?
00:07:48,068	00:07:50,982	63	Τι να κάνει η μάνα σου; Έχω χρόνια να πάρω νέα της.	How's your mother? I haven't heard from her in years.
00:07:52,388	00:07:56,057	64	Πότε πρόκαμες και μεγάλωσες, Κοτζάμ κοπέλα μέχρι εκεί πάνω.	When did you grow up so fast, such a grown woman you've become.
00:08:03,268	00:08:09,017	65	Η Μαριώ μου, το γλυκύτερο πλάσμα του κόσμου.	My Mario, the sweetest creature there was.
00:08:10,582	00:08:12,754	66	Τί μου θύμισες τώρα.	You reminded me of her.
00:08:16,148	00:08:18,925	67	Μωρέ είσαι φτυστή η Άννα.	You look just like Anna.

00:08:20,651	00:08:22,548	68	Μα φτυστή.	Just like her.
00:08:23,497	00:08:25,314	69	Ποιά είναι η Άννα;	Who is Anna?
00:08:25,314	00:08:27,310	70	Δεν ξέρεις ποιά είναι η Άννα;	You don't know Anna?
00:08:27,310	00:08:29,310	71	Όχι	No.
00:08:29,310	00:08:32,297	72	Η αδερφή της Μαρίας, Δεν σου χει πει πράμα για αυτήν;	Maria's sister, hasn't your mother told you anything?
00:08:32,880	00:08:38,605	73	Όχι, η μαμά μου δε μου χε πει πως η μαμά της είχε αδελφή.	No, mom hasn't told me that she had a sister.
00:08:39,851	00:08:41,897	74	Πως γίνεται;	How so?
00:08:42,411	00:08:46,685	75	Δε θέλει να μιλάει πολύ για τη ζωή της στην Ελλάδα.	She doesn't like to talk much about her life in Greece.
00:08:46,971	00:08:49,942	76	Δε θέλει, Δεν ξέρω γιατί.	She doesn't want to, I don't know why.
00:08:51,394	00:08:54,445	77	Για το χωριό εδώ Σου χει μιλήσει;	Has she told you about the village?
00:08:54,440	00:08:56,765	78	Όχι.	No.

00:09:02,628	00:09:06,022	79	Για το νησί Σου χει πει;	Has she told you about the island?
00:09:06,022	00:09:08,020	80	Ποιο νησί;	Which island?
00:09:08,262	00:09:10,640	81	Τη Σπιναλόγκα.	Spinalonga.
00:09:10,777	00:09:14,160	82	Σπιναλόγκα; Που είναι αυτό;	Spinalonga? Where is that?
00:09:14,160	00:09:16,880	83	Έλα.	Come.
00:09:44,388	00:09:48,480	84	-Φωτεινή; Φωτεινή, έλα και πνίγομαι. -Κάτσε λίγο κι έρχομαι.	-Fotini? Fotini, come help. -I'll be back.
00:09:59,611	00:10:02,125	85	Καλώς την κοπελιά.	Hello my girl.
00:10:02,251	00:10:04,262	86	Τι κάνεις; Καλά είσαι; Καλωσόρισες.	How are you? All good? Welcome.
00:10:04,260	00:10:08,834	87	Εκεί πέρα στο νησί, Ποιός μένει;	Hello, who lives over there, on the island?
00:10:08,834	00:10:10,830	88	Δεν μένει κανείς.	Nobody lives there.
00:10:10,830	00:10:13,131	89	Κανείς;	Nobody?

00:10:13,245	00:10:15,840	90	Έχει να μείνει άνθρωπος εκεί πάνω απ' το 57.	Nobody has lived there since 1957.
00:10:15,840	00:10:17,840	91	Γιατί;	Why?
00:10:17,840	00:10:20,342	92	Αφού δεν υπάρχουν πια λεπροί.	There are no more lepers.
00:10:22,411	00:10:24,057	93	Λεπροί;	Lepers?
00:10:24,057	00:10:26,050	94	Λεπροί.	Lepers.
00:10:26,050	00:10:28,434	95	Καλά απο που είσαι; Δεν έχεις ακούσει για τη Σπιναλόγκα;	Where did you come from? Haven't you heard about Spinalonga?
00:10:41,028	00:10:44,914	96	Εδώ είμαστε. Βολέψου.	Here we are. Make yourself comfortable.
00:10:49,988	00:10:52,845	97	Είναι πολύ ωραίο.	It's very nice.
00:11:00,571	00:11:03,348	98	Σ'αφήνω και 2 πετσέτες για να πλυθείς.	I'll leave you two towels to shower.
00:11:03,340	00:11:05,554	99	-Χρειάζεσαι πράμα άλλο; -Όχι.	-Do you need anything else? -No.
00:11:05,550	00:11:06,640	100	Ευχαριστώ πολύ.	Thank you.

00:11:06,640	00:11:10,354	101	Αύριο είναι Δευτέρα και δεν θα 'χει πολλή δουλειά. Μπορούμε να τα πούμε με την ησυχία μας.	Tomorrow is Monday, we won't have much work. We can talk all we want.
00:11:10,350	00:11:14,034	102	Καλόν ύπνο παιδί μου, Τα λέμε το πρωί.	Goodnight my child, see you in the morning.
00:11:14,034	00:11:16,030	103	Καληνύχτα.	Goodnight.
00:11:38,331	00:11:42,297	104	Πλάκα, Κρήτη, Φθινόπωρο 1939	PLAKA, CRETE, AUTUMN 1939
00:11:57,428	00:12:02,560	105	Τις προάλλες ειδα κατι στο χωριό μας που με προβλημάτισε και με στεναχώρεσε.	Lately I saw something in our village that upset me.
00:12:02,960	00:12:09,931	106	Κάποιους συνανθρώπους μας, αρρώστους, Αρχίζανε να τους φέρνουνε δεμένους για το νησί.	They started bringing some of our fellow villagers, lepers, tied up to send them to the island.
00:12:09,930	00:12:14,731	107	Εσκέφτηκα λοιπόν, να σας πω την παραβολή των 10 λεπτρών.	So I thought I'd tell you the parable of the ten lepers.
00:12:16,617	00:12:22,662	108	Ένα θαύμα του κυρίου ημών Ιησού Χριστού, που μας περιγράφει ο ευαγγελιστής	A miracle of our Master and Saviour, Jesus, brought to us by Luke.

			Λουκάς.	
00:12:23,360	00:12:28,308	109	Εκείνον τον καιρό, όπως έμπαινε ο Ιησούς σε ένα χωριό,	In those times, as Jesus was entering a village,
00:12:28,308	00:12:30,300	110	τον επλησιάσανε 10 λεπροί.	Ten lepers came to him.
00:12:33,245	00:12:36,845	111	Εσταθήκανε μακριά του, λόγω της αρρώστιας,	They stood far away from him, because of their sickness,
00:12:37,108	00:12:44,000	112	και του φωνάξαν “Δάσκαλε, Ιησού, λυπήσου μας”	and shouted: “Master, have mercy on us.”
00:12:44,000	00:12:46,560	113	Ο Ιησούς τους είδε και τους είπε:	Jesus saw them and said:
00:12:46,994	00:12:51,702	114	“Πηγαίνετε στους ιερείς, για να δείξετε τους εαυτούς σας”	“Go to the priests and show yourselves.”
00:12:51,700	00:12:55,165	115	Εκείνη την εποχή, σύμφωνα με τον νόμο,	In those times, according to the law,
00:12:55,160	00:12:59,588	116	οι ιερείς ήταν εκείνοι που εξετάζανε τους αρρώστους για να δουν αν είναι λεπροί.	the priests were the ones who examined the sick to see if they had leprosy.
00:12:59,580	00:13:02,800	117	Όπως επηγαίνανε όμως προς	But as they were heading to the priests,

			τους ιερείς,	
00:13:02,800	00:13:04,800	118	έγινε ένα θαύμα.	a miracle occurred.
			Οι λεπροί εκαθαριστήκανε εντελώς Απ' τα σημάδια της λέπρας.	The lepers were cleansed from all signs of leprosy.
00:13:04,800	00:13:09,405	119		
00:13:09,497	00:13:13,165	120	Ένας απ' αυτούς, μόλις είδε πως εγιατρεύτηκε,	One of them, when he saw that he had been cured,
			εγύρισε πίσω, εγωνάτισε μπροστά στον Ιησού και τον ευχαριστούσε.	came back, kneeled in front of Jesus and thanked him.
00:13:13,160	00:13:19,931	121		
00:13:19,930	00:13:25,840	122	Κι αυτός δεν ήταν ιουδαίος αλλά σαμαρίτης, αλλόθρησκος δηλαδή.	And he wasn't a Jew but a Samaritan, an irreligious man, that is.
			“Δεν εκαθαριστήκανε και οι 10;” Ρώτησε ο Ιησούς.	“Weren’t all ten men cleansed?” Jesus asked.
00:13:26,548	00:13:30,205	123		
00:13:30,200	00:13:32,525	124	Οι άλλοι 9 που είναι;”	“Where are the other nine?”
			“Δεν εβρεθήκανε να γυρίσουνε να δοξάσουνε τον θεό παρά μόνο εσύ, ένας αλλόθρησκος;”	"Didn't they think to come and praise God except for you, an outsider?"
00:13:33,131	00:13:38,857	125		

00:13:44,514	00:13:48,194	126	Η εκκλησία μας χρησιμοποιεί αυτή την ιστορία	Our church uses this story
00:13:48,190	00:13:52,560	127	για να μας διδάξει ότι ο Κύριος είναι ο αληθινός θεός και σωτήρας μας.	to teach us that the Lord is our true God and saviour.
00:13:53,702	00:13:58,720	128	Πως πρέπει να μείνουμε κοντά του με πίστη και ευγνωμοσύνη,	We have to stay close to him with faith and gratitude,
00:13:59,234	00:14:02,171	129	για να μην μπει το κακό στα σπίτια μας.	so that evil won't enter our houses.
00:14:04,240	00:14:07,542	130	Μαρία, Άννα Πάτε αυτά τα ψάρια στη μάνα σας.	Maria, Anna, bring those fish to your mom.
00:14:12,742	00:14:15,302	131	Άντε πηγαίντε.	Go on.
00:14:15,300	00:14:19,405	132	Φωτεινή, θα πάμε Για μπάνιο το απογευματάκι	Fotini, are we going for a swim this evening?
00:14:19,405	00:14:21,400	133	Πάμε.	Let's go.
00:14:22,445	00:14:24,594	134	Καλημέρα. Θα τα πάρετε κι αυτά;	Good morning. Can you take these too?

00:14:24,617	00:14:29,062	135	Φέρτα κι αυτά, χωρούνε. Σφίξτα καλα.	Bring them on. Tie them tight.
00:14:53,988	00:14:55,908	136	Καλώς τες. Γεια σου μαμά.	Welcome. Hello mom.
00:14:55,908	00:14:57,900	137	Ψάρια από τον μπαμπά. Ακούμπησε τα εκεί.	-Fish from dad. -Put them over there.
00:15:02,982	00:15:05,611	138	Μαμά; Ναι.	-Mom? -Yes?
00:15:05,610	00:15:09,565	139	Η Φωτεινή κι ο Αντώνης θα πάνε στη θάλασσα, Να πάμε κι εμείς;	-Fotini and Antonis are going to the beach, can we go too?
00:15:09,760	00:15:12,320	140	Εσύ μπορείς. Η Άννα είναι κρυωμένη	-You can. Anna still has a cold.
00:15:12,320	00:15:14,617	141	και δεν έχω καμία διάθεση να κρεβατωθεί Τέτοια εποχή.	I don't want her lying in bed at this time of the year.
00:15:15,428	00:15:17,451	142	Καθίστε να σας φέρω το γάλα σας.	-Let me bring you your milk.
00:15:17,451	00:15:19,450	143	Εγώ θα πάω!	-I am going!

00:15:19,760	00:15:23,051	144	Ποιός χτυπάει το χέρι του Στο τραπέζι;	-Who's banging their hand on the table?
00:15:23,474	00:15:25,851	145	Η θάλασσα κάνει καλό στο συνάχι.	-Sea helps with colds.
00:15:25,850	00:15:28,285	146	Πιές το γάλα σου κι άσε τις πολλές κουβέντες.	-Drink your milk and don't talk.
00:15:31,051	00:15:34,102	147	Να σε δω να το πίνεις.	Let me see you drink it.
00:15:44,217	00:15:47,817	148	Να πάω μαζί τους Και να μην μπω στη θάλασσα;	-Can I go with them if I don't swim?
00:15:50,480	00:15:53,120	149	Πες ναι.	-Say yes.
00:16:01,245	00:16:03,542	150	Φωτεινή, θα μπεις;	-Fotini are you coming?
00:16:03,542	00:16:05,540	151	Τώρα!	-Coming!
00:16:05,540	00:16:08,548	152	Πότε τώρα; Μούλιασα τόση ώρα να περιμένω, έλα!	-Come, I've been waiting for too long.
00:16:15,222	00:16:18,102	153	Γειά σου Δημήτρη.	-Hi Dimitri.
00:16:19,840	00:16:24,160	154	Έλα, έλα. Ένα, δυο, τρία.	-Come, come. One, two, three.

00:16:29,988	00:16:31,954	155	Πιάσατε πράμα;	-Did you catch anything?
00:16:31,954	00:16:33,950	156	Να μη σε νοιάζει.	-Mind your business.
00:16:36,754	00:16:40,582	157	Χθες το απόγευμα έπιασα με το καλάμι μου δυο λαυράκια τέτοια.	-Yesterday I caught two fish this big.
00:16:40,582	00:16:42,580	158	Πού;	-Where?
00:16:42,662	00:16:44,285	159	Να μη σε νοιάζει.	-Mind your business.
00:16:44,280	00:16:47,051	160	Μη μου λες μη σε νοιάζει Μη σε πετάξω στη θάλασσα.	-Don't say not your business to me, 'll throw you into the sea.
00:16:47,051	00:16:49,050	161	Σιγά μην έπιασες και σκυλόψαρο.	-No way you caught them.
00:16:49,050	00:16:51,050	162	Θα πέσαν Απ το καλάθι του πατέρα μου	-They must have fallen out of my father's basket
00:16:51,050	00:16:53,050	163	και τα μάζεψες Για να μας κάνεις τον έξυπνο.	and you picked them up to show off.
00:16:53,050	00:16:55,050	164	Δε με πιστεύεις; -Όχι,	-You don't believe me? -No,

00:16:55,050	00:16:57,050	165	γιατι όλο ψέματα λες.	because you are full of lies.
00:16:57,050	00:16:59,050	166	Και με τη θάλασσα τις ίδιες ψευτιές.	Same about the sea.
00:16:59,050	00:17:01,280	167	Δεν είναι που δε σ'αρέσει, δεν ξέρεις να κολυμπάς	It's not that you don't like it, you don't know how to swim,
00:17:01,291	00:17:03,805	168	για αυτό δεν μπαίνεις.	that's why you don't go in.
00:17:03,800	00:17:05,394	169	Αφού σου λέω δε θέλω!	-I told you I don't like it.
00:17:05,428	00:17:07,348	170	Ούτε να βρέξεις τα πόδια σου να δροσιστείς;	-Not even to wet your feet?
00:17:07,348	00:17:09,340	171	Ούτε. Εσένα τι σε νοιάζει;	-No,why do you care?
00:17:09,508	00:17:12,422	172	Εμένα; Τα δικά σου πόδια βρωμοκοπούν μες τις αρβύλες.	-I don't. It's your feet that stink inside your boots.
00:17:12,422	00:17:14,420	173	Καλά κάνουν.	-They don't.
00:17:14,420	00:17:16,420	174	Δεν είναι πολύ χαζός;	-Isn't he stupid?
00:17:24,262	00:17:27,165	175	Δε βαρέθηκες το ψάρεμα;	-Aren't you bored of fishing?

00:17:27,160	00:17:28,800	176	Έλα να βουτήξουμε.	-Come swim.
00:17:28,800	00:17:30,651	177	Δε σ'αφήνει η μάνα σου.	-Your mother doesn't let you.
00:17:30,650	00:17:33,314	178	Ε θα με σπρώξεις κατα λάθος και θα μπω. Οχι.	-Push me by accident then I'll swim. No.
00:17:33,310	00:17:36,148	179	Σπρώξε με, σπρώξε με!	-Come on, push me!
00:17:38,240	00:17:41,017	180	Άννα!	-Anna!
00:17:41,017	00:17:43,010	181	Με πέταξε στο νερό.	-He pushed me.
00:17:43,010	00:17:45,010	182	-Όχι εγώ! -Εσύ.	-I didn't -You did.
00:17:53,371	00:17:57,120	183	-Γειά σου μαμά. -Καλώς την.	-Hi Mom. -Welcome.
00:17:57,280	00:18:01,131	184	-Γειά σου πατέρα. -Καλώς τις πέρδικες, καλώς τες.	-Hello father. -Welcome my girls, welcome.
00:18:01,131	00:18:03,130	185	-Έχω μια πείνα.	-I'm starving.
00:18:06,445	00:18:08,594	186	-Εγώ δεν τρώω ψάρι σήμερα,	-I'm not eating fish today,

00:18:08,590	00:18:10,811	187	έχω βήχα Και θα μου κάτσει κανα κόκκαλο.	I have a cough and a bone will get stuck on my throat.
00:18:10,810	00:18:13,634	188	Για τη θάλασσα δεν έχεις βήχα, Μόνο για το ψάρι έχεις.	-You don't have a cough for the sea, only for fish.
00:18:13,634	00:18:15,630	189	-Για έλα 'δω.	-Come here.
00:18:15,630	00:18:17,630	190	Έλα 'δω παιδί μου.	Come here, child.
00:18:17,630	00:18:19,630	191	-Τα μαλλιά σου είναι βρεμμένα;	-Is your hair wet?
00:18:19,630	00:18:21,017	192	-Δεν είναι.	-It's not.
00:18:21,017	00:18:23,010	193	Βούτηξες στη θάλασσα;	-Did you swim?
00:18:23,485	00:18:27,097	194	Άννα σε ρώτησα κάτι, Γιατί κοιτάς την αδελφή σου;	Anna, I asked you something, don't look at your sister.
00:18:27,090	00:18:30,331	195	Ο Αντώνης. Με σκούνηξε κατα λάθος.	-It was Antonis, he pushed me by accident.
00:18:33,588	00:18:37,531	196	Εγώ δεν είδα πράμα, έκανα μακροβούτια με τη Φωτεινή	-I didn't see anything. I was swimming with Fotini

00:18:37,531	00:18:39,530	197	και ήμουν συνέχεια κάτω απ το νερό.	and I had my head underwater.
00:18:39,748	00:18:42,377	198	-Πας κι εσυ να βγάλεις λαυράκι Απ τη Μαρία.	-You're trying to get a word out of Maria?
00:18:43,622	00:18:46,434	199	Λοιπόν, τρώμε.	Let's eat.
00:18:49,771	00:18:53,760	200	Σήκω. Δημήτρη έλα να φας.	-Get up. Dimitri, come eat.
00:18:56,285	00:18:58,228	201	Σήκω Δημήτρη.	Get up Dimitri.
00:19:00,457	00:19:03,954	202	Τι συμβαίνει; Γύρισε με μια προβοσκίδα μέχρι το πάτωμα.	-What's going on? -He came home frowning like this.
00:19:05,817	00:19:09,222	203	Δεν είπα εγώ μωρέ ότι πρέπει να τρώς για να δυναμώσεις;	-Didn't we say you have to eat to get stronger?
00:19:09,222	00:19:11,220	204	Το 'παμε αυτό;	Didn't we agree on that?
00:19:12,811	00:19:14,480	205	Τότε;	So?
00:19:14,845	00:19:17,988	206	-Όλοι με κοροιδεύουνε.	-Everyone is making fun of me.

00:19:18,228	00:19:21,702	207	-Όποιος κοροιδεύει τον άλλο κοροιδεύει τα μούτρα του. -Ναι καλά.	-They are making fun of themselves. Yes, sure.
00:19:22,937	00:19:25,268	208	Είσαι ο καλύτερος μαθητής στο σχολείο μωρέ,	You're the best student in school,
00:19:25,268	00:19:27,260	209	να μη στενοχωράσαι.	don't be sad.
00:19:27,260	00:19:29,260	300	-Άλλο είναι.	-It's not that.
00:19:29,260	00:19:31,260	301	-Τί άλλο;	-What is it?
00:19:31,417	00:19:33,680	302	-Κάτι θα έγινε όταν κατέβηκε στη θάλασσα.	-Something happened at the beach.
00:19:33,680	00:19:35,680	303	-Έχω δίκιο Δημήτρη;	-Am I right Dimitri?
00:19:35,680	00:19:38,822	304	Όλοι με κοροιδεύουν που δεν μπαίνω στη θάλασσα.	-Anna is making fun of me because I don't swim.
00:19:39,222	00:19:42,285	305	Ήταν μπροστά κι ο Αντώνης Της κυρα Σαβίνας.	-Savina's son, Antonis, was there too.
00:19:42,285	00:19:44,280	306	-Ε και λοιπόν;	-So?

00:19:44,457	00:19:49,417	307	-Λέει πως δεν ξέρω κολύμπι Και πως βρωμοκοπούν τα πόδια μου με τις αρβύλες.	-They said I can't swim and that my feet stink inside my boots.
00:19:50,411	00:19:53,234	308	-Ξέρεις πως ο,τι κάνουμε Το κάνουμε για το καλό σου.	-You know that we do everything for your own good.
00:19:53,588	00:19:55,508	309	Θες να το μάθουν ολοι και να...	Do you want everyone to know and...
00:19:55,500	00:19:57,760	310	-Παρατήστε με!	-Leave me alone!

Student Number	22300247	Text number	7
-----------------------	----------	--------------------	----------

Title	<i>Του νεκρού αδελφού</i>	Title	The Song of the Dead Brother
Year Published	1885		
Author	Dimotiko / folk song		
Language	Greek	Language	English
Word count	701	Word Count	935
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal	The ST is a Greek poem in the category of “dimotiko”(Papanikolaou, 2017), which is a traditional style of folk poems and songs. It is considered to be the oldest surviving poem of its kind (Prodromos, 2021). The song originated in Asia Minor during the 9th century but remained as a part of oral tradition until it was published in 1885 (Prodromos, 2021) . It has been adapted into songs and ballads, as well as adopted by other balkan literatures, mostly Bulgarian and Serbian (Prodromos, 2021). The poem is written in verse but it has no rhyme (24Grammata.gr, 2012). It deals with the themes of family relations, marriage, immigration and loss. The language and register used is very informal and intimate (eg.		

features of a text (language variations, register, dialect)	line numbers: 11,14,24,36) as the story revolves around a mother and her children. It is written as a third person narrative but also includes dialogue (first person singular and imperative voice) (eg. line numbers: 11,24,74). Lastly, the poem includes metaphors (eg. line numbers: 31,33) , references to traditional way of living of the period, local flora and fauna and other ethnocultural items such as references to religion or a man's moustache considered an important part of his charm and burial rituals (eg. line numbers: 16,54,60,61,68). Also, as the poem originated centuries ago, there are instances of archaic language that is not commonly used in modern Greek (eg. line numbers: 8,5,68).
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	The TT is going to be studied by students, as part of a lesson in their undergraduate studies in Medieval Literature in TCD. The focus of the translation will be for the readers to become familiar with the story and the culture, rather than to study the poetic styles and techniques used. For this reason I intend to: ● focus on the story and the meaning of the text and pay less attention to keeping the political verse. ● In instances where the language is very loaded I will go for a more precise, word-for-word translation. ● Use explicitation to translate the metaphors ● Keep the dialogues and the imperative voice. ● Keep the ethnocultural references (about religion, flora and fauna, beauty standards of the time etc.) as they are going to be studied by

	the students in the realm of their lesson. Lastly, I will reproduce the archaic language of the text by using old-fashioned terms, as an attempt to give a similar effect to the TA.
Critical Reflection - Textual analysis	I sent my text to 3 sample readers to read and asked for their feedback. The overall feedback I received was positive, with the exception that my readers expressed facing some difficulties with understanding the cultural elements of the text and the expressions used. As the story involves a lot of ethnocultural elements, it might be confusing or unfamiliar to readers that are not acquainted with the everyday life in Greek agriculture in the 19th century. For this reason I believe that it may have been helpful to include footnotes at the end of the text, so that the readers have access to more information and are able to understand the text better. A short preface or introduction could have been another way to deal with this problem, as it would provide some context before the reader reads the story.
Works Cited	24Grammata.gr. 2012. “‘Του Νεκρού Αδελφού’: το Ποίημα και η Ανάλυση του – 24γράμματα, Εκδοτικός Οίκος.” <i>24grammata.com</i>. October 27. https://24grammata.com/%cf%84%ce%bf%cf%85-%ce%bd%ce%b5%ce%ba%cf%81%ce%bf%cf%8d-%ce%b1%ce%b4%ce%b5%ce%bb%cf%86%ce%bf%cf%8d-%cf%84%ce%bf-%cf%80%ce%bf%ce%af%ce%b7%ce%bc%ce%b1-%ce%ba%ce%b1%ce%b9-%ce%b7-%ce%b1/. Prodromos, Polivios. 2021. “Το μυθικό στοιχείο στο δημοτικό τραγούδι ‘Του νεκρού αδερφού’ και η διδακτική αξιοποίησή του στο Λύκειο με έμφαση στη Δημιουργική Γραφή, σύμφωνα με το πρόγραμμα σπουδών Λογοτεχνίας(2021).” <i>Dspace.uowm.gr</i>, December. http://dspace.uowm.gr/xmlui/handle/123456789/2341. Papanikolaou, Athanasia. 2017. “Επαναληπτικά Κ.ά. σχήματα στο δημοτικό τραγούδι.” <i>Dspace.uowm.gr</i>. June 1. http://dspace.uowm.gr/xmlui/handle/123456789/655.

Source Text

Του νεκρού αδελφού

Μάνα με τους εννιά σου γιους και με τη μια σου κόρη,
την κόρη τη μονάκριβη την πολυαγαπημένη,
την είχες δώδεκα χρονώ κι ήλιος δε σου την είδε!
Στα σκοτεινά την έλουζε, στ' άφεγγα τη χτενίζει,
στ' άστρι και τον αυγερινό έπλεκε τα μαλλιά της.
Προξενητάδες ήρθανε από τη Βαβυλώνα,
να πάρουνε την Αρετή πολύ μακριά στα ξένα.
Οι οχτώ αδερφοί δε θέλουνε κι ο Κωσταντίνος θέλει.
«Μάνα μου, κι ας τη δώσομε την Αρετή στα ξένα,
στα ξένα κει που περπατώ, στα ξένα που πηγαίνω,
αν πάμ' εμείς στην ξενιτιά, ξένοι να μην περνούμε.
- Φρόνιμος είσαι, Κωσταντή, μ' άσκημα απιλογήθης.

Target Text

The Song of the Dead Brother

1 Mother with your nine sons and with your only daughter,
2 your one and only girl, your most beloved daughter,
3 she was twelve years of age, yet the sun had never seen her. In darkness
4 you bathed her, in darkness you plaited her hair, under the moonlight and
5 the stars you were tying her plaits.
6
7 Envoys came from Babylon to ask her as a bride,
8 to take your Arete far far away, abroad.
9 Eight of the brothers disagreed but Constantine said yes.
10 -My mother, let's give Arete be a bride in foreign parts.
11 There, where I often walk, in the foreign parts that I travel,
12 And if we go abroad, we won't be taken for foreigners.
13 -You are wise Constantine, but you've given the wrong answer.

Κι α μόρτει, γιε μου, θάνατος, κι α μόρτει, γιε μου, αρρώστια,
κι αν τύχει πίκρα γή χαρά, ποιος πάει να μου τη φέρει;
- Βάλλω τον ουρανό κριτή και τους αγιούς μαρτύρους,
αν τύχει κι έρτει θάνατος, αν τύχει κι έρτει αρρώστια,
αν τύχει πίκρα γή χαρά, εγώ να σου τη φέρω».
Και σαν την επαντρέψανε την Αρετή στα ξένα,
κι εμπήκε χρόνος δίσεχτος και μήνες οργισμένοι
κι έπεσε το θανατικό, κι οι εννιά αδερφοί πεθάναν,
βρέθηκε η μάνα μοναχή σαν καλαμιά στον κάμπο.
Σ' όλα τα μνήματα έκλαιγε, σ' όλα μοιρολογιόταν,
στου Κωσταντίνου το μνημειό ανέσπα τα μαλλιά της.
«Ανάθεμά σε, Κωσταντή, και μυριανάθεμά σε,
οπού μου την εξόριζες την Αρετή στα ξένα!
το τάξιμο που μου 'ταξες, πότε θα μου το κάμεις;

14 And if, my son, to me comes death, and if, my son, some illness strikes
15 If comes bitterness or joy, who will go to bring her back to me?
16 -I place the Heaven as my judge and the Saints as witnesses,
17 If death happens to come, if happens to come illness, if bitterness or
18 joy comes, I'll bring her back to you.
19 And once they gave Arete as bride in foreign lands when they'd
20 married her and then the years of misery and months of anger came
21 and death fell upon the family and all the brothers died
22 and left the mother alone, like a reed on a plain
23 At all the graves she came to grieve, in all of them she mourned
24 In front of Constantine's grave she stood and pulled her hair.
25 "Damn you, Constantine, and damn you a thousand times, as you exiled
my Arete away in foreign lands!
26 The promise that you gave me how will you now fulfil?

Τον ουρανό 'βαλες κριτή και τους αγιούς μαρτύρους,
αν τύχει πίκρα γή χαρά, να πας να μου τη φέρεις».

Από το μυριανάθεμα και τη βαριά κατάρα,
η γης αναταράχτηκε κι ο Κωσταντής εβγήκε.

Κάνει το σύγνεφο άλογο και τ' άστρο χαλινάρι,
και το φεγγάρι συντροφιά και πάει να της τη φέρει.

Παίρνει τα όρη πίσω του και τα βουνά μπροστά του.

Βρίσκει την κι εχτενίζονταν όξου στο φεγγαράκι.

Από μακριά τη χαιρετά κι από κοντά της λέγει:

«Άιντε, αδερφή, να φύγομε, στη μάνα μας να πάμε.

- Αλίμονο, αδερφάκι μου, και τι είναι τούτη η ώρα;

Αν ίσως κι είναι για χαρά, να στολιστώ και να 'ρθω,
κι αν είναι πίκρα, πες μου το, να βάλω μαύρα να 'ρθω.

- Έλα, Αρετή, στο σπίτι μας, κι ας είσαι όπως και αν είσαι».

27 You had the Heaven as your judge and the Saints as witnesses
28 if bitterness or joy comes, you'd bring her back to me".
29 And from the myriad anathemas and from the heavy curse, the earth
30 was shaken suddenly and Constantine came out.
31 He turned a cloud into a horse, a star into a bridle
32 the moon into a companion and went to bring her back.
33 He took his way over the hills, leaving the mountains behind him
34 He found her combing her hair, outside, under the moonlight.
35 From far away he greeted her and as he approached he told her
36 -Stand up sister time to leave, let's go back to our mother.
37 -Alas, my brother, and why this time of the night?
38 If maybe it's a cause of joy, I should wear my jewels and come
39 and if it is a cause of bitterness, tell me, that I may put on black and come.
-Come Arete to our home and let it be the way you are.

Κοντολυγίζει τ' άλογο και πίσω την καθίζει.

Στη στράτα που διαβαίνανε πουλάκια κιλαηδούσαν,

δεν κιλαηδούσαν σαν πουλιά, μήτε σαν χελιδόνια,

μόν' κιλαηδούσαν κι έλεγαν ανθρωπινή ομιλία:

«Ποιος είδε κόρην όμορφη να σέρνει ο πεθαμένος!

- Άκουσες, Κωσταντίνε μου, τι λένε τα πουλάκια;

- Πουλάκια είναι κι ας κιλαηδούν, πουλάκια είναι κι ας λένε».

Και παρεκεί που πάγαιναν κι άλλα πουλιά τούς λένε:

«Δεν είναι κρίμα κι άδικο, παράξενο μεγάλο,

να περπατούν οι ζωντανοί με τους απεθαμένους!

- Άκουσες, Κωσταντίνε μου, τι λένε τα πουλάκια;

πως περπατούν οι ζωντανοί με τους απεθαμένους.

- Απρίλης είναι και λαλούν και Μάης και φωλεύουν.

- Φοβούμαι σ', αδερφάκι μου, και λιβανιές μυρίζεις.

40 He makes the horse kneel and sits her behind him.

41 As they were on the way, some little birds were singing.

42 They were not singing like birds, nor did they talk like swallows,

43 but they were only singing with voice entirely human

44 "Have you ever seen such a beautiful lady being led by the dead?"

45 -Did you hear, my Constantine, what the little birds are saying?

46 -They are little birds and let them sing, they are little birds and let them speak.

47 And a little further on their way other little birds once told them them

48 "Isn't it pitiful, isn't it unfair, yet strange, the living to walk along the dead?"!

49 -Did you hear, my Constantine, what the little birds are saying?

50 That the living are walking with the dead.

51 -It is April and they sing and May and they are nesting.

52 -I am afraid of you my brother and you smell of frankincense

- Εχτές βραδὶς ἐπήγαμε πέρα στον Αἰ-Γιάννη,
 κι ἐθύμιασέ μας ὁ παπάς με περισσό λιβάνι».

Και παρεμπρός που πήγανε, κι ἄλλα πουλιά τούς λένε:
 «Για ἰδὲς θάμα κι ἀντίθαμα που γίνεται στον κόσμο,
 τέτοια πανώρια λυγερή να σέρνει ὁ πεθαμένος!»

Τ' ἀκούσε πάλι ἡ Ἀρετὴ κι ἐράγισε ἡ καρδιά της.

«Ἄκουσες, Κωσταντάκη μου, τι λένε τα πουλάκια;

- Ἄφησ', Ἀρέτω, τα πουλιά κι ὅ,τι κι α θέλ' ας λέγουν.

- Πες μου, πού εἶναι τα κάλλη σου, και πού εἶν' ἡ λεβεντιά σου,
 και τα ξανθά σου τα μαλλιά και τ' ὄμορφο μουστάκι;

- Ἐχω καιρό π' ἀρρώστησα και πέσαν τα μαλλιά μου».

Αυτοῦ σιμά, αὐτοῦ κοντά στην ἐκκλησιά προφτάνουν.

Βαριά χτυπὰ τ' ἀλόγου του κι ἀπ' ἐμπροστά της χάθη.

Κι ἀκούει τὴν πλάκα και βροντά, τὸ χῶμα και βοῖζει.

53 Last night we went far away to Saint John's
 54 and the priest censed us with too much frankincense.
 55 And even later on their way more little birds were saying
 56 "Look what a miracle and evil takes place in the world, such a beautiful
 lady being led by the dead!"
 57 Arete heard that again and her heart was broken.
 58 -Did you hear, my Constantine, what the little birds are saying?
 59 -Stop Arete talking about the birds and let them say whatever they want!
 60 -Tell me where's your beauty, where's your charm?
 61 Where did your blonde hair go and where is your moustache?
 62 -It's been some time since I got ill and all my hair fell out.
 63 And off they go, and they arrive at a church.
 64 He strikes his horse and fast he disappears.
 65 And she can hear the gravestone clashing, the soil buzzing.

Κινάει και πάει η Αρετή στο σπίτι μοναχή της.
Βλέπει τους κήπους της γυμνούς, τα δέντρα μαραμένα
βλέπει το μπάλαμο ξερό, το καρυofύλλι μαύρο,
βλέπει μπροστά στην πόρτα της χορτάρια φυτρωμένα.
Βρίσκει την πόρτα σφαιλιστή και τα κλειδιά παρμένα,
και τα σπιτοπαράθυρα σφιχτά μανταλωμένα.
Κτυπά την πόρτα δυνατά, τα παραθύρια τρίζουν.
«Αν είσαι φίλος διάβαινε, κι αν είσαι εχθρός μου φύγε,
κι αν είσαι ο Πικροχάροντας, άλλα παιδιά δεν έχω,
κι η δόλια η Αρετούλα μου λείπει μακριά στα ξένα.
- Σήκω, μανούλα μου, άνοιξε, σήκω, γλυκιά μου μάνα.
- Ποιος είν' αυτός που μου χτυπάει και με φωνάζει μάνα;
- Άνοιξε, μάνα μου, άνοιξε κι εγώ είμαι η Αρετή σου».
Κατέβηκε, αγκαλιάστηκαν κι απέθαναν κι οι δύο.

66 And then she sets off to go home, this time by herself
67 She sees the gardens flowerless, the trees without their leaves
68 She sees the mint all withered the clove tree all black,
69 And right in front of her front door the grass has overgrown.
70 She finds the door is double locked, no keys are to be found,
71 And all the windows of the house were tightly shut as well.
72 Loudly she knocks the door, the windows are all creaking.
73 " If you're a friend go on, come in, if you're an enemy go away
74 And if you're the Bitter Charon, children I have no more,
75 And my poor daughter Arete is far away, abroad."
76 - Come on my mother, open the door, come on my sweet sweet mother.
77 - Who is the one who knocks on my door, who is the one to call me
78 mother?
79 - Come on my mother, open the door, it's me, your Arete."
80 She ran to her, they hugged and they both died together.

Student Number	22300247	Text number	8
-----------------------	----------	--------------------	---

Title	<i>Αντιγόνη 20-83</i>	Title	Antigone 20-83
Year Published	441 b.C.		
Author	Sophocles		
Language	Ancient Greek	Language	English
Word count	421	Word Count	591
Description of Source Text - Understanding of source text - Knowledge of genre within source contexts - Situation of source text familiarity with the formal features of a text (language variations, register, dialect)	The text is an extract of Sophocles' ancient drama, Antigone. The story portrays the timeless dilemma of personal morality versus obedience to the law, a timeless theme that resonates with audiences of all cultures and times (Lauriola, 2007). The extract is a dialogue between Antigone and her sister Ismene regarding the burial of their two dead brothers. Sophocles' use of language is very dense. There is use complex vocabulary and specialised terms such as "δικαίᾱ" [justly], and "δημόλευστον" [unpunished], as well as themes and phrases that are recurring in the author's plays, such as the idea of a righteous crime (eg. " φίλου μέτα, ὅσια πανουργήσας" - line number 53). The text also demonstrates other linguistic features, including metaphors, and many rhetorical questions (eg. line numbers: 12, 18,21,24) to communicate a sense of urgency to the readers.		

	It is written in verse, in the form of a dialogue, with an emphasis on dramatic and poetic language. To demonstrate the elevated and poetic language, the author uses rhetorical devices such as the creative use of repetition and parallelism (Craik, 2002). An example of this is the term "ἐν πόλει" [in the city] with the same preposition at the beginning and end of the phrase.
Strategy - Identification of translation problems - Knowledge of genre within target context and situation of target text - Justification of translation production of genre for target context	My translation is going to be used as a script by theatre students as part of a performance. I want the TT to resemble oral speech but also transmit the same sense of urgency as the ST. In order to do that I decided to translate the text using: • contemporary language, with a focus on clarity and accessibility. • Dialogue and present tense, to give the translation a sense of immediacy • contractions such as "it's" and "don't", to make the text sound less informal and resemble oral speech. I have also decided to preserve the: • Repetition of important words (eg: sensible, to me, unburied - line numbers: 12, 14,26,45) • Rhetorical questions (eg. line numbers: 18,21,24) • Metaphorical language (eg. line number: 12) Lastly, I will try to keep the sentences short in order to preserve the sense of urgency but also make the text easy to read and memorise.

Critical Reflection - Textual analysis	I sent my translation to a theatre performer and director and asked her opinion. After reading it, she said that the TT manages to transmit a sense of urgency. However, it would need some adaptation in order to be used as a theatre script, as some of the features that work well in written speech cannot easily be transferred into oral speech while sounding natural and passing on the same effect to the target audience. For example, the use of short sentences and the dense language transmit a sense of urgency in written speech but might sound unnatural when read out loud. Therefore, from the feedback that I received, it is possible that my translation would appeal more to a different target audience than the one initially intended.
Works Cited	Craik, Elizabeth M. 2002. "Significant Language in Sophocles, 'Antigone' 1192-1243." <i>Quaderni Urbinati Di Cultura Classica</i> 70 (1): 89. doi:https://doi.org/10.2307/20546715. Lauriola, Rosanna. 2007. "Wisdom and Foolishness: A Further Point in the Interpretation of Sophocles' Antigone." <i>Hermes</i> 135 (4): 389–405. https://www.jstor.org/stable/40379138.

Source Text

Αντιγόνη 20-83

ΙΣ. Τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.
ΑΝ. Οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη
χρησθεὶς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς
ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς,
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἔᾗ δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς.
Τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ

Target Text

Antigone 20-83

1 Ismene: What is going on? You look
2 upset.
3 Antigone: It's about the burial of our two
4 brothers. Creon has decided to bury one
5 of them with glory but shames the other.
6 He buried Eteocles beneath the earth
7 with all the proper rituals That's what
8 they say. So now he is honoured amongst
9 the dead. But then he ordered
10 Polyneices' corpse to be left unburied
11 and unmourned. They say that Creon
12 proclaimed to everyone to give him no
13 burial of any kind. Not to shed a tear
over him. To give him to the vultures,
unwept and unburied. To let him be
devoured by their sharp beaks. That's
what the good Creon has proclaimed to

κάμοί, λέγω γὰρ κάμέ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύζοντα, καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ,
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 Οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενὴς πέφυκας, εἴτ' ἐσθλῶν κακὴ.
 ΙΣ. Τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύουσ' ἂν εἴθ' ἄπτουσα προσθείμην πλέον;
 ΑΝ. Εἰ ξυμπονήσεις καὶ ξυνεργάσῃ σκόπει.
 ΙΣ. Ποῖόν τι κινδύνευμα; ποῖ γνώμης ποτ' εἶ;
 ΑΝ. Εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερσί.
 ΙΣ. Ἥ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;
 ΑΝ. Τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς,

14 you and to me. Especially to me. And he
 15 made it very clear, for those who do not
 obey him, he'll have them publicly
 16 stoned to death. Here's the news. And
 17 now it's your turn to prove if you're true
 to your birth or a coward.
 18 Is: If things are as you say they are, what
 19 is there for me to do?
 20 An: To decide if you will help me in my
 endeavours.
 21 Is: What dangerous plan do you have in
 22 mind?
 23 An: Will you help me with this hand to
 lift up the corpse...
 24 Is: Do you mean to bury him? Against the
 25 city's orders?
 26 An: He is my brother, as much as he is
 yours. Whether you like it or not, I can't

ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝ. Ἄλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣ. Οἴμοι· φρόνησον, ὦ κασιγνήτη, πατήρ

ὥς νῶν ἀπεχθῆς δυσκλεῆς τ' ἀπώλετο,

πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς

ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερσί·

ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,

πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·

τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν

αὐτοκτονοῦντε τῷ ταλαιπώρῳ μόρον

κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.

Νῦν δ' αὖ μόνᾳ δὴ νῶ λειμμένα σκόπει

ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βίᾳ

27 betray him.

28 Is: Even though Creon forbids it?

29 An: He has no right to keep me from
30 doing what I need to do.

31 Is: Oh sister, please! Think again. Think of
32 our father who died in shame and
33 misery, after gouging out his own two
34 eyes. Think of his mother and his wife
35 -because she was both- ending her life
36 with a knotted rope. Think of our two
37 brothers, who in a day managed to kill
38 each other with their own hands. And
39 lastly, think about the two of us. Alone in
this world. How horrible would it be to
die outside the law! This is what will
happen if we violate Creon's orders. We
have to keep that in mind.

We are women. We should not fight
against men.

ψῆφον τυράννων ἢ κράτη παρέξιμεν.

Ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ' ὅτι

ἔφουμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·

ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων

καὶ ταῦτ' ἀκούειν κᾶτι τῶνδ' ἁλγίονα.

Ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς

ξύγγονοιαν ἴσχειν, ὡς βιάζομαι τάδε,

τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ

περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

AN. Οὐτ' ἂν κελεύσαιμ' οὐτ' ἂν, εἰ θέλοις ἔτι

πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα.

Ἀλλ' ἴσθ' ὅποῖά σοι δοκεῖ, κεῖνον δ' ἐγὼ

θάψω· καλὸν μοι τοῦτο ποιούση θανεῖν.

40 We are subject to them, they are
41 stronger. And they rule us, we must obey
this order, even if it hurts us.

42 And as for me, I'm going to pray and ask
43 forgiveness from the dead for having to
44 comply with the law against my will. I
shall obey those who stand in authority,
45 it is not sensible to do otherwise. It's not
sensible to do what is excessive.

46 An: I won't insist. I wouldn't even let you
47 help me if you had a change of heart. Go
on and be the way you choose to be. I
48 am going to bury him. And it seems good
49 for me to die doing it. I shall lie, a dear
50 sister with a beloved brother. Call me
51 crazy, but I must please those who lie
below. It is better to please the ones
52 below than the ones above. Because
there I will lie forever. I choose to die
committing a righteous crime. So go on,

Φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα, ὅσια
 πανουργήσας· ἐπεὶ πλείων χρόνος
 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
 Ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἐντιμ' ἀτιμάσας ἔχε.
 ΙΣ. Ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
 βίᾳ πολιτῶν ὄραν ἔφυν ἀμήχανος.
 ΑΝ. Σὺ μὲν τάδ' ἂν προὔχοι, ἐγὼ δὲ δὴ τάφον
 χώσους· ἀδελφῷ φιλτάτῳ πορεύσομαι.
 ΙΣ. Οἷμοι ταλαίνης ὥς ὑπερδέδοικά σου.
 ΑΝ. Μὴ 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον

53 stand by your choice dishonouring the
 things honoured by the gods.
 54
 55 Is: I am not insulting anyone. I just don't
 have the power to go against the city.
 56 An: Go on, keep making excuses while I
 57 go dig my brother's grave.
 58 Is: Oh I am so worried about you sister!
 59 An: Don't worry about me. Set your own
 fate right.
 60
 61
 62