



CLASSICAL GREEK

9787/01

Paper 1 Verse Literature

October/November 2013

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, highlighters, glue or correction fluid.

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 **7** printed pages and **1** blank page.



Section A

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

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

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1 Read the following passage and answer the questions:

πρὸς νῦν σε πατρός πρὸς τε μητρός, ὦ τέκνον,
 πρὸς τ' εἴ τί σοι κατ' οἶκόν ἐστι προσφιλές,
 ἰκέτης ἰκνοῦμαι, μὴ λίπης μ' οὔτω μόνον,
 ἐρημον ἐν κακοῖσι τοῖσδ' οἷοις ὄρα
 ὅσοισί τ' ἐξήκουσας ἐνναίοντά με· 5
 ἀλλ' ἐν παρέργῳ θεοῦ με. δυσχέρεια μὲν,
 ἔξοιδα, πολλή τοῦδε τοῦ φορήματος·
 ὅμως δὲ τλήθι· τοῖσι γενναίοισί τοι
 τό τ' αἰσχρὸν ἐχθρὸν καὶ τὸ χρηστὸν εὐκλεές.
 σοὶ δ', ἐκλιπόντι τοῦτ', ὄνειδος οὐ καλόν, 10
 δράσαντι δ', ὦ παῖ, πλεῖστον εὐκλείας γέρας,
 ἐὰν μόλω γὼ ζῶν πρὸς Οἰταίαν χθόνα.
 ἴθ' ἡμέρας τοι μόχθος οὐχ ὅλης μιᾶς.
 τόλμησον, ἐμβαλοῦ μ' ὅποι θέλεις ἄγων,
 ἐς ἀντλίαν, ἐς προῶραν, ἐς πρύμνην, ὅπου 15
 ἦκιστα μέλλω τοὺς ξυνόοντας ἀλγυνεῖν.
 νεῦσον, πρὸς αὐτοῦ Ζηνὸς ἰκεσίου, τέκνον,
 πείσθητι. προσπίτνω σε γόνασι, καίπερ ὦν
 ἀκράτωρ ὁ τλήμων, χωλός. ἀλλὰ μή μ' ἀφῆς
 ἔρημον οὔτω χωρὶς ἀνθρώπων στίβου, 20
 ἀλλ' ἢ πρὸς οἶκον τὸν σὸν ἐκσωσόν μ' ἄγων,
 ἢ πρὸς τὰ Χαλκῶδοντος Εὐβοίας σταθμά·
 κάκεῖθεν οὐ μοι μακρὸς εἰς Οἴτην στόλος
 Τραχινίαν τε δειράδ' ἢ τὸν εὐροον
 Σπερχειὸν ἔσται, πατρί μ' ὡς δείξης φίλῳ, 25
 ὃν δὴ παλαιὸν ἐξότου δέδοικ' ἐγὼ
 μή μοι βεβήκη. πολλὰ γὰρ τοῖς ἰγμένοις
 ἔστελλον αὐτὸν ἰκεσίους πέμπων λιτάς,
 αὐτόστολον πέμψαντά μ' ἐκσῶσαι δόμους.
 ἀλλ' ἢ τέθνηκεν, ἢ τὰ τῶν διακόνων, 30
 ὡς εἰκός, οἶμαι, τοῦμόν ἐν σμικρῷ μέρει
 ποιούμενοι τὸν οἶκαδ' ἠπειγον στόλον.

(Sophocles, *Philoctetes* 468–499)

- (i) Lines 1–12 (πρὸς νῦν . . . χθόνα): how is Philoctetes characterised in these lines? [9]
- (ii) Lines 13–27 (ἴθ' ἡμέρας . . . μοι βεβήκη): how does Sophocles make these lines especially persuasive? [11]
- (iii) Translate lines 27–32 (πολλὰ . . . στόλον). [5]

[Total: 25]

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

2 Read the following passage and answer the questions:

- Φι.** αἰνῶ τάδ', ὦ παῖ, καί μ' ἔπαιρ', ὥσπερ νοεῖς·
τούτους δ' ἔασον, μὴ βαρυνθῶσιν κακῆ
ὁσμῆ πρὸ τοῦ δέοντος· οὐπί νηὶ γὰρ
ἄλις πόνος τούτοισι συνναίειν ἐμοί.
- Νεο.** ἔσται τάδ'· ἀλλ' ἴστω τε καὺτὸς ἀντέχου. 5
- Φι.** θάρσει τό τοι σύννηθες ὀρθώσει μ' ἔθος.
- Νεο.** παπαῖ· τί δῆτ' ἂν δρῶμ' ἐγὼ τὸνθένδε γε;
- Φι.** τί δ' ἔστιν, ὦ παῖ; ποῖ ποτ' ἐξέβης λόγῳ;
- Νεο.** οὐκ οἶδ' ὅποι χρὴ τᾶπορον τρέπειν ἔπος.
- Φι.** ἀπορεῖς δὲ τοῦ σύ; μὴ λέγ', ὦ τέκνον, τάδε. 10
- Νεο.** ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ.
- Φι.** οὐ δὴ σε δυσχέρεια τοῦ νοσήματος
ἔπεισεν ὥστε μὴ μ' ἄγειν ναύτην ἔτι;
- Νεο.** ἅπαντα δυσχέρεια, τὴν αὐτοῦ φύσιν
ὅταν λιπῶν τις δρᾷ τὰ μὴ προσεϊκότα. 15
- Φι.** ἀλλ' οὐδὲν ἔξω τοῦ φυτεύσαντος σύ γε
δρᾶς οὐδὲ φωνεῖς, ἐσθλὸν ἄνδρ' ἐπωφελῶν.
- Νεο.** αἰσχρὸς φανοῦμαι· τοῦτ' ἀνιῶμαι πάλαι.
- Φι.** οὐκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς ὀκνῶ.
- Νεο.** ὦ Ζεῦ, τί δρᾶσω; δεύτερον ληφθῶ κακός,
κρύπτων θ' ἄ μὴ δεῖ καὶ λέγων αἰσχιστ' ἐπῶν; 20
- Φι.** ἀνὴρ ὄδ', εἰ μὴ γὰρ κακὸς γνῶμων ἔφυν,
προδοὺς μ' ἔοικε κἀκλιπῶν τὸν πλοῦν στελεῖν.
- Νεο.** λιπῶν μὲν οὐκ ἔγωγε, λυπηρῶς δὲ μὴ
πέμπω σε μᾶλλον, τοῦτ' ἀνιῶμαι πάλαι. 25
- Φι.** τί ποτε λέγεις, ὦ τέκνον; ὡς οὐ μανθάνω.
- Νεο.** οὐδέν σε κρύψω· δεῖ γὰρ ἐς Τροίαν σε πλεῖν
πρὸς τοὺς Ἀχαιοὺς καὶ τὸν Ἀτρειδῶν στόλον.
- Φι.** οἴμοι, τί εἶπας; **Νεο.** μὴ στέναζε, πρὶν μάθης.
- Φι.** ποῖον μάθημα; τί με νοεῖς δρᾶσαί ποτε; 30
- Νεο.** σῶσαι κακοῦ μὲν πρῶτα τοῦδ', ἔπειτα δὲ
ξὺν σοὶ τὰ Τροίας πεδία πορθῆσαι μολῶν.
- Φι.** καὶ ταῦτ' ἀληθῆ δρᾶν νοεῖς;

(Sophocles, *Philoctetes* 889–921)

- (i) Translate lines 1–6 (αἰνῶ τάδ' . . . ἔθος). [5]
- (ii) Lines 7–19 (παπαῖ . . . ὀκνῶ): how does Sophocles make these lines dramatic? [10]
- (iii) Lines 20–33 (ὦ Ζεῦ . . . νοεῖς): show how both Neoptolemus and Philoctetes change 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.

Sophocles, *Philoctetes***Either**

3 Discuss the extent to which *Philoctetes* is 'a study in suffering' (T.B.L. Webster). [20]

Or

4 Compare and contrast the characterisations of Neoptolemus and Odysseus. [20]

Section C

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

Either

Unseen Literary Criticism

5

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.

Talthybius, the messenger of the Greeks, describes how the Trojan princess, Polyxena, dies at the hands of Achilles' son, Neoptolemus, near the burial mound of his father.

ἡ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
 Ὡ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 ἐκούσα θνήσκω· μή τις ἄψηται χρὸς
 τοῦμου· παρέξω γὰρ δέρην εὐκαρδίως.
 ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω, 5
 πρὸς θεῶν, μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
 δούλη κεκλήσθαι βασιλῆς οὔσ' αἰσχύνομαι.
 λαοὶ δ' ἐπερρόθησαν Ἀγαμέμνων τ' ἄναξ
 εἶπεν μεθεῖναι παρθένον νεανίας.
 κάπει τόδ' εἰσήκουσε δεσποτῶν ἔπος, 10
 λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνας ἐς μέσας παρ' ὀμφαλόν,
 μαστοὺς τ' ἔδειξε στέρνα θ' ὡς ἀγάλματος
 κάλλιστα, καὶ καθεῖσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον· 15
 Ἴδού, τόδ', εἰ μὲν στέρνον, ὦ νεανία,
 παίειν προθυμῆ, παῖσον, εἰ δ' ὑπ' αὐχένα
 χρήζεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε.
 ὁ δ' οὐ θέλων τε καὶ θέλων οἴκτω κόρης
 τέμνει σιδήρῳ πνεύματος διαρροάς· 20
 κρουνοὶ δ' ἐχώρουν. ἡ δὲ καὶ θνήσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμων πεσεῖν,
 κρύπτουσ' ἅ κρύπτειν ὄμματ' ἀρσένων χρεῶν.

(Euripides, *Hecuba* 546–54, 557–70)

And when she saw this, Polyxena made the following speech:

'O Greeks who have destroyed my city,
I die willingly; let no one touch my skin;
I will provide my neck boldly.

By the gods, set me free before you kill me, so that
I may die free. For, as I am royal, I am ashamed
to be called slave among the dead.'

The army roared its consent and Lord Agamemnon
told the young men to let the maiden go.

And when she heard this word of her masters,
taking her clothes, she tore them from the top of the shoulder
to the middle of her waist by her navel

and she revealed her breasts and her fair chest as of a
statue. And dropping to the ground on her knee
she spoke the most pitiful speech of all:

'See, young man, if you are eager to strike this breast of mine,
strike, and if you want [to strike] under the neck, this throat is here ready.'

And he [Neoptolemus], reluctant and willing out of pity for the girl,
cut the channels of her breath with his iron sword.

Springs came forth. And she, though dying, nevertheless
had much forethought to fall in a seemly manner,
hiding what should be hidden from the eyes of men.

- (i) In her speeches (lines 2–7; lines 16–18), how does Polyxena display an heroic attitude? [8]
- (ii) What do you find striking about lines 8–15 and 19–23? [12]

[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.

The tragic hero

Sophocles, *Philoctetes*

Ajax

Oedipus Tyrannus

Euripides, *Medea*

- 6 'Determined, stubborn and selfish.' Discuss this view of tragic heroes. [20]
- 7 'The most important characteristic of tragic heroism is willpower.' Discuss. [20]
- 8 What differences are there in the forms of tragic heroism in at least two theme plays? [20]
- 9 'For the fifth-century audience, the tragic hero was less a model than a problem.' Discuss. [20]

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