

FRIDAY, 4TH JUNE 2021

Translation Type	Time	SPEAKERS	Text fragment for Translation	Source
NON – FICTION	17:00	Alafuzova Elena	PUTIN'S SPEECH ON THE PANDEMIC	Vladimir Putin
	17:10	Μελικίδου Ελίνα	RUSSIA TRAVEL	Russian National Tourism portal
	17:20	Αντωνίου Ελευθέριος	COLD WAR MUSEUM	Museum website
FICTION				
CHILDREN'S STORIES	17:40	Zhang Zhan	THE LAST BLACK CAT	Eugene Trivizas
NOVELS	17:50	Γαβρά Αικατερίνη	ANIMAL FARM	George Orwell
	18:00	Κυριάκου Κωνσταντίνα	THE FALL OF THE HOUSE OF USHER	Edgar Allan Poe
	18:10	Ζαχαριά Σοφία	WUTHERING HEIGHTS	Emily Brontë
	18:20	Σμυρλή Χαρίκλεια	MURDER ON THE ORIENT EXPRESS	Agatha Christie
THE 'STUDENT TRANSLATION COMPETITION' EVENT	BREAK 18:20- 18:40			ANNOUNCEMENT OF WINNING GROUP
	18:40	Κουτσουμπόγερα Ασπασία	THE HANDMAID'S TALE	Margaret Atwood
THEATRICAL PLAYS	18:50	Δημητρακάκης Κων/νος	ATTEMPTS ON HER LIFE	Martin Crimp
	19:00	Volchenko Svitlana	THE SHELL SEEKERS	Rosamunde Pilcher
	19:10	Σαράφη Αθηνά	THE BIRTHDAY PARTY	Harold Pinter
	19:20	Βλάχου Μαρίνα-Σοφία	THE PICTURE OF DORIAN GRAY	Oscar Wilde
	19:40	Βασιλειάδης Αθανάσιος	MACBETH	Shakespeare
	19:50	Καραβέλος Αλέξανδρος	LYSISTRATA	Aristophanes
AUDIOVISUAL	20:00	Καραντζής Κωνσταντίνος	THE ARISTOCATS	Walt Disney productions

TEXTS FOR TRANSLATION BY 2nd YEAR STUDENTS – Spring 2021

TEXT 1



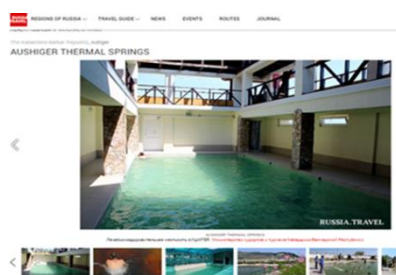
These are the excerpts from the actual speeches of the President of the Russian Federation, Vladimir Putin, that were delivered during the first months of the COVID-19 pandemic outbreak (March-June 2020). Some excerpts of these speeches were translated and are available in English. An editor of an electronic news agency asks you to translate the excerpts from English into Greek and from Greek into English in order for them to appear in the news articles on the agency's website. Please, be aware that the speeches were originally delivered in Russian, think of the identity of the political leader and how it can be rendered into different languages.

Citizens of Russia, I first addressed you on March 25 in connection with the spread of the coronavirus infection. Only three months have passed since then. <...>. Usually, such a period – one quarter – flies quickly, sometimes even unnoticeably. However, during these, without question, difficult days, weeks and months, we all had a completely different sense of time. Too much went into this period. It was about drastically changed settings, forced restrictions on work and socializing, anxiety and fears. <...> From the very outset, we monitored the situation daily, working with experts and researchers, and contemplated various scenarios,

fully conscious that the danger was near, since major pockets of infection were near Russia's borders. It is for this reason that the fight against the epidemic started along the perimeter of our country. We stepped up sanitary controls at our borders, and these measures paid off, enabling us to fend off the first blow, delay the epidemic, its peak, for a month and a half or two months. Therefore it was back then in February and early March that we were able to win precious time, which enabled us to do everything to save tens of thousands of lives, and I really mean tens of thousands.

«Όλοι είχαν τις δυσκολίες τους. Αλλά είναι πολύ σημαντικό να μην υπάρχει σύγχυση στη χώρα μας, στην κοινωνία μας. Αντίθετα, όπως συνέβη περισσότερες από μία φορές στην ιστορία μας, πολλοί άνθρωποι ενώθηκαν υπό μια σαφή, ακριβή κατανόηση της κατάστασης, κατανοώντας ότι η απειλή είναι πραγματική, ότι μπορούμε να την καταπολεμήσουμε και να κερδίσουμε μαζί. <...> Μέχρι τα μέσα Μαΐου, θα διπλασιάσουμε σχεδόν τον αριθμό των τεστ. Θα είμαστε σε θέση να διεξάγουμε 300.000 τεστ την ημέρα. Ζητώ από την κυβέρνηση και το υπουργείο Υγείας να συνεχίσουν να εργάζονται προς αυτή την κατεύθυνση» δήλωσε ο Πούτιν. Επίσης, δήλωσε πως η επιβολή αναστολής εργασίας σε πολλούς επαγγελματικούς κλάδους ήταν ένα πρωτοφανές μέτρο αλλά σωτήριο για πολλές ζωές. «Καταφέραμε να κερδίσουμε λίγο χρόνο από την επιδημία και κάναμε το πιο σημαντικό πράγμα, σώσαμε ζωές ανθρώπων» δήλωσε ο Πρόεδρος. Ακόμη, μίλησε για το πλήγμα που υπέστη η οικονομία τη συγκεκριμένη περίοδο και την άνοδο της ανεργίας, σημειώνοντας, ωστόσο, ότι η χώρα διαθέτει τα εργαλεία για να το αλλάξει αυτό.

TEXT 2



The following extract is about the Aushiger thermal springs from the Health subset of the Russian National Tourism portal "Russia Travel". The description is a part from the Russian Thermal Springs hotel advertisement which depicts the activities that travelers may experience by choosing the specific destination. The advertiser of the extract uses a specific type of speech in order to attract the attention of the target consumers which are English tourists. Please translate the fragment below into Greek by using the language that would attract Greek visitors and make them enjoy the experience.

These springs are well known in Kabardino-Balkaria and beyond. They are located 25 kilometers away from Nalchik. You can reach the Aushiger thermal springs in just 20 minutes. The range of influence of this thermal water on healing from various diseases is huge. The water of the Aushiger thermal springs is used both for therapeutic bathing and for drinking treatment. This water treats diseases of the musculoskeletal system, nervous system, vascular disease, skin, gastrointestinal tract, etc., and also just improves your health. Water procedures are so pleasant you'll be hesitant to leave. The water is soft and slightly salty. It is difficult to swim because of the temperature, heart activity is increased. You just need to lie down and relax, like in a narzan bath. After bathing, the skin is velvety and smooth, slightly pink, with a slight weakness in the body. Before swimming, you need to remove the silver and other jewelry, you can swim in gold or platinum products, the rest will blacken under the influence of mineral water. The territory of the Aushiger springs is well-organized: there is a swimming pool (lake) in the open air, where you can take a dip in hot thermal water. The main pool is shallow — an average of about 1 meter. The bottom is laid with small pebbles. You can also order a booth with a small pool and relaxation room, sauna, gazebo with a barbecue grill. There are cafes and shops, rooms for accommodation and a car parking.

TEXT 3

This is the English translation from the Cold War Museum in Moscow website. The assignment asks you to translate the excerpt below to Greek. Please use your insight into Greek for visitors welcoming potential perspective. Imagine yourself as a member of a translation project, regarding a "future" Greek version of a Russian museum website. What are the functions that you are intended to perform? How could the Greek translation that you will produce raise the interest of the Greek audience in particular, without deviating from the main idea of the English text?

Dear friends!

We are pleased to offer you a very unique underground facility. The only one declassified military object in Russia, which locates at a depth of 65 meters under the ground in the center of Moscow, as an anti-nuclear bunker. The underground facility includes: Cold War Interactive Museum, conference rooms, banquet halls, and a restaurant, fully-equipped with state of the art technical and lighting facilities as well as audio visual equipment for multipurpose use. Furthermore, we strongly recommend you our interactive games and quests. Enormous underground area and unique architecture of Bunker-42 allow you to organize leisure activities for every taste: individual and group excursions at the territory of secret military base of the USSR, team building events,

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conferences, presentations, exhibitions, corporate events, wedding days, filming and concerts of all levels. You are always welcome to “Bunker-42 Taganka”!

[...]

Exhibition WTM London 2020

From 09 to 11 November 2020, an international tourism exhibition (WTM LONDON 2020 VIRTUAL) was held in London, dedicated to the development of tourism, leisure and entertainment. Hundreds of tour operators, hospitality representatives, event organizers and cultural centers from all over the world took part in the conference as part of the exhibition in order to discuss the development of the industry, as well as the global challenges in full growth that have faced the industry in recent years. Our museum took an active part in the event, exchanging contacts and information with leading representatives of the world tourism industry. This and other interesting news you can find out in more detail on excursions in our museum.

Registration by phone: +7 499 703-44-55

TEXT 4

The following text is an extract from Eugene Triviza’s children’s book The Last Black Cat. The story presents how black cats of an island got haunted and slaughtered for “bringing bad luck and misfortune”. Only one black cat survived the frenzy, who however failed to unite all other cats to protect themselves. This holocaust then slowly expanded to cats of other colors.

Below is a scene where our main character was walking on the street and encountered two “anti-black-cats” demonstrations. Please pay attention to the word-playing, rhyming and acoustic features employed in the slogans, and provide your own creative English version.

Με την ψυχή στο στόμα κάνω επιτόπου μεταβολή, αρχίζω να τρέχω ολοταχώς, όταν έντρομος αντικρίζω μια δεύτερη διαδήλωση, πολυπληθέστερη από την πρώτη, να πλησιάζει από την αντίθεση κατεύθυνση του δρόμου. Οι διαδηλωτές κρατάνε τσουγκράνες, τσάπες, αξίνες και κίτρινα πλακάτ που γράφουν με κεφαλαία γράμματα κόκκινα σαν φωτιά:

ΟΛΟΙ ΜΑΖΙ,
ΕΡΓΑΤΕΣ ΚΑΙ ΧΩΡΙΑΤΕΣ
ΔΡΑΓΑΤΕΣ ΚΑΙ ΑΓΩΓΙΑΤΕΣ
ΝΑ ΞΕΠΑΣΤΡΕΨΟΥΜΕ
ΤΙΣ ΜΑΥΡΕΣ ΓΑΤΕΣ!
ΤΕΡΜΑ ΟΙ ΑΥΤΑΠΑΤΕΣ!
ΓΙΑ ΌΛΑ ΦΤΑΙΝΕ
ΟΙ ΜΑΥΡΕΣ ΓΑΤΕΣ!

Βαδίζουν κι αυτοί εξαγριωμένοι καταπάνω μου, κραυγάζοντας ρυθμικά:
ΤΗ ΓΡΟΥΖΟΥΖΙΑ ΣΤΑΜΑΤΑ!
ΣΚΙΣΕ ΜΙΑ ΜΑΥΡΗ ΓΑΤΑ!

TEXT 5

Animals live on the Manor farm under the rule of a cruel farmer. Old Major, the wisest and oldest of the animals unites the farm against the humans. He gives an emotional speech. Listing all of man's crimes, Old Major rouses the other animals into planning the rebellion. He reminds them of humans' exploitation of them, emphasizes people's selfishness, aiming at convincing the animals that the only way out is rebellion. Old Major dies three days after delivering his speech but the animals, motivated by this speech, set to work immediately to organize the Rebellion. The following extract is a part from Old Major's speech.

“Even the miserable lives we lead are not allowed to reach their natural span. For myself I do not grumble, for I am one of the lucky ones. I am twelve years old and have had over four hundred children. Such is the natural life of a pig. But no animal escapes the cruel knife in the end. You young porkers who are sitting in front of me, every one of you will scream your lives out at the block within a year. To that horror we all must come — cows, pigs, hens, sheep, everyone. Even the horses and the dogs have no better fate. You, Boxer, the very day that those great muscles of yours lose their power, Jones will sell you to the knacker, who will cut your throat and boil you down for the foxhounds. As for the dogs, when they grow old and toothless, Jones ties a brick round their necks and drowns them in the nearest pond. Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of Man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion!”

TEXT 6

Edgar Allan Poe's "The Fall of the House of Usher" (1839)

This is a gothic short story. The unnamed narrator travels to the bleak residence of his childhood companion, Roderick Usher. He has been invited by his ill friend, who hopes to find solace in the narrator's company. The following extract is the narrator's physical description of Roderick Usher. This is the narrator's very first impression of his friend, as he has just arrived at Usher's mansion. The challenges of the extract lie in how the narrator shapes Roderick Usher's upset state of mind through his physical description, as well as the lofty, 19th century language.

We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. [...] —these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

TEXT 7

Emily Brontë: Wuthering Heights

Mr Earnshaw: Catherine's and Hindley's father. Mr Earnshaw is the master of Wuthering Heights. Mr. Earnshaw adopts Heathcliff and brings him to live at Wuthering Heights. Mr. Earnshaw prefers Heathcliff to Hindley but nevertheless bequeaths Wuthering Heights to Hindley when he dies. In the following extract Mr. Earnshaw had bought two mares in a parish festival and gave them to his son Hindley and his step-son Heathcliff. Heathcliff took the nicest one but when it started limping, he threatened his brother that if he does not change his own horse with his, he will testify to his father that he had hit him three times this week and in this way, Hindley will get these beatings back with interest.

"Off, dog! cried Hindley threatening him with an iron weight, used for weighing potatoes and hay.

"Throw it," he replied, standing still, 'and then I'll tell you boasted that you would turn me out of doors as soon as he died, and see whether he will not turn you out directly."

Hindley threw it, hitting him on the breast, and down he fell, but staggered up immediately, breathless and white, and had not I prevented it he would have gone just so to the master, and got full revenge by letting his condition plead for him, intimating who had caused it.

my golt, gipsy, then!" said young Earnshaw, "And I pray that he may break your neck; take him, and be damned, you rly interloper! And wheedle my father out of all he has-only, afterwards, show him what you are, imp of Satan-And hat, I hope he'll kick out your brains"

TEXT 8



Hercule Poirot is a famous Belgian detective. In this excerpt he tries to reveal the solution of a crime made on the train 'Orient Express'. He came up with two solutions and now he shows his second option.

'I see, he said, 'that I shall have to give my second solution. But do not abandon this one too abruptly. You may agree with it later.' He turned back again to face the others.

'There is another possible solution of the crime. This is how I arrived at it.

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When I had heard all the evidence, I leaned back and shut my eyes and began to think. Certain points presented themselves to me as worthy of attention. I enumerated these points to my two colleagues. Some I have already elucidated- such as a grease - spot on passport, etc. I will run over the points that remain. The first and most important is a remark made to me by M. Bouc in the restaurant- car at lunch on the first day after leaving Stamboul - to the effect that the company assembled was interesting because it was so varied- representing as it did all classes and nationalities.

'I agreed with him, but when this particular point came into my mind, I tried to imagine whether such an assembly were ever likely to be collected under any other conditions. And the answer I made to myself was – only in America.

TEXT 9

The novel "The Handmaid's Tale" was published in 1985. It is narrated by Offred, a Handmaid in the Republic of Gilead, a dystopian version of the United States of America after the takeover of a totalitarian regime called the Sons of Jacob. Due to heavy pollution and radiation, most women experience fertility issues and are unable to conceive. As one of the few fertile women in Gilead, Offred is forced to copulate with a man from the elite in an attempt to propagate the human race.

In the following extracts, one of the challenges is rendering the female identities.

The Handmaids always travel in pairs when outside. Offred does her shopping with Ofglen, another Handmaid, when they encounter a group of Japanese tourists and their interpreter.

The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Offred likes to remember her former life. She recalls talking to her college friend, Moira, in her dorm room and her reaction for dating a married man.

What would she tell me, about the Commander, if she were here? Probably she'd disapprove. She disapproved of Luke, back then. Not of Luke but of the fact that he was married. She said I was poaching, on another woman's ground. I said Luke wasn't a fish or a piece of dirt either; he was a human being and could make his own decisions. She said I was rationalizing. I said I was in love. She said that was no excuse. Moira was always more logical than I am.

TEXT 10

The following extract comes from the play 'Attempts on Her Life' by Martin Crimp. It is not a typical play as there is no plot, no clear settings, no defined characters. Instead, there are only dashes which denote the change of speakers. The play consists of 17 scenes which are not connected to each other and each one has a title. This is the beginning of the scene with the title 'Untitled'. We see people, probably art critics, in an art gallery commenting on the content of the exhibition, namely, suicide attempts.

- What we see here are various objects associated with the artist's attempts to kill herself over the past few months. For example: medicine bottles, records of hospital admissions, Polaroids of the several HIV positive men with whom she has had intentionally unprotected intercourse, pieces of broken glass...

- Suicide notes.

- ... yes, and the walls of the gallery have of course been lined with her many suicide notes. In addition to the Polaroids there are rather unpleasant, I have to say, video recordings of the attempts themselves. Well I don't know about other people, but after a few minutes of this I rather began to wish she'd succeeded the first time round.

-Well I think that's an inexcusably frivolous comment to make about what is clearly a landmark work.

.....

- I'm afraid what we're seeing here is pure narcissism. And I think we have to ask ourselves the question, who would possibly accept this kind of undigested exhibitionism as a work of art? ...

- Yes, but exactly, that's surely the very point she's attempting to make: Where are the boundaries? What is acceptable? ...

- ... because it's pure / self-indulgence.

- ... Where does the 'life' - literally in this case - end, and the 'work' begin?

TEXT 11

The Shell Seekers is a realistic novel by R. Pilcher that revolves around the final months of the main character Penelope Keeling's life who is a "vital, bohemian" English woman, daughter of a famous painter and owner of his one important work "The Shell Seekers". In the novel Rosamunde Pilcher mainly explores Penelope's relationships with her three children -tiresome Nancy, the cool-headed Olivia, the materialistic Noel.



(A young officer addresses 19 year-old Penelope, when she was in the army, during the Second World War)

«Έλα μέσα. Θα σε πάω εγώ».

«Είναι στο δρόμο σου;»

«Όχι αλλά δεν μου κάνει κόπο».

«Σ' έχω ξαναδεί έτσι δεν είναι;» «Εργάζεσαι στη λέσχη».

«Ακριβώς».

«Σ' αρέσει η δουλειά σου;»

«Όχι και τόσο».

«Τότε γιατί τη διάλεξες;»

«Δεν είχα δικαίωμα επιλογής».

(Penelope comforts her daughter (Olivia), when she learns that her daughter's lover has died)

«Δεν μπορώ να το πιστέψω... Ο χρυσός εκείνος άνθρωπος». Δεν έκλαψε . Ποτέ δεν έκλαιγε. Σε όλη της ζωή της η Ολίβια δεν είχε δε ποτέ τη μητέρα της να κλαίει. Αλλά το χρώμα χάθηκε από τα μαγουλά της, και , ασυναίσθητα, σαν να ήθελε να ηρεμήσει τους χτύπους της καρδιάς της , έφερε στο στήθος της. «Ο χρυσός, ο χρυσός εκείνος άνθρωπος. Ω αγάπη μου, πόσο λυπάμαι. Σας ένωνε κάτι τόσο δυνατό. Πως αισθάνεσαι;...

«Τα έχω χαμένα. Ήταν τόσο ξαφνικό.» ... «Όταν χάνεις για πρώτη φορά στη ζωή σου αγαπημένο πρόσωπο, είναι η πιο τρομερή εμπειρία. Όμως, με το πέρασμα του χρόνου, συμβιβάζεσαι... Για ορισμένους ανθρώπους είναι αναπόφευκτο».

TEXT 12

The following are extracts from the play *Birthday Party*, written by Harold Pinter in 1957. The most important characteristic of the play is a feeling of a constant underlying threat of violence. The play is set in a boarding house in the middle of nowhere. Stanley is the only resident, living with Meg and Pete who own the boarding house and they have a young neighbor, Lulu. Stanley and Meg are very friendly and positive, until the moment of intrusion by Goldberg and McCann, who arrive at the boarding house looking for someone. They appear friendly at the beginning, but their demeanour becomes more and more violent. We eventually discover that they are looking for Stanley. The play ends with Stanley taken away by Goldberg and McCann by force.

Stanley meets Goldberg and McCann for the first time at the boarding house. Their conversations hide elements of violence and threat.

STANLEY (sharply). Why do you call me sir?

MC CANN. You don't like it?

STANLEY (to the table.) Listen. Don't call me sir.

MC CANN. I won't, if you don't like it.

Stanley grows tired of their interaction and tries to get rid of Goldberg and McCann.

STANLEY. Right. Now you've both had a rest you can get out!

MC CANN (rising). That's a dirty trick! I'll kick the shite out of him!

STANLEY. You'd better be careful.

A birthday party is held at the boarding house for Stanley's birthday. During the party, Goldberg seduces young Lulu and they spend the night together. The next morning, McCann along with Goldberg question Lulu about the events of the previous night.

MC CANN. Your sort, you spend too much time in bed.

LULU. What do you mean?

MC CANN. Have you got anything to confess?

MC CANN. Kneel down, woman, and tell me the latest!

TEXT 13

The following extract is taken from Oscar Wilde's "*The Picture of Dorian Gray*". The storyline is about the transformation of Dorian Gray's character which is reflected on his face in his portrait. Dorian's way of living makes people around him suffer. As time passes by, the expression of his face on the portrait, which is a reflection of his soul, changes from cruel to aging, to corrupted and horrifying. After having murdered Basil Hallward and blackmailed another friend of his, Dorian

attempts to redeem himself and be virtuous but he realizes that it is nothing but hypocrisy. Before he commits suicide, the author offers an insight into Dorian's head. This extract is found in the last chapter of the book where there is a continuous third person narrative presenting Dorian's thoughts. At this point he is agonizing about whether he should confess the crime and destroy the portrait or not.

Yet it was his duty to confess, to suffer public shame, and to make public atonement. There was a God who called upon men to tell their sins to earth as well as to heaven. Nothing that he could do would cleanse him till he had told his own sin. His sin? He shrugged his shoulders. The death of Basil Hallward seemed very little to him. He was thinking of Hetty Merton. For it was an unjust mirror, this mirror of his soul that he was looking at. Vanity? Curiosity? Hypocrisy? Had there been nothing more in his renunciation than that? There had been something more. At least he thought so. But who could tell? No. There had been nothing more. Through vanity he had spared her. In hypocrisy he had worn the mask of goodness. For curiosity's sake he had tried the denial of self. He recognized that now.

But this murder - was it to dog him all his life? Was he always to be burden by his past? Was he really to confess? Never. There was only a bit of evidence left against him. The picture itself - that was evidence. He would destroy it. Why had he kept it so long? Once it had given him pleasure to watch it changing and growing old. Of late he had felt no such pleasure. It had kept him awake at night. When he had been away, he had been filled with terror lest other eyes should look upon it. It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience. He would destroy it.

TEXT 14

Macbeth is one of William Shakespeare's tragedies written around 1606. One of the central themes of the play is fate and free will, the subtle lines that divide what a person can do willingly and what is preordained to happen. In the extract below, Lady Macbeth has taken her own life and the news is announced to Macbeth by one of his servants, Seyton.

SEYTON

The queen, my lord, is dead.

MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

TEXT 15

The excerpt below is taken from the start of Aristophanes' play Lysistrata. The namesake protagonist welcomes a fellow Greek woman on stage and complains about the fact that the other Greek women are late to their meeting.

ΛΥΣΙΣΤΡΑΤΗ: Μα να την η γειτόνισσα!

Γεια σου Κλεονίκη!

ΚΛΕΟΝΙΚΗ: Γεια σου, Λυσιστράτη!

Γιατί έτσι ταραγμένη και κατσούφα;

Μη σου φρώνεις τα φρύδια σου, παιδί μου,

ωσάν περισπωμένη. Δε σου πάει.

ΛΥΣ. Μου καίγεται η καρδιά κι είμαι όλη φούρκα

μ' εμάς τις γυναικούλες. Μας νομίζουν

διαβόλου κάλτσες οι άντρες μας...

ΚΛΕ. Είμαστε και παραείμαστε, όρκο παίρνω!

ΛΥΣ. Τις παράγγειλα εδώ ν' ανταμωθούμε,

για να πάρουμε μια σπουδαία απόφαση
κι αυτές κοιμούνται ακόμα και δεν έρχονται.
ΚΛΕ. Μα θα 'ρθουνε, καλή μου. Δεν είν' εύκολο
στις γυναίκες εμάς να ξεπορτίζουμε.

TEXT 16



When a retired opera singer leaves her inheritance to her cat, Duchess, and three kittens, the woman's butler drugs the cats and abandons them in the countryside in order to inherit the fortune himself. Lost in unfamiliar territory, Duchess and the kittens meet Thomas O'Malley, an alley cat willing to help them return to their home in Paris. They meet several kooky characters along the way, including two English geese and an alley cat jazz band.

Thomas O'Malley is the male protagonist and below you will find a song featured in the film. You are welcome to listen to the dubbed song on the Internet but please try to create your own dubbed version of it. (Please translate only the text in bold.)

Thomas O'Malley Cat

I like a cheech-a-cheech-chee-roni
Like they make at home
Or a healthy fish with the big
backbone
I'm Abraham deLacy
Giuseppe Casey
Thomas O'Malley
O'Malley, the alley cat
I've got that wanderlust
Gotta walk the scene
Gotta kick up highway dust
Feel the grass that's green
Gotta strut them city streets
Showin' off my eclat, yeah
Tellin' my friends of the social elite
Or some cute cat I happen to meet
I'm Abraham deLacy
Giuseppe Casey
Thomas O'Malley
O'Malley, the alley cat
I'm king of the highway Prince of
the boulevard

Duke of avant garde

The world is my backyard
So if you're goin' my way
That's the road you wanna seek
Calcutta to Rome
Or home-sweet-home in Paris
Magnifique, you all
I only got myself
And this big old world
When I sip that cup of life
With my fingers curled
I don't worry what road to take
I don't have to think of that
Whatever I take is the road I make
It's the road of life, make no
mistake for me
Yeah, Abraham deLacy
Giuseppe Casey
Thomas O'Malley
O'Malley, the alley cat
That's right
And I'm very proud of that
Yeah

A poster for the 2021 Student Translation Workshop. It features a central orange box with the text 'The 2021 Student Translation Workshop' in purple, green, and red. Above this box is 'School of Philosophy' and below it is '4 June 2021, 5.00-8.00 pm'. To the left is a blue vertical bar with 'Department of English' and to the right is a red vertical bar with 'Language and Literature'. At the bottom, there are colorful silhouettes of people's heads and a blue bar with 'National and Kapodistrian University of Athens'.