

CLASSICAL GREEK

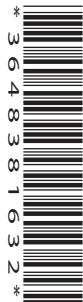
9787/01

Paper 1 Verse Literature

May/June 2014

2 hours 30 minutes

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **four** questions.

Section A: Answer **all** questions on **both** passages from your chosen text.

Section B: Choose **one** of the two essays set on your chosen text.

Section C: Choose **one** question from this section.

Either (a) Unseen Literary Criticism

or (b) one essay on the theme relating to your chosen text.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **10** printed pages and **2** blank pages.

Section A

You must answer **all** questions on **both** passages from your chosen text.

Either

Euripides, *Troades* (lines 341–510; 607–782; 860–1059)

Or

Homer, *Iliad* 1

Euripides, *Troades* (lines 341–510; 607–782; 860–1059)

1 Read the following passage and answer the questions:

πόλιω δὲ δείξω τήνδε μακαριωτέραν
 ἢ τοὺς Ἀχαιοὺς, ἔνθεος μὲν, ἀλλ' ὅμως
 τοσόνδε γ' ἔξω στήσομαι βακχευμάτων·
 οἱ διὰ μίαν γυναῖκα καὶ μίαν Κύπριν,
 θηρῶντες Ἑλένην, μυρίους ἀπώλεσαν· 5
 ὁ δὲ στρατηγὸς ὁ σοφὸς ἐχθίστων ὑπερ
 τὰ φίλτατ' ὤλεσ', ἠδονὰς τὰς οἴκοθεν
 τέκνων ἀδελφῶ δὸς γυναικὸς οὔνεκα,
 καὶ ταῦθ' ἐκούσης κοῦ βία λελησμένης.
 ἐπεὶ δ' ἐπ' ἀκτὰς ἤλυθον Σκαμανδρίους, 10
 ἔθνησκον, οὐ γῆς ὄρι' ἀποστερούμενοι
 οὐδ' ὑψίπυργον πατρίδ'· οὓς δ' Ἄρης ἔλοι,
 οὐ παῖδας εἶδον, οὐ δάμαρτος ἐν χεροῖν
 πέπλοις συνεστάλησαν, ἐν ξένη δὲ γῆ
 κεῖνται. τὰ δ' οἴκοι τοῖσδ' ὅμοι' ἐγίγνετο· 15
 χῆραί τ' ἔθνησκον, οἱ δ' ἄπαιδες ἐν δόμοις
 ἄλλως τέκν' ἐκθρέψαντες· οὐδὲ πρὸς τάφοις
 ἔσθ' ὅστις αὐτῶν αἶμα γῆ δωρήσεται.
 ἦ τοῦδ' ἐπαίνου τὸ στράτευμ' ἐπάξιον. —
 σιγᾶν ἄμεινον τῶσχρά, μηδὲ μοῦσά μοι 20
 γένοιτ' ἀοιδὸς ἣτις ὑμνήσει κακά.
 Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος,
 ὑπερ πάτρας ἔθνησκον· οὓς δ' ἔλοι δόρυ,
 νεκροὶ γ' ἐς οἴκους φερόμενοι φίλων ὑπο
 ἐν γῆ πατρώα περιβολὰς εἶχον χθονός, 25
 χερσὶν περισταλέντες ὧν ἐχρῆν ὑπο·
 ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν,
 αἰὲ κατ' ἡμαρ σὺν δάμαρτι καὶ τέκνοις
 ἄκουν, Ἀχαιοῖς ὧν ἀπῆσαν ἠδοναί.

(Euripides, *Troades* 365–93)

- (i) Translate lines 1–5 (πόλιω . . . ἀπώλεσαν). [5]
- (ii) Lines 6–21 (ὁ δὲ . . . κακά): how convincing and forceful is Cassandra? [12]
- (iii) Lines 22–29 (Τρῶες . . . ἠδοναί): how well does Cassandra's language contrast the fortunes of the Trojans with those of the Greeks? [8]

[Total: 25]

Euripides, *Troades* (lines 341–510; 607–782; 860–1059)

2 Read the following passage and answer the questions:

Ἑκ.	<i>ὦ γῆς ὄχημα καπὶ γῆς ἔχων ἔδραν, ὅστις ποτ' εἶ σύ, δυστόπαστος εἰδέναι, Ζεὺς, εἴτ' ἀνάγκη φύσεος εἶτε νοῦς βροτῶν, προσηυξάμην σε· πάντα γὰρ δι' ἀψόφου βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις.</i>	5
Μεν.	<i>τί δ' ἔστιν; εὐχὰς ὡς ἐκαίνισας θεῶν.</i>	
Ἑκ.	<i>αἰνῶ σε, Μενέλα', εἰ κτενεῖς δάμαρτα σήν. ὄρᾶν δὲ τήνδε φεῦγε, μή σ' ἔλη πόθω. αἰρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις, πίμπρησιν οἴκους· ὦδ' ἔχει κηλήματα. ἐγὼ νιν οἶδα, καὶ σύ, χοί πεποιθότες.</i>	10
Ἑλ.	<i>Μενέλαε, φροῖμιον μὲν ἄξιον φόβου τόδ' ἐστίν· ἐν γὰρ χερσὶ προσπόλων σέθεν βία πρὸ τῶνδε δωμάτων ἐκπέμπομαι. ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμένη, ὅμως δ' ἐρέσθαι βούλομαι· γινώμαι τίνες Ἑλλησι καὶ σοὶ τῆς ἐμῆς ψυχῆς πέρι;</i>	15
Μεν.	<i>οὐκ εἰς ἀκριβὲς ἦλθες, ἀλλ' ἅπας στρατὸς κτανεῖν ἐμοί σ' ἔδωκεν, ὄνπερ ἠδίκεις.</i>	
Ἑλ.	<i>ἔξεστιν οὖν πρὸς ταῦτ' ἀμείψασθαι λόγῳ, ὡς οὐδ' ἀδικαίως, ἦν θάνω, θανούμεθα;</i>	20
Μεν.	<i>οὐκ ἐς λόγους ἐλήλυθ', ἀλλὰ σε κτενῶν.</i>	
Ἑκ.	<i>ἄκουσον αὐτῆς, μὴ θάνῃ τοῦδ' ἐνδείης, Μενέλαε, καὶ δὸς τοὺς ἐναντίους λόγους ἡμῖν κατ' αὐτῆς· τῶν γὰρ ἐν Τροίᾳ κακῶν οὐδὲν κάτοισθα. συντεθεῖς δ' ὁ πᾶς λόγος κτενεῖ νιν οὕτως ὥστε μηδαμοῦ φυγεῖν.</i>	25

(Euripides, *Troades* 884–910)

- (i) Lines 1–11 (*ὦ γῆς . . . πεποιθότες*): how is Hecuba characterised in these lines? [10]
- (ii) Lines 12–22 (*Μενέλαε . . . κτενῶν*): discuss the tone in which Menelaus and Helen address each other in these lines. [10]
- (iii) Translate lines 23–7 (*ἄκουσον . . . φυγεῖν*). [5]

[Total: 25]

Homer, *Iliad* 1

3 Read the following passage and answer the questions:

'οὐ μὰ γὰρ Ἀπόλλωνα Διὶ φίλον, ᾧ τε σύ, Κάλχαν,
 εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις,
 οὐ τις ἐμεῦ ζώντος καὶ ἐπὶ χθονὶ δερκομένοιο
 σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
 συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἴπης,
 5 ὅς νῦν πολλὸν ἄριστος Ἀχαιῶν εὐχεται εἶναι.
 καὶ τότε δὴ θάρσησε καὶ ἠῦδα μάντις ἀμύμων
 'οὐ τ' ἄρ' ὅ γ' εὐχολῆς ἐπιμέμφεται οὐδ' ἐκατόμβης,
 ἀλλ' ἔνεκ' ἀρητῆρος, ὃν ἠτίμησ' Ἀγαμέμνων,
 οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα,
 10 τοῦνεκ' ἄρ' ἄλγέ' ἔδωκεν ἐκηβόλος ἠδ' ἔτι δώσει·
 οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
 πρὶν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα κούρην
 ἀπριάτην ἀνάποιον, ἄγειν θ' ἱερὴν ἐκατόμβην
 15 ἐς Χρῦσην· τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν.
 ἦτοι ὅ γ' ὡς εἰπὼν κατ' ἄρ' ἔζετο· τοῖσι δ' ἀνέστη
 ἦρωσ' Ἀτρεΐδης εὐρὸν κρείων Ἀγαμέμνων
 ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφὶ μέλαινα
 πῖμπλαντ', ὅσσε δέ οἱ πυρὶ λαμπετόωντι εἴκτην·
 20 Κάλχαντα πρῶτιστα κάκ' ὀσσόμενος προσέειπε·
 'μάντι κακῶν, οὐ πῶ ποτέ μοι τὸ κρήγυον εἶπας·
 αἰεὶ τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
 ἐσθλὸν δ' οὔτέ τί πω εἶπας ἔπος οὔτ' ἐτέλεσσας·
 καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις
 25 ὡς δὴ τοῦδ' ἔνεκά σφιν ἐκηβόλος ἄλγεα τεύχει,
 οὔνεκ' ἐγὼ κούρης Χρῦσηίδος ἀγλά' ἄποινα
 οὐκ ἔθελον δέξασθαι, ἐπεὶ πολὺ βούλομαι αὐτὴν
 οἴκοι ἔχειν· καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα
 κουριδῆς ἀλόχου, ἐπεὶ οὐ ἔθην ἐστὶ χερείων,
 30 οὐ δέμας οὐδὲ φνὴν, οὔτ' ἄρ' φρένας οὔτέ τι ἔργα.
 ἀλλὰ καὶ ὡς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·
 βούλομ' ἐγὼ λαὸν σῶν ἔμμεναι ἢ ἀπολέσθαι·
 αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἐτοιμάσατ', ὄφρα μὴ οἶος
 Ἀργείων ἀγέραςτος ἔω, ἐπεὶ οὐδὲ ἔοικε·
 35 λεύσσετε γὰρ τό γε πάντες, ὅ μοι γέρας ἔρχεται ἄλλη.'
 (Homer, *Iliad* 1. 86–120)

- (i) Lines 1–6 (οὐ μὰ . . . εἶναι): how are these lines forceful? [6]
- (ii) Translate lines 7–11 (καὶ τότε . . . δώσει). [5]
- (iii) Lines 16–20 (τοῖσι . . . προσέειπε): how does Homer characterise Agamemnon's reaction? [4]
- (iv) Lines 21–35 (μάντι . . . ἄλλη): what picture of Agamemnon emerges from these lines? [10]

[Total: 25]

[Turn over

Homer, *Iliad* 1

4 Read the following passage and answer the questions:

τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
 'ὦ μοι, τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;
 αἶθ' ὄφελες παρὰ νηυσὶν ἀδάκρυτος καὶ ἀπήμων
 ἦσθαι, ἐπεὶ νύ τοι αἴσα μίνυθά περ, οὐ τι μάλα δῆν·
 νῦν δ' ἄμα τ' ὠκύμορος καὶ οἴζυρος περὶ πάντων 5
 ἔπλεο· τῷ σε κακῇ αἴσῃ τέκον ἐν μεγάροισι.
 τοῦτο δέ τοι ἐρέουσα ἔπος Δὺ τερπικεραύνω
 εἶμ' αὐτῇ πρὸς Ὀλυμπον ἀγάννιφον, αἶ κε πίθηται.
 ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισι
 μήνι Ἀχαιοῖσιν, πολέμου δ' ἀποπαύεο πάμπαν· 10
 Ζεὺς γὰρ ἐς Ὀκεανὸν μετ' ἀμύμονας Αἰθιοπῆας
 χθιζὸς ἔβη κατὰ δαίτα, θεοὶ δ' ἄμα πάντες ἔποντο·
 δωδεκάτῃ δέ τοι αὐτίς ἐλεύσεται Οὐλύμπόνδε,
 καὶ τότε ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ,
 καί μιν γονάσομαι καί μιν πείσεται οἴω.' 15
 ὡς ἄρα φωνήσασ' ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ
 χωόμενον κατὰ θυμὸν εὐζώνιοιο γυναικὸς
 τήν ῥα βίη ἀέκοντος ἀπηύρων· αὐτὰρ Ὀδυσσεὺς
 ἐς Χρύσην ἵκανεν ἄγων ἱερὴν ἑκατόμβην.
 οἷ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο, 20
 ἰστία μὲν στείλαντο, θέσαν δ' ἐν νηϊ μελαίνῃ,
 ἰστὸν δ' ἰστοδόκῃ πέλασαν προτόνοισιν ὑφέντες
 καρπαλίμως, τήν δ' εἰς ὄρμον προέρεσαν ἐρετμοῖς.
 ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι ἔδησαν·
 ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης, 25
 ἐκ δ' ἑκατόμβην βῆσαν ἐκηβόλῳ Ἀπόλλωνι·
 ἐκ δὲ Χρυσηῖς νηὸς βῆ ποντοπόροιο.
 τήν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητις Ὀδυσσεὺς
 πατρὶ φίλῳ ἐν χερσὶ τίθει, καί μιν προσέειπεν·
 'ὦ Χρύση, πρό μ' ἔπεμψεν ἄναξ ἀνδρῶν Ἀγαμέμνων 30
 παῖδά τε σοὶ ἀγέμεν, Φοίβῳ θ' ἱερὴν ἑκατόμβην
 ῥέξαι ὑπὲρ Δαναῶν, ὄφρ' ἱλασόμεσθα ἄνακτα,
 ὃς νῦν Ἀργείοισι πολύστονα κήδε' ἐφήκεν.

(Homer, *Iliad* 1. 413–45)

- (i) Lines 1–6 (τὸν δ' . . . μεγάροισι): discuss the pathos of these lines. [7]
- (ii) Translate lines 11–15 (Ζεὺς . . . οἴω). [5]
- (iii) Lines 16–18 (τὸν δὲ . . . ἀπηύρων): what is the effect of these lines? [3]
- (iv) Discuss the tone of lines 18–33 (αὐτὰρ . . . ἐφήκεν). [10]

[Total: 25]

Section B**Essay**

You must choose **one** of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Euripides, *Troades***Either**

5 'Moral issues are a central concern of Greek tragedy.' How true is this of *Troades*? [20]

Or

6 'Hecuba dominates this play.' Discuss this view of *Troades*. [20]

Homer, *Iliad* 1**Either**

7 'Tightly constructed and dramatic.' Discuss this view of *Iliad* 1. [20]

Or

8 Compare and contrast the characterisations of Achilles and Agamemnon in *Iliad* 1. [20]

Section C

You must choose **one** question from this section.

Either

Unseen Literary Criticism

9

Read the following passage and answer the questions. A translation of the passage is provided, but in your answer you should refer to the Greek text where appropriate.

Oedipus has discovered that he is the murderer of his father and husband to his mother. In horror at this truth, he has blinded himself.

ἀλλ' ἔα με ναίειν ὄρεσιν, ἔνθα κλήζεται οὐμὸς Κιθαιρῶν οὗτος, ὃν μήτηρ τέ μοι πατήρ τ' ἐθέσθην ζῶντε κύριον τάφον, ἔξ ἐκείνων, οἳ μ' ἀπολλύτην, θάνω. καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον	5
μήτ' ἄλλο πέρσαι μηδέν· οὐ γὰρ ἂν ποτε θνήσκων ἐσώθην, μὴ 'πί τω δεινῷ κακῷ. ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶδ', ἔτω· παίδων δὲ τῶν μὲν ἀρσένων μή μοι, Κρέων, προσθῆ μέρμιναν· ἄνδρες εἰσίν, ὥστε μὴ	10
σπάνιν ποτὲ σχεῖν, ἔνθ' ἂν ὦσι, τοῦ βίου· ταῖν δ' ἀθλῖαιν οἰκτραῖν τε παρθένουιν ἐμαῖν, αἰν οὔποθ' ἡμῆ χωρὶς ἐστάθη βορᾶς τράπεζ' ἄνευ τοῦδ' ἀνδρός, ἀλλ' ὅσων ἐγὼ ψαύοιμι, πάντων τῶνδ' αἰεὶ μετειχέτην·	15
αἰν μοι μέλεσθαι· καὶ μάλιστα μὲν χεροῖν ψαῦσαι μ' ἔασον ἀποκλαύσασθαι κακά. ἴθ' ὦναξ, ἴθ' ὦ γονῆ γενναῖε· χερσὶ τὰν θιγῶν δοκοῖμ' ἔχειν σφᾶς, ὥσπερ ἠνίκ' ἔβλεπον.	20
τί φημί; οὐ δὴ κλύω πον πρὸς θεῶν τοῖν μοι φίλουι δακρυρροοῦντοιν, καὶ μ' ἐποικτίρας Κρέων ἔπεμψε μοι τὰ φίλτατ' ἐκγόνοιν ἐμοῖν; λέγω τι;	25

(Sophocles, *Oedipus Tyrannus* 1451–1475)

But let me live on the mountains, where this Cithaeron
of mine is situated, which my mother and father – when they were
alive – established as my appointed tomb, so that I may die because of them, who
tried to kill me. And yet I know this much, that neither disease nor anything
else could destroy me. For I would not have been saved while dying, unless for some
terrible evil. But let my fate go wherever it will go. But don't, Creon,
take upon yourself any thought for my male children.
They are men: as a result they will not, wherever they are,
have any lack of livelihood. But as for my two wretched, pitiful
girls, for whom my dining table was never set apart
without me, but they always shared
whatever I touched; take care of these two for me.
Best of all, allow me to touch them with my hands and to bewail my troubles.
Please, my lord . . .
please, nobly born. Touching them with my hands,
I would think that I had them, just as when I saw.
What am I saying?
Surely, by the gods, I do not hear my two beloved girls
crying, and has Creon pitied me and sent me my two most
beloved children?
Am I right?

- (i) Lines 1–11 (*ἀλλ' ἔα . . . τοῦ βίου*): discuss the tone of these lines. [9]
- (ii) Lines 12–25 (*ταῖν δ' . . . λέγω τι*): discuss the pathos of these lines. [11]

[Total: 20]

Or

Essay

Answer **one** question on the theme relating to your chosen text. In your answer you should refer to at least **two** of the texts listed for each theme.

Either

The Trojan war and its aftermath

Euripides, *Troades*
Andromache
Hecuba
Aeschylus, *Agamemnon*

- 10 Discuss how war affects the relationship between the sexes in any two of your theme texts. [20]
- 11 To what extent does the Trojan war undermine social order? [20]
- 12 There is a view that *Troades* represents a world of total disaster. To what extent is this true, and is it also true of (one of) the other theme plays? [20]
- 13 How does the Trojan war affect the distinction between Greek and non-Greek? [20]

Or

Fate and the gods

**Homer, *Iliad* 1, 8, 9, 16, 18, 24
Odyssey 1, 24**

- 14 To what extent are the gods moved by what happens to mortals in the theme texts that you have read? [20]
- 15 Reduce the storylines of the *Iliad* and the *Odyssey* to the minimum. To what extent are the gods necessary? [20]
- 16 Discuss the importance of fate in the Homeric poems. [20]
- 17 Discuss the extent to which gods can be reasoned with in Homer. [20]

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