

CLASSICAL GREEK (PRINCIPAL)

9787/01

Paper 1 Verse Literature

May/June 2015

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.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **9** printed pages and **3** blank pages.

Section A

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

Either

Euripides, *Troades* (lines 341–510; 607–781; 860–1059)

Or

Homer, *Odyssey 22*

Euripides, *Troades* (lines 341–510; 607–781; 860–1059)

1 Read the following passage and answer the questions:

<	>
<p>Κα. οὐ δὴ στενὸν δίαυλον ᾧκισται πέτρας δεινὴ Χάρυβδις, ὠμοβρώς τ' ὀρειβάτης Κύκλωψ, Λιγυστίς θ' ἡ συνῶν μορφώτρια Κίρκη, θαλάσσης θ' ἀλμυρᾶς ναάγια, λωτοῦ τ' ἔρωτες, Ἥλιου θ' ἀγναὶ βόες, αἰ σαρξὶ φοινίαισι ἤσουσιν ποτε, πικρὰν Ὀδυσσεὶ γῆρυν. ὡς δὲ συντέμω, ζῶν εἰς ἔς Ἄιδου κάκφυγὼν λίμνης ὕδωρ κάκ' ἐν δόμοισι μυρὶ εὐρήσει μολῶν. ἀλλὰ γὰρ τί τοὺς Ὀδυσσεύς ἐξακοντίζω πόνους; στεῖχ' ὅπως τάχιστ' ἐν Ἄιδου νυμφίω γημῶμεθα. ἦ κακὸς κακῶς ταφήσῃ νυκτός, οὐκ ἐν ἡμέρᾳ, ᾧ δοκῶν σεμνόν τι πράσσειν, Δαναϊδῶν ἀρχηγέτα. κάμέ τοι νεκρὸν φάραγγες γυμνάδ' ἐκβεβλημένην ὔδατι χειμάρρῳ ρέουσαι, νυμφίου πέλας τάφου, θηρσὶ δάσουσιν δάσασθαι, τὴν Ἀπόλλωνος λάτρυν. ᾧ στέφη τοῦ φιλτάτου μοι θεῶν, ἀγάλατ' εὔια, χαίρετ' ἐκλέλοιφ' ἑορτάς, αἷς πάροισ' ἠγαλλόμην. ἴτ' ἀπ' ἐμοῦ χρωτὸς σπαραγμοῖς, ὡς ἔτ' οὐσ' ἀγνὴ χρῶα δῶ θοαῖς αὔραις φέρεσθαί σοι τάδ', ᾧ μαντεῖ ἄναξ. ποῦ σκάφος τὸ τοῦ στρατηγοῦ; ποῖ πόδ' ἐμβαίνειν με χρῆ; οὐκέτ' ἂν φθάνοις ἂν αὔραν ἰστίοις καραδοκῶν, ὡς μίαν τριῶν Ἐρινὺν τῆσδέ μ' ἐξάξων χθονός. χαῖρέ μοι, μῆτερ' δακρύσης μηδέν· ᾧ φίλη πατρίς, οἷ τε γῆς ἔνερθ' ἀδελφοὶ χά τεκῶν ἡμᾶς πατήρ, οὐ μακρὰν δέξεσθέ μ'· ἤξω δ' ἐς νεκροὺς νικηφόρος καὶ δόμους πέρσασ' Ἀτρειδῶν, ὧν ἀπωλόμεσθ' ὑπο.</p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p>

Euripides, *Troades* 435–61

- (i) Lines 1–9 (οὐ δὴ . . . μολῶν): how does Cassandra make her prophecy ominous? [9]
- (ii) Lines 10–21 (ἀλλὰ . . . με χρῆ): how is Cassandra characterised in these lines? [11]
- (iii) Translate lines 22–27 (οὐκέτ' . . . ὑπο). [6]

[Total: 26]

Euripides, *Troades* (lines 341–510; 607–781; 860–1059)

2 Read the following passage and answer the questions:

Ἐλ. νικᾶ Κύπρις θεάς, καὶ τοσσόνδ' οὔμοι γάμοι
 ὤνησαν Ἑλλάδ'· οὐ κρατεῖσθ' ἐκ βαρβάρων,
 οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.
 ἂ δ' εὐτύχησεν Ἑλλάς, ὠλόμην ἐγὼ
 εὐμορφία πραθειῖσα, κῶνειδίζομαι 5
 ἐξ ὧν ἐχρῆν με στέφανον ἐπὶ κάρᾳ λαβεῖν.
 οὔπω με φήσεις αὐτὰ τᾶν ποσὶν λέγειν,
 ὅπως ἀφώρμησ' ἐκ δόμων τῶν σῶν λάθρα.
 ἦλθ' οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα
 ὁ τῆσδ' ἀλάστωρ, εἴτ' Ἀλέξανδρον θέλεις 10
 ὀνόματι προσφωνεῖν νιν εἴτε καὶ Πάριν·
 ὄν, ὦ κάκιστε, σοῖσιν ἐν δόμοις λιπῶν
 Σπάρτης ἀπήρας νηὶ Κρησίαν χθόνα.
 εἶέν.
 οὐ σ', ἀλλ' ἐμαυτὴν τοῦπὶ τῶδ' ἐρήσομαι· 15
 τί δὴ φρονουῖσά γ' ἐκ δόμων ἅμ' ἐσπόμην
 ξένῳ, προδοῦσα πατρίδα καὶ δόμους ἐμούς;
 τὴν θεὸν κόλαζε καὶ Διὸς κρείσσων γενοῦ,
 ὅς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος,
 κείνης δὲ δουλός ἐστι· συγγνώμη δ' ἐμοί. 20
 ἔνθεν δ' ἔχouis ἂν εἰς ἔμ' εὐπρεπῆ λόγον·
 ἐπεὶ θανῶν γῆς ἦλθ' Ἀλέξανδρος μυχούς,
 χρῆν μ', ἠνίκ' οὐκ ἦν θεοπόνητά μου λέχη,
 λιποῦσαν οἴκους ναῦς ἔπ' Ἀργείων μολεῖν.
 ἔσπευδον αὐτὸ τοῦτο· μάρτυρες δέ μοι 25
 πύργων πυλωροὶ καπὸ τειχέων σκοποί,
 οἱ πολλάκις μ' ἐφηῦρον ἐξ ἐπάλλεων
 πλεκταῖσιν ἐς γῆν σῶμα κλέπτουσαν τόδε.

Euripides, *Troades* 932–58

- (i) Lines 1–14 (νικᾶ Κύπρις . . . εἶέν): discuss the characterisation of Helen in these lines. [12]
 (ii) Lines 15–25 (οὐ σ' . . . τοῦτο): how convincing is Helen in these lines? [8]
 (iii) Translate lines 25–28 (μάρτυρες . . . τόδε). [4]

[Total: 24]

Homer, *Odyssey* 22

3 Read the following passage and answer the questions:

ἦ καὶ ἐπ' Ἄντινόω ἰθύνετο πικρὸν οἶστόν.
 ἦ τοι ὁ καλὸν ἄλειςον ἀναιρήσεσθαι ἔμελλε,
 χρύσειον ἄμφωτον, καὶ δὴ μετὰ χερσὶν ἐνώμα,
 ὄφρα πίοι οἴνοιο· φόνος δέ οἱ οὐκ ἐνὶ θυμῷ
 μέμβλετο· τίς κ' οἴοιτο μετ' ἀνδράσι δαιτυμόνεσσι 5
 μοῦνον ἐνὶ πλεόνεσσι, καὶ εἰ μάλα καρτερὸς εἴη,
 οἷ τεύξειν θάνατόν τε κακὸν καὶ κῆρα μέλαιναν;
 τὸν δ' Ὀδυσσεὺς κατὰ λαίμων ἐπισχόμενος βάλεν ἰῶ,
 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἦλυθ' ἀκωκή.
 ἐκλίνθη δ' ἐτέρωσε, δέπας δέ οἱ ἔκπεσε χειρὸς 10
 βλημένου, αὐτίκα δ' αὐλὸς ἀνὰ ῥίνας παχὺς ἦλθεν
 αἵματος ἀνδρομέοιο· θοῶς δ' ἀπὸ εἶο τράπεζαν
 ὦσε ποδὶ πλήξας, ἀπὸ δ' εἶδατα χεῦεν ἔραζε·
 σιτός τε κρέα τ' ὄπτα φορύνετο. τοὶ δ' ὁμάδησαν
 μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα, 15
 ἐκ δὲ θρόνων ἀνόρουσαν ὀρυνθέντες κατὰ δῶμα,
 πάντοσε παπταίνοντες εὐδμήτους ποτὶ τοίχους·
 οὐδέ που ἀσπίς ἔην οὐδ' ἄλκιμον ἔγχος ἐλέσθαι.
 νείκειον δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσι·
 'ξείνε, κακῶς ἀνδρῶν τοξάζεαι· οὐκέτ' ἀέθλων 20
 ἄλλων ἀντιάσεις· νῦν τοι σῶς αἰπὺς ὄλεθρος.
 καὶ γὰρ δὴ νῦν φῶτα κατέκτανες ὃς μέγ' ἄριστος
 κούρων εἰν Ἰθάκῃ· τῷ σ' ἐνθάδε γῦπες ἔδονται.'
 ἴσκειν ἕκαστος ἀνὴρ, ἐπεὶ ἦ φάσαν οὐκ ἐθέλοντα
 ἄνδρα κατακτεῖναι· τὸ δὲ νῆπιοι οὐκ ἐνόησαν, 25
 ὡς δὴ σφιν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπτο.
 τοὺς δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 'ὦ κύνες, οὐ μ' ἔτ' ἐφάσκεθ' ὑπότροπον οἴκαδ' ἰκέσθαι
 δήμου ἄπο Τρώων, ὅτι μοι κατεκείρετε οἶκον,
 δμωῆσιν δὲ γυναιξὶ παρευνάζεσθε βιαίως, 30
 αὐτοῦ τε ζῶοντος ὑπεμνάσθε γυναῖκα,
 οὔτε θεοὺς δείσαντες, οἳ οὐρανὸν εὐρὺν ἔχουσιν,
 οὔτε τιν' ἀνθρώπων νέμεσιν κατόπισθεν ἔσεσθαι·
 νῦν ὑμῖν καὶ πᾶσιν ὀλέθρου πείρατ' ἐφήπται.'

Homer, *Odyssey* 22. 8–41

- (i) Lines 1–14 (ἦ καὶ . . . φορύνετο): discuss the quality of Homer's description in these lines. [10]
- (ii) Translate lines 14–19 (τοὶ δ' . . . ἐπέεσσι). [5]
- (iii) Lines 20–34 (ξείνε . . . ἐφήπται): how does Homer make these lines dramatic? [10]

[Total: 25]

Homer, *Odyssey* 22

4 Read the following passage and answer the questions:

δὴ τότε Τηλέμαχον προσέφη πολύμητις Ὀδυσσεύς·
 ‘Τηλέμαχ’, εἰ δ’ ἄγε μοι κάλεσον τροφὸν Εὐρύκλειαν,
 ὄφρα ἔπος εἴπωμι τό μοι καταθύμιόν ἐστιν.’
 ὡς φάτο, Τηλέμαχος δὲ φίλῳ ἐπεπείθετο πατρί,
 κινήσας δὲ θύρην προσέφη τροφὸν Εὐρύκλειαν 5
 ‘δεῦρο δὴ ὄρσο, γρηῦ παλαιγενές, ἣ τε γυναικῶν
 δμῳάων σκοπὸς ἐσσι κατὰ μέγαρ’ ἡμετεράων·
 ἔρχεο· κικλήσκει σε πατήρ ἐμός, ὄφρα τι εἴπη.’
 ὡς ἄρ’ ἐφώνησεν· τῇ δ’ ἄπτερος ἔπλετο μῦθος,
 ᾧἴξεν δὲ θύρας μεγάρων εὐ ναιεταόντων, 10
 βῆ δ’ ἴμεν· αὐτὰρ Τηλέμαχος πρόσθ’ ἠγεμόνευεν.
 εὗρεν ἔπειτ’ Ὀδυσῆα μετὰ κταμένοιισι νέκυσσι,
 αἵματι καὶ λύθρῳ πεπαλαγμένον ὥσ τε λέοντα,
 ὅς ῥά τε βεβρωκῶς βοὸς ἔρχεται ἀγραύλοιο·
 πᾶν δ’ ἄρα οἱ στήθός τε παρήϊά τ’ ἀμφοτέρωθεν 15
 αἱματόεντα πέλει, δεινὸς δ’ εἰς ὦπα ιδέσθαι·
 ὡς Ὀδυσσεὺς πεπάλακτο πόδας καὶ χεῖρας ὑπερθεν.
 ἣ δ’ ὡς οὖν νέκυάς τε καὶ ἄσπετον εἶσιδεν αἶμα,
 ἴθυσέν ῥ’ ὀλολύξαι, ἐπεὶ μέγα εἶσιδεν ἔργον·
 ἀλλ’ Ὀδυσσεὺς κατέρυκε καὶ ἔσχεθεν ἰεμένην περ, 20
 καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
 ‘ἐν θυμῷ, γρηῦ, χαῖρε καὶ ἴσχεο μηδ’ ὀλόλυξε·
 οὐχ ὀσίη κταμένοιισιν ἐπ’ ἀνδράσιν εὐχετάασθαι.
 τοῦσδε δὲ μοῖρ’ ἐδάμασσε θεῶν καὶ σχέτλια ἔργα·
 οὗ τινα γὰρ τίεσκον ἐπιχθονίων ἀνθρώπων, 25
 οὐ κακὸν οὐδὲ μὲν ἐσθλόν, ὅτις σφέας εἰσαφίκοιτο·
 τῶ καὶ ἀτασθαλίησιν ἀεικέα πότμον ἐπέσπον.
 ἀλλ’ ἄγε μοι σὺν γυναικάσιν ἐνὶ μεγάροισι κατάλεξον,
 αἵ τέ μ’ ἀτιμάζουσι καὶ αἱ νηλίτιδες εἰσιν.’
 τὸν δ’ αὖτε προσέειπε φίλη τροφὸς Εὐρύκλεια· 30
 ‘τοιγὰρ ἐγὼ τοι, τέκνον, ἀληθείην καταλέξω.’

Homer, *Odyssey* 22. 390–420

- (i) Translate lines 1–5 (δὴ τότε . . . Εὐρύκλειαν). [5]
- (ii) Lines 6–21 (δεῦρο . . . προσηύδα): discuss the tone of these lines. [10]
- (iii) Lines 22–31 (ἐν θυμῷ . . . καταλέξω): how is Odysseus characterised in these lines? [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 'Too much emotion and not enough plot.' Discuss this view of *Troades*. [20]

Or

6 Compare and contrast the characterisations of Cassandra and Hecuba in *Troades*. [20]

Homer, *Odyssey 22***Either**

7 Discuss the extent to which Odysseus is heroic in *Odyssey 22*. [20]

Or

8 Compare and contrast the characterisations of the suitors and Odysseus in *Odyssey 22*. [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.

Iphis laments the loss of his daughter, Evadne (whose husband is Capaneus).

εἶέν· τί δὴ χρὴ τὸν ταλαίπωρόν με δρᾶν; στείχειν πρὸς οἴκους; κᾶτ' ἐρημίαν ἴδω πολλῶν μελάθρων, ἀπορίαν τ' ἐμῶ βίῳ; ἢ πρὸς μέλαθρα τοῦδε Καπανέως μόλω; ἦδιστα πρὶν γε δῆθ', ὅτ' ἦν παῖς ἦδε μοι.	5
ἀλλ' οὐκέτ' ἔστιν, ἢ γ' ἐμὴν γενειάδα προσῆγετ' αἰὲ στόματι καὶ κᾶρα τόδε κατεῖχε χειρὶ· πατρὶ δ' οὐδὲν ἦδιον γέροντι θυγατρός· ἀρσένων δὲ μείζονες ψυχαί, γλυκεῖαι δ' ἦσον ἐς θωπεύματα.	10
οὐχ ὡς τάχιστα δῆτά μ' ἄξετ' ἐς δόμους; σκότῳ δὲ δώσετ'· ἔνθ' ἀσιτίαις ἐμὸν δέμας γεραιὸν συντακεῖς ἀποφθερῶ. τί μ' ὠφελήσει παιδὸς ὀστέων θιγεῖν; ᾧ δυσπάλαιστον γῆρας, ὡς μισῶ σ' ἔχων,	15
μισῶ δ' ὅσοι χρήζουσιν ἐκτείνειν βίον, βρωτοῖσι καὶ ποτοῖσι καὶ μαγεύμασι παρεκτρέποντες ὀχετὸν ὥστε μὴ θανεῖν· οὐς χρῆν, ἐπειδὴν μηδὲν ὠφελῶσι γῆν, θανόντας ἔρρειν κᾶκποδῶν εἶναι νέοις.	20

Euripides, *Supplices* 1094–1113

Enough of this. What should a hapless wretch like me do? Should I go home? There shall I see the desolation of many halls and the impossibility in my life? Or should I go to the house of that dead Capaneus? Most sweet indeed before, when my daughter was alive. But she is no more, she who always used to draw down my cheek to her mouth, and to take my head in her hands; for nothing is there more pleasant to an aged father than a daughter; the characters of sons are stronger, but less sweet in their caresses. Oh! Will you not take me to the house as quickly as possible, and give me to darkness? There I shall waste away and destroy this aged body with fasting! What shall it benefit me to touch my daughter's bones? Old age, impossible to resist, how I keep hating you! I also hate all those who desire to stretch out their lives, turning away the tide of death with food and drinks and spells so as not to die – these people should die, when they no longer benefit the earth, and leave the young their place.

- (i) Lines 1–10 (εἰέν . . . θωπεύματα): how is Iphis' grief stressed in these lines? [10]
- (ii) Lines 11–20 (οὐχ ὥς . . . νέοις): discuss Iphis' representation of old age in these lines. [10]

[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 'Murder, human sacrifice, enslavement: the effects of the Trojan war show a world without hope.' Discuss this view in relation to at least two of your theme texts. [20]
- 11 Compare and contrast the characterisations of Andromache in *Troades* and *Andromache*. [20]
- 12 'A world turned upside down.' To what extent is this view true of any two of your theme texts? [20]
- 13 Compare the depiction of violence in any two of your theme texts. [20]

Or

The Homeric Hero

Homer, *Odyssey* 22
Odyssey 11, 23
Iliad 1, 9, 19, 24

- 14 Compare and contrast the relationships between gods and heroes in the theme texts that you have read. [20]
- 15 In the *Iliad* Odysseus is a hero in a martial context, but the *Odyssey* sets him in a domestic context: how does the difference in these contexts affect our understanding of him as a hero? [20]
- 16 In relation to their leadership qualities, compare and contrast Odysseus with any of the heroes of the *Iliad*. [20]
- 17 Discuss the various ways in which Homeric heroes are intent on the restoration of order. [20]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.