



**CLASSICAL GREEK**

**9787/01**

1 Verse Literature

**May/June 2010**

**2 hours 30 minutes**

Additional Materials: Answer Paper/Booklet



**READ THESE INSTRUCTIONS FIRST**

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.

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



**Section A**

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

**Either**

Euripides, *Electra*, lines 1–111, 213–431, 487–698

**or**

Homer, *Iliad Book XXII*

Euripides, *Electra*, lines 1–111, 213–431, 487–698

1 Read the following passage and answer the questions:

Ορ. φεῦ· γεγναῖον ἄνδρ' ἔλεξας, εὖ τε δραστέον.	1
Ηλ. εἰ δὴ ποθ' ἤξει γ' ἐς δόμους ὁ νῦν ἄπών.	
Ορ. μήτηρ δέ σ' ἢ τεκοῦσα ταῦτ' ἠνέσχετο;	
Ηλ. γυναῖκες ἀνδρῶν, ὦ ξέν', οὐ παίδων φίλαι.	
Ορ. τίνος δέ σ' οὐνεχ' ὕβρισ' Αἴγισθος τάδε;	5
Ηλ. τεκεῖν μ' ἐβούλετ' ἀσθενῆ, τοιῶδε δούς.	
Ορ. ὡς δῆθε παῖδας μὴ τέκοις ποινάτορας;	
Ηλ. τοιαῦτ' ἐβούλευσ' ὧν ἐμοὶ δοίη δίκην.	
Ορ. οἶδεν δέ σ' οὔσαν παρθένον μητρὸς πόσις;	
Ηλ. οὐκ οἶδε· σιγῇ τοῦθ' ὑφαιρούμεσθά νιν.	10
Ορ. αἶδ' οὖν φίλαι σοι τούσδ' ἀκούουσιν λόγους;	
Ηλ. ὥστε στέγειν γε τὰμὰ καὶ σ' ἔπη καλῶς.	
Ορ. τί δῆτ' Ορέστης πρὸς τόδ', Ἄργος ἦν μόλη;	
Ηλ. ἤρου τόδ'; αἰσχρὸν γ' εἶπας· οὐ γὰρ νῦν ἀκμή;	
Ορ. ἐλθῶν δέ δὴ πῶς φονέας ἄν κτάνοι πατρός;	15
Ηλ. τολμῶν ὑπ' ἐχθρῶν οἷ' ἐτολμήθη πατήρ.	
Ορ. ἦ καὶ μετ' αὐτοῦ μητέρ' ἄν τλαίης κτανεῖν;	
Ηλ. ταῦτῳ γε πελέκει τῷ πατήρ ἀπώλετο.	
Ορ. λέγω τάδ' αὐτῷ, καὶ βέβαια τὰπὸ σοῦ;	
Ηλ. θάνοιμι μητρὸς αἰμ' ἐπισφάξασ' ἐμῆς.	20
Ορ. φεῦ· εἰθ' ἦν Ορέστης πλησίον κλύων τάδε.	21
Ελ. ἀλλ', ὦ ξέν', οὐ γνοίην ἄν εἰσιδοῦσά νιν.	
Ορ. νέα γάρ, οὐδὲν θαῦμ', ἀπεζεύχθης νέου.	
Ηλ. εἷς ἄν μόνος νιν τῶν ἐμῶν γνοίη φίλων.	
Ορ. ἄρ' ὄν λέγουσιν αὐτὸν ἐκκλέψαι φόνου;	25
Ηλ. πατρός γε παιδαγωγὸς ἀρχαῖος γέρων.	

(lines 262–291)

- (i) Lines 1–2 (γεγναῖον . . . ὁ νῦν ἄπών). Explain what Orestes and Electra mean here. [4]
- (ii) Lines 3–10 (μήτηρ δέ . . . ὑφαιρούμεσθά νιν). How do Electra and Orestes by their use of language make clear their contempt for Clytemnestra and Aegisthus? [7]
- (iii) Lines 13–21 (τί δῆτ' Ορέστης . . . κλύων τάδε). What does the language used in these lines show us of Orestes' real character, Electra's assumptions about Orestes' character and Electra's own character? [9]
- (iv) Translate lines 22–26 (ἀλλ', ὦ ξέν' . . . ἀρχαῖος γέρων). [5]

[Total: 25]

Euripides, *Electra*, lines 1–111, 213–431, 487–698

2 Read the following passage and answer the questions:

Ηλ. σὸν ἔργον ἤδη πρόσθεν εἴληχας φόνου.	
Ορ. στείχοιμ' ἄν, εἴ τις ἡγεμῶν γίγνοιθ' ὁδοῦ.	
Πρ. καὶ μὴν ἐγὼ πέμποιμ' ἄν οὐκ ἀκουσίως.	
Ορ. ὦ Ζεῦ Πατρῶε, καὶ Τροπαῖ' ἐχθρῶν γενουῦ . . .	
Ηλ. οἴκτιρέ θ' ἡμᾶς· οἴκτρα γὰρ πεπόνθαμεν . . .	5
Πρ. οἴκτιρε δῆτα σούς γε φύντας ἐκγόνους.	
Ηλ. Ἦρα τε, βωμῶν ἢ Μυκηναίων κρατεῖς . . .	
Ορ. νίκην δὸς ἡμῖν, εἰ δικαί' αἰτούμεθα.	
Πρ. δὸς δῆτα πατρός τοῖσδε τιμωρὸν δίκην.	
Ορ. σὺ τ', ὦ κάτω γῆς ἀνοσίως οἰκῶν πάτερ . . .	10
Ηλ. καὶ Γαῖ' ἀνασσα, χεῖρας ἢ δίδωμ' ἐμᾶς . . .	
Πρ. ἄμυν' ἄμυνε τοῖσδε φιλτάτοις τέκνοις.	
Ορ. νῦν πάντα νεκρὸν ἐλθὲ σύμμαχον λαβών.	
Ηλ. οἴπερ γε σὺν σοὶ Φρύγας ἀνήλωσαν δορὶ . . .	
Πρ. χῶσοι στυγοῦσιν ἀνοσίους μιάστορας.	15
Ηλ. ἤκουσας, ὦ δειν' ἐξ ἐμῆς μητρὸς παθών;	
Πρ. πάντ', οἶδ', ἀκούει τάδε πατήρ· στείχειν δ' ἀκμή.	
Ηλ. καὶ σοὶ προφωνῶ πρὸς τάδ' Αἰγισθὸν θανεῖν· ὡς εἰ παλαισθεῖς πτώμα θανάσιμον πεσῆ, τέθνηκα κάγώ, μηδὲ με ζῶσαν λέγε· παίσω γὰρ ἦπαρ τοῦμὸν ἀμφήκει ξίφει.	20
δόμων ἔσω βᾶσ' εὐτρεπὲς ποήσομαι. ὡς ἦν μὲν ἐλθη πύστις εὐτυχῆς σέθεν, ὀλυλύξεται πᾶν δῶμα· θνήσκοντος δέ σου τάναντί' ἔσται τῶνδε· ταῦτά σοι λέγω.	25
Ορ. πάντ' οἶδα. Ηλ. πρὸς τάδ' ἄνδρα γίγνεσθαί σε χρή. ὑμεῖς δέ μοι, γυναῖκες, εὖ πυρσεύετε κραυγὴν ἀγῶνος τοῦδε· φρουρήσω δ' ἐγὼ πρόχειρον ἐγχος χειρὶ βαστάζουσ' ἐμῆ. οὐ γάρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένη δίκην ὑφέξω, σῶμ' ἐμὸν καθυβρίσαι.	30

(lines 668–698)

- (i) Lines 1–17 (σὸν ἔργον . . . στείχειν δ' ἀκμή). How does the language used help move the scene towards a dramatic climax? [12]
- (ii) Lines 18–25 (καὶ σοὶ προφωνῶ . . . ταῦτά σοι λέγω). What impression of Electra is conveyed by the language used in these lines? [8]
- (iii) Translate lines 26–31 (πάντ' οἶδα . . . καθυβρίσαι). [5]

[Total: 25]

Homer, *Iliad Book XXII*

3 Read the following passage and answer the questions:

τὸν δ' ὁ γέρων ἔλεεινὰ προσήυδα χεῖρας ὀρεγνύς·  
 Ἐκτορ, μή μοι μίμνε, φίλον τέκος, ἀνέρα τοῦτον  
 οἶος ἀνευθ' ἄλλων, ἵνα μὴ τάχα πότμον ἐπίσπης  
 Πηλεΐωνι δαμείς, ἐπεὶ ἦ πολὺ φέρτερός ἐστι,  
 σχέτλιος· αἶθε θεοῖσι φίλος τοσσόνδε γένοιτο, 5  
 ὅσσον ἐμοί· τάχα κέν ἐ κύνες καὶ γῦπες ἔδοιεν  
 κείμενον· ἦ κέ μοι αἶνον ἀπὸ πραπίδων ἄχος ἔλθοι·  
 ὅς μ' ὑἱῶν πολλῶν τε καὶ ἐσθλῶν εὖνιν ἔθηκε,  
 κτείνων καὶ περνὰς νήσων ἐπι τηλεδαπάων,  
 καὶ γὰρ νῦν δύο παῖδε, Λυκάονα καὶ Πολύδωρον, 10  
 οὐ δύναμαι ἰδεῖν Τρώων εἰς ἄστν ἀλέντων,  
 τοὺς μοι Λαοθόη τέκετο, κρείουσα γυναικῶν.  
 ἀλλ' εἰ μὲν ζώουσι μετὰ στρατῶ, ἦ τ' ἂν ἔπειτα  
 χαλκοῦ τε χρυσοῦ τ' ἀπολυσόμεθ'· ἐστὶ γὰρ ἔνδον· 15  
 πολλὰ γὰρ ὤπασε παιδὶ γέρων ὀνομάκλυτος Ἴαλτης.  
 εἰ δ' ἤδη τεθνήσκει καὶ εἶν Ἄϊδαο δόμοισιν,  
 ἄλγος ἐμῶ θυμῶ καὶ μητέρι, τοὶ τεκόμεσθα·  
 λαοῖσιν δ' ἄλλοισι μινυθαδιώτερον ἄλγος  
 ἔσσεται, ἦν μὴ καὶ σὺ θάνης Ἀχιλῆϊ δαμασθείς.  
 ἀλλ' εἰσέρχου τείχος, ἐμόν τέκος, ὄφρα σαώσης 20  
 Τρώας καὶ Τρωάς, μηδὲ μέγα κῦδος ὀρέξης  
 Πηλεΐδῃ, αὐτὸς δὲ φίλης αἰῶνος ἀμερθῆς.  
 πρὸς δ' ἐμὲ τὸν δύστηνον ἐτι φρονέοντ' ἐλέησον,  
 δύσμορον, ὃν βρα πατὴρ Κρονίδης ἐπὶ γήραος οὐδῶ  
 αἴση ἐν ἀργαλέῃ φθίσει, κακὰ πόλλ' ἐπιδόντα, 25  
 υἱάς τ' ὀλλυμένους ἐλκηθείσας τε θύγατρας,  
 καὶ θαλάμους κεραΐζομένους, καὶ νήπια τέκνα  
 βαλλόμενα προτὶ γαίῃ ἐν αἶνῃ δημοτῆτι,  
 ἐλκομένας τε νουὺς ὀλοῆς ὑπὸ χερσὶν Ἀχαιῶν.

(lines 37–65)

- (i) Lines 1–9 (τὸν δ' ὁ γέρων . . . τηλεδαπάων). What does Priam feel about Achilles and how does the language convey this? [8]
- (ii) Translate lines 13–17 (ἀλλ' εἰ μὲν . . . τοὶ τεκόμεσθα). [5]
- (iii) Lines 18–22 (λαοῖσιν δ' ἄλλοισι . . . ἀμερθῆς). How does Priam try to persuade Hector to return inside the walls? [4]
- (iv) Lines 23–29 (πρὸς δ' ἐμὲ . . . Ἀχαιῶν). How does Priam encourage Hector to feel pity for him? [8]

[Total: 25]

Homer, *Iliad Book XXII*

4 Read the following passage and answer the questions:

ἦ ῥα καὶ ἐκ νεκροῖο ἐρύσσατο χάλκεον ἔγχος,  
καὶ τό γ' ἀνευθεν ἔθηγ', ὁ δ' ἀπ' ὤμων τεύχε' ἐσύλα  
αἱματόεντ'· ἄλλοι δὲ περίδραμον υἷες Ἀχαιῶν,  
οἱ καὶ θηήσαντο φυὴν καὶ εἶδος ἀγητὸν  
Ἕκτορος· οὐδ' ἄρα οἱ τις ἀνουτητί γε παρέστη. 5  
ὠδε δέ τις εἶπεσκεν ἰδὼν ἐς πλησίον ἄλλον·  
“ὦ πόποι, ἦ μάλα δὴ μαλακώτερος ἀμφαφάασθαι  
Ἕκτωρ ἢ ὅτε νῆας ἐνέπρησεν πυρὶ κηλέω.”  
ὥς ἄρα τις εἶπεσκε καὶ οὐτήσασκε παραστάς.  
τὸν δ' ἐπεὶ ἐξενάριξε ποδάρκης δῖος Ἀχιλλεύς, 10  
στάς ἐν Ἀχαιοῖσιν ἔπεα πτερόεντ' ἀγόρευεν·  
“ὦ φίλοι, Ἀργείων ἠγήτορες ἠδὲ μέδοντες,  
ἐπεὶ δὴ τόνδ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν,  
ὅς κακὰ πόλλ' ἔρρεξεν, ὅσ' οὐ σύμπαντες οἱ ἄλλοι,  
εἰ δ' ἄγετ' ἀμφὶ πόλιν σὺν τεύχεσι πειρηθῶμεν, 15  
ὄφρα κέ τι γνῶμεν Τρώων νόον, ὃν τιν' ἔχουσιν,  
ἢ καταλείψουσιν πόλιν ἄκρην τοῦδε πεσόντος,  
ἦε μένειν μεμάασι καὶ Ἕκτορος οὐκέτ' ἐόντος.  
ἀλλὰ τί ἦ μοι ταῦτα φίλος διελέξατο θυμός;  
κεῖται πὰρ νήεσσι νέκυς ἄκλαντος ἄθαπτος 20  
Πάτροκλος· τοῦ δ' οὐκ ἐπιλήσομαι, ὄφρ' ἂν ἐγὼ γε  
ζωοῖσιν μετέω καὶ μοι φίλα γούνατ' ὀρώρη.  
εἰ δὲ θανόντων περ καταλήθοντ' εἰν Αἶδαο,  
αὐτὰρ ἐγὼ καὶ κεῖθι φίλου μεμνήσομ' ἑταίρου.  
νῦν δ' ἄγ' ἀείδοντες παίηονα, κοῦροι Ἀχαιῶν, 25  
νησὶν ἐπι γλαφυρῆσι νεώμεθα, τόνδε δ' ἄγωμεν.  
ἠράμεθα μέγα κῦδος· ἐπέφνομεν Ἕκτορα δῖον,  
ὦ Τρώες κατὰ ἄστυ θεῶ ὡς εὐχετόωντο.”

(lines 367–394)

- (i) Lines 1–9 (ἦ ῥα καὶ . . . παραστάς). What are we shown here of the Achaians' feelings towards Hector and how does the language convey it? [8]
- (ii) Lines 10–18 (τὸν δ' ἐπεὶ . . . οὐκέτ' ἐόντος). What tone is created by the language used by Achilles? [7]
- (iii) Lines 19–24 (ἀλλὰ τί ἦ . . . ἑταίρου). Do these lines change the reader's response to Achilles at this point in the text? Explain how the language used influences the reader. [5]
- (iv) Translate lines 25–28 (νῦν δ' ἄγ' ἀείδοντες . . . εὐχετόωντο). [5]

[Total: 25]

**Section B****Essay**

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

**Euripides, *Electra*, lines 1–111, 213–431, 487–698****Either**

5 Do you find Orestes' and Electra's reaction to their mother's murder convincing? [20]

**Or**

6 Does the *Electra* encourage worship of the gods? [20]

**Homer, *Iliad Book XXII*****Either**

7 "In Book XXII there is more to criticise about Achilles than to praise." Discuss. [20]

**Or**

8 Discuss the effects of the direct speech used by Homer in Book XXII. [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 answers you should refer to the Greek text where appropriate.

*The god Dionysus has decided to wreak revenge on Pentheus, King of Thebes, because he refused to acknowledge Dionysus as a god. Dionysus has driven the women of Thebes into a Bacchic frenzy and led them off into the mountains to perform Bacchic rites; he then persuades Pentheus to spy on them, disguised as a woman. Here, the messenger describes Pentheus' horrific death at the hands of his mother Agauë, her sisters, and the other women of Thebes.*

Αγ. ...

πρώτη δὲ μήτηρ ἤρξεν ἱερέα φόνου  
καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἄπο  
ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι  
τλήμων Ἀγαύη, καὶ λέγει, παρηίδος  
ψαύων· Ἐγὼ τοι, μήτηρ, εἰμί, παῖς σέθεν 5  
Πενθέυς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·  
οἴκτιρε δ' ὦ μήτῆρ με, μηδὲ ταῖς ἐμαῖς  
ἀμαρτίαισι παῖδα σὸν κατακτάνης.  
ἦ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους  
κόρας ἐλίσσοις, οὐ φρονοῦς ἅ χρῆ φρονεῖν, 10  
ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.  
λαβοῦσα δ' ὠλένης ἀριστερὰν χέρα,  
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος  
ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,  
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χερσίν· 15  
Ἴνώ δὲ τὰπὶ θάτερ' ἐξειργάζετο,  
ῥηγνῦσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς  
ἐπεῖχε βακχῶν· ἦν δὲ πᾶς ὁμοῦ βοή,  
ὁ μὲν στενάζων ὅσον ἐτύγχαν' ἐμπνέων,  
αἱ δ' ἠλάλαζον. ἔφερε δ' ἦ μὲν ὠλένην, 20  
ἦ δ' ἴχνος αὐταῖς ἀρβύλαις· γυννουῖτο δὲ  
πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη  
χεῖρας διεσφαίριζε σάρκα Πενθέως.

(Euripides, *Bacchae*, lines 1114–1136)



Messenger: ..... First his mother, as priestess, began the ritual of death, and fell upon him. He tore off the headband from his hair, so that wretched Agauë might recognize him and not kill him. ‘Mother!’ he cried, touching her cheek, ‘it is I, your son, Pentheus, whom you bore in the house of Echion. O mother, have mercy on me; don’t kill me, your own son, because of my own mistakes!’ Agauë was foaming at the mouth, her eyes were rolling wildly. She was not in her right mind; she was under the power of Dionysus, and she would not listen to him. She gripped him below the elbow – his left hand; she set her foot against the ribs of the wretched man, and she tore his arm off by the shoulder. It was no strength of hers that did it; the god was in her fingers and made it easy. Ino was at him on the other side, tearing at his flesh; and now Autonoe joined them, and the whole pack of raving women. There was a single continuous yell – Pentheus shrieking as long as life was left in him, the women howling in triumph. One of them was carrying an arm, another had a foot with the shoe still on it; the ribs were stripped – clawed clean. Every hand was thick red with blood, and they were tossing and catching, to and fro, like a ball, the flesh of Pentheus.

Trans: P Vellacott, *Penguin* (adapted)

- (i) Lines 1–8 (πρώτη δε... κατακτάνης): how does the language here draw attention to the fact that a son is being murdered by his mother? [4]
- (ii) Lines 9–23 (ἡ δ’ ἀφρόν... Πενθέως): explain how this scene is made horrific. [12]
- (iii) Do you think that τλήμων (line 4), τοῦ δυσδαίμονος (line 13) and ἡλλάλαζον (line 20) (from ἀλαλάζω) have been well translated? You should include in your answer discussion of the meaning invited by the context. [4]

[Total: 20]

Or

### Essay

Answer **one** question on the theme relating to your chosen text. You must refer to your prescribed text and at least one theme text. You are reminded that credit is given for evidence of engagement with the secondary literature.

Either

### Euripides, *Electra*: The House of Atreus

- 10 “The women in this myth are more fearsome than the men.” Discuss. [20]
- 11 “Euripides’ *Electra* is more an anti-heroine than a heroine.” Discuss this in the context of one or more of the other theme texts you have read. [20]
- 12 A myth set in the distant past: how do the plays connect with their audiences nonetheless? [20]
- 13 “The chorus make more of an impact upon the audience than they do upon the characters within the plays.” Discuss. [20]

Or

**Homer, *Iliad* Book XXII: Heroism and Death in Homer**

- 14 “All the most noble characters are Trojan.” Discuss. [20]
- 15 “In Homer’s world, physical prowess matters more than anything else.” Discuss. [20]
- 16 “Heroic tales of fantasy and escapism, which offered little for the ordinary citizen.” Discuss. [20]
- 17 In the Homeric world, is there anything to gain from death? [20]



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9787/01/2010