



**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2011**

**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 **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* XXII

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

1 Read the following passage and answer the questions:

Ἦλ. ἀπελθε, μὴ ψαῦ' ὦν σε μὴ ψάυειν χρεῶν.	
Ὅρ. οὐκ ἔσθ' ὅτου θίγοιμ' ἄν ἐνδικώτερον.	
Ἦλ. καὶ πῶς ξιφήρης πρὸς δόμοις λοχᾶς ἐμοῖς;	
Ὅρ. μείνασ' ἄκουσον, καὶ τάχ' οὐκ ἄλλως ἐρεῖς.	
Ἦλ. ἔστηκα· πάντως δ' εἰμὶ σή· κρείσσω γὰρ εἶ.	5
Ὅρ. ἦκω φέρων σοι σοῦ κασιγνήτου λόγους.	
Ἦλ. ὦ φίλτατ', ἄρα ζῶντος ἢ τεθνηκότος;	
Ὅρ. ζῆ· πρῶτα γὰρ σοι τάγάθ' ἀγγέλλειν θέλω.	
Ἦλ. εὐδαιμονοίης, μισθὸν ἠδίστων λόγων.	
Ὅρ. κοινῇ δίδωμι τοῦτο νῶν ἀμφοῖν ἔχειν.	10
Ἦλ. ποῦ γῆς ὁ τλήμων τλήμονας φυγᾶς ἔχων;	
Ὅρ. οὐχ ἓνα νομίζων φθείρεται πόλεως νόμον.	
Ἦλ. οὐ πού σπανίζων τοῦ καθ' ἡμέραν βίου;	
Ὅρ. ἔχει μέν, ἀσθενῆς δὲ δὴ φεύγων ἀνὴρ.	
Ἦλ. λόγον δὲ δὴ τίν' ἤλθεσ ἐκ κείνου φέρων;	15
Ὅρ. εἰ ζῆς, ὅπου τε ζῶσα συμφορᾶς ἔχεις.	
Ἦλ. οὐκοῦν ὀρᾶς μου πρῶτον ὡς ξηρὸν δέμας.	
Ὅρ. λύπαις γε συντετηκός ὥστε με στένειν.	
Ἦλ. καὶ κράτα πλόκαμόν τ' ἐσκυθισμένον ξυρῶ.	
Ὅρ. δάκνει σ' ἀδελφὸς ὁ τε θανῶν ἴσως πατήρ.	20
Ἦλ. οἴμοι, τί γὰρ μοι τῶνδ' ἐστὶ φίλτερον;	
Ὅρ. φεῦ φεῦ· τί δαὶ σὺ σῶ κασιγνήτῳ, δοκεῖς;	
Ἦλ. ἀπὼν ἐκεῖνος, οὐ παρῶν ἡμῖν φίλος.	
Ὅρ. ἐκ τοῦ δὲ ναίεις ἐνθάδ' ἄστεως ἐκάς;	
Ἦλ. ἐγῆμάμεσθ', ὦ ξεῖνε, θανάσιμον γάμον.	25
Ὅρ. ὦμωξ' ἀδελφὸν σόν. Μυκηναίων τίτι;	
Ἦλ. οὐχ ὦ πατήρ μ' ἠλπίζεν ἐκδώσειν ποτέ.	
Ὅρ. εἴφ', ὡς ἀκούσας σῶ κασιγνήτῳ λέγω.	
Ἦλ. ἐν τοῖσδ' ἐκείνου τηλορὸς ναίω δόμοις.	
Ὅρ. σκαφεύς τις ἢ βουφορβὸς ἄξιος δόμων.	30
Ἦλ. πένης ἀνὴρ γενναῖος ἔς τ' ἔμ' εὐσεβῆς.	

(Euripides, *Electra* 222–253)

- (i) Describe what has occurred just before this passage. [3]
- (ii) Translate lines 1–5 (ἀπελθε . . . κρείσσω γὰρ εἶ). [5]
- (iii) Lines 6–16 (ἦκω φέρων . . . συμφορᾶς ἔχεις): how does Electra's language make clear her love for her brother? [7]
- (iv) Lines 17–31 (οὐκοῦν ὀρᾶς . . . ἔς τ' ἔμ' εὐσεβῆς): do you feel sorry for Electra? [10]

[Total: 25]

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

2 Read the following passage and answer the questions:

Ὅρ. χαῖρ', ὦ γεραῖέ. τοῦ ποτ', Ἥλέκτρα, τόδε παλαιὸν ἀνδρὸς λείψανον φίλων κυρεῖ;	
Ἥλ. οὗτος τὸν ἀμὸν πατέρ' ἔθρεψεν, ὦ ξένε.	
Ὅρ. τί φῆς; ὄδ' ὃς σὸν ἐξέκλεψε σύγγονον;	
Ἥλ. ὄδ' ἔσθ' ὁ σώσας κείνον, εἶπερ ἔστ' ἔτι.	5
Ὅρ. ἔα· τί μ' ἐσδέδορκεν ὥσπερ ἀργύρου σκοπῶν λαμπρὸν χαρακτῆρ'; ἢ προσεικάζει μέ τω;	
Ἥλ. ἴσως Ὀρέστου σ' ἤλιχ' ἤδεται βλέπων.	
Ὅρ. φίλου γε φωτός. τί δὲ κυκλεῖ πέριξ πόδα;	
Ἥλ. καῦτη τόδ' εἰσορῶσα θαυμάζω, ξένε.	10
Πρ. ὦ πότι', εὐχου, θύγατερ Ἥλέκτρα, θεοῖς. Ἥλ. τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρι;	
Πρ. λαβεῖν φίλον θησαυρόν, ὃν φαίνει θεός. Ἥλ. ἰδοῦ· καλῶ θεοῦς. ἢ τί δὴ λέγεις, γέρον;	
Πρ. βλέψον νυν ἐς τόνδ', ὦ τέκνον, τὸν φίλτατον.	15
Ἥλ. πάλαι δέδορκα· μὴ σύ γ' οὐκέτ' εὖ φρονεῖς. Πρ. οὐκ εὖ φρονῶ ἄγ' ὅσον κασίγνητον βλέπων;	
Ἥλ. πῶς εἶπας, ὦ γεραῖ', ἀνέλπιστον λόγον;	
Πρ. ὄρᾶν Ὀρέστην τόνδε τὸν Ἀγαμέμνονος. Ἥλ. ποῖον χαρακτῆρ' εἰσιδῶν, ὦ πείσομαι;	20
Πρ. οὐλήν παρ' ὀφρύν, ἣν ποτ' ἐν πατρὸς δόμοις νεβρὸν διώκων σοῦ μέθ' ἡμάχθη πεσών.	
Ἥλ. πῶς φῆς; ὄρῶ μὲν πτώματος τεκμήριον. Πρ. ἔπειτα μέλλεις προσπίτνειν τοῖς φιλτάτοις;	
Ἥλ. ἀλλ' οὐκέτ', ὦ γεραῖέ· συμβόλοισι γὰρ τοῖς σοῖς πέπεισμαι θυμόν. ὦ χρόνω φανεῖς, ἔχω σ' ἀέλπτως	25
Ὅρ. κάξ' ἐμοῦ γ' ἔχη χρόνω.	
Ἥλ. οὐδεποτε δόξασ'.	Ὅρ. οὐδ' ἐγὼ γὰρ ἤλπισα.
Ἥλ. ἐκεῖνος εἶ σύ;	Ὅρ. σύμμαχός γέ σοι μόνος.

(Euripides, *Electra* 553–581)

- (i) Translate lines 1–5 (χαῖρ', ὦ γεραῖέ . . . εἶπερ ἔστ' ἔτι). [5]
- (ii) Lines 6–16 (τί μ' ἐσδέδορκεν . . . οὐκέτ' εὖ φρονεῖς): what is the atmosphere here? [8]
- (iii) Lines 17–29 (οὐκ εὖ φρονῶ . . . σύμμαχός γέ σοι μόνος): many have found this recognition scene unconvincing: do you? [12]

[Total: 25]

Homer, *Iliad* XXII

3 Read the following passage and answer the questions:

τοῖσι δὲ μύθων ἤρχε πατὴρ ἀνδρῶν τε θεῶν τε· “ὦ πόποι, ἦ φίλον ἄνδρα διωκόμενον περὶ τείχος ὠφθαλμοῖσιν ὀρώμαι· ἐμὸν δ' ὀλοφύρεται ἦτορ Ἐκτορος, ὅς μοι πολλὰ βοῶν ἐπὶ μηρὶ ἔκηνεν Ἰδης ἐν κορυφῆσι πολυπτύχου, ἄλλοτε δ' αὖτε	5
ἐν πόλει ἀκροτάτῃ· νῦν αὖτέ ἐ δῖος Ἀχιλλεὺς ἄστν πέρι Πριάμοιο ποσὶν ταχέεσσι διώκει. ἀλλ' ἄγετε φράζεσθε, θεοί, καὶ μητιάσθε, ἦέ μιν ἐκ θανάτοιο σώσομεν ἦέ μιν ἤδη Πηλεΐδῃ Ἀχιλῆϊ δαμάσσομεν ἐσθλὸν ἐόντα.”	10
τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη· “ὦ πάτερ ἀργικέραυνε κελαινεφές, οἷον ἔειπες· ἄνδρα θνητὸν ἐόντα, πάλαι πεπρωμένον αἴση, ἃς ἐθέλεις θανάτοιο δυσηχέος ἐξαναλῦσαι; ἔρδ'· ἀτὰρ οὐ τοι πάντες ἐπαινέομεν θεοὶ ἄλλοι.”	15
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεὺς· “θάρσει, τριτογένεια, φίλον τέκος· οὐ νύ τι θυμῷ πρόφρονι μυθέομαι, ἐθέλω δέ τοι ἥπιος εἶναι· ἔρξον, ὅπη δὴ τοι νόος ἔπλετο, μηδὲ τ' ἐρώει.”	20
ὡς εἰπὼν ὤτρυνε πάρος μεμαυῖαν Ἀθήνην· βῆ δὲ κατ' Οὐλύμποιο καρῆνων ἀίξασα. Ἐκτορα δ' ἀσπερχές κλονέων ἔφεπ' ὠκύς Ἀχιλλεὺς. ὡς δ' ὅτε νεβρὸν ὄρεσφι κύων ἐλάφοιο δίηται, ὄρσας ἐξ εὐνῆς, διὰ τ' ἄγκεα καὶ διὰ βήσσας· τὸν δ' εἰ πέρ τε λάθησι καταπτήξας ὑπὸ θάμνω,	25
ἀλλά τ' ἀνιχνεύων θέει ἔμπεδον, ὄφρα κεν εὕρη· ὥς Ἐκτωρ οὐ λῆθε ποδώκεα Πηλεΐωνα. ὅσσάκι δ' ὀρμήσειε πυλάων Δαρδανιάων ἀντίον ἀίξεσθαι, ἐυδμήτους ὑπὸ πύργους, εἰ πῶς οἱ καθύπερθεν ἀλάκοιεν βελέεσσι,	30
τοσσάκι μιν προπάροιθεν ἀποτρέψασκε παραφθᾶς πρὸς πεδῖον, αὐτὸς δὲ ποτὶ πτόλιος πέτετ' αἰεὶ. ὡς δ' ἐν ὀνείρω οὐ δύναται φεύγοντα διώκειν· οὔτ' ἄρ' ὁ τὸν δύναται ὑποφεύγειν οὔθ' ὁ διώκειν· ὥς ὁ τὸν οὐ δύνατο μάρψαι ποσὶν οὐδ' ὅς ἀλύξαι.	35

(Homer, *Iliad* XXII. 167–201)

- (i) Lines 1–15 (τοῖσι δὲ μύθων . . . ἐπαινέομεν θεοὶ ἄλλοι): how does this scene with the gods increase the pathos of Hector's death? [10]
- (ii) Translate lines 17–21 (θάρσει . . . καρῆνων ἀίξασα). [5]
- (iii) Lines 22–35 (Ἐκτορα δ' ἀσπερχές . . . οὐδ' ὅς ἀλύξαι): how does Homer's language convey the drama of the chase? [10]

[Total: 25]  
[Turn over

Homer, *Iliad* XXII

4 Read the following passage and answer the questions:

“ Ἐκτορ, ἀτάρ που ἔφης Πατροκλῆϊ ἐξεναρίζων  
σῶς ἔσσεσθ', ἐμὲ δ' οὐδὲν ὀπίζεις νόσφιν ἐόντα,  
νήπιε· τοῖο δ' ἀνευθεν ἀοσσητῆρ μέγ' ἀμείνων  
νηυσὶν ἐπι γλαφυρῆσιν ἐγὼ μετόπισθε λελείμμη, 5  
ὅς τοι γούνατ' ἔλυσσα. σὲ μὲν κύνες ἠδ' οἰωνοὶ  
ἐλκήσουσ' αἰκῶς, τὸν δὲ κτεριοῦσιν Ἀχαιοί.”

τὸν δ' ὀλιγοδραπέων προσέφη κορυθαίολος Ἔκτωρ·  
“ λίσσομ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκῆων,  
μή με ἔα παρὰ νηυσὶ κύνας καταδάψαι Ἀχαιῶν, 10  
ἀλλὰ σὺ μὲν χαλκὸν τε ἄλις χρυσόν τε δέδεξο  
δῶρα, τὰ τοι δώσουσι πατὴρ καὶ πότνια μήτηρ,  
σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν, ὄφρα πυρός με  
Τρῶες καὶ Τρώων ἄλοχοι λελάχωσι θανόντα.”

τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκύς Ἀχιλλεύς·  
“ μή με, κύον, γούνων γουνάζεις μηδὲ τοκῆων· 15  
αἶ γὰρ πῶς αὐτὸν με μένος καὶ θυμὸς ἀνείη  
ᾧ μ' ἀποταμνόμενον κρέα ἔδμεναι, οἷα μ' ἔοργας,  
ὡς οὐκ ἔσθ', ὅς σῆς γε κύνας κεφαλῆς ἀπαλάλκοι.  
οὐδ' εἴ κεν δεκάκις τε καὶ εἴκοσι νῆριτ' ἀποινα 20  
στήσωσ' ἐνθάδ' ἄγοντες, ὑπόσχονται δὲ καὶ ἄλλα,  
οὐδ' εἴ κέν σ' αὐτὸν χρυσῶ ἐρύσασθαι ἀνώγοι  
Δαρδανίδης Πρίαμος, οὐδ' ὡς σέ γε πότνια μήτηρ  
ἐνθεμένη λεχέεσσι γοήσεται, ὃν τέκεν αὐτῆ,  
ἀλλὰ κύνες τε καὶ οἰωνοὶ κατὰ πάντα δάσσονται.”

τὸν δὲ καταθήσκων προσέφη κορυθαίολος Ἔκτωρ· 25  
“ ἦ σ' ἐὺ γινώσκων προτιόσσομαι, οὐδ' ἄρ' ἔμελλον  
πείσειν· ἦ γὰρ σοί γε σιδήρεος ἐν φρεσὶ θυμός.  
φράζεις νῦν, μή τοί τι θεῶν μήνιμα γένωμαι  
ἦματι τῶ, ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων  
ἔσθλον ἐόντ' ὀλέσωσιν ἐνὶ Σκαιῆσι πύλῃσιν.” 30

(Homer, *Iliad* XXII. 331–360)

- (i) Lines 1–6 (Ἔκτορ . . . τὸν δὲ κτεριοῦσιν Ἀχαιοί): what is the tone of Achilles' speech? [6]
- (ii) Lines 7–13 (τὸν δ' ὀλιγοδραπέων . . . λελάχωσι θανόντα): Hector's plea is futile, but what effect does it have on the reader? [6]
- (iii) Lines 14–24 (τὸν δ' ἄρ' ὑπόδρα ἰδὼν . . . κατὰ πάντα δάσσονται): does Achilles seem heroic here? [8]
- (iv) Translate lines 26–30 (ἦ σ' ἐὺ γινώσκων . . . ἐνὶ Σκαιῆσι πύλῃσιν). [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*****Either**

5 'Orestes is weak and Electra is self-obsessed: neither character engages our sympathy.'  
Discuss. [20]

**Or**

6 What, if anything, would be lost if this play were performed as a radio play rather than on stage? [20]

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

7 When he decides to face Achilles, Hector thinks that, at least this way, he will die εὐκλειῶς.  
Do you think he does? [20]

**Or**

8 'Achilles is no hero: he is inhuman.' Discuss. [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.

*Troy has now fallen to the Greeks. Hector – the greatest of the Trojan warriors and Andromache's husband – is dead. Now, Andromache has just heard that their son, Astyanax, must die too, hurled from the walls of Troy.*

- Ἄν. ...
- ὦ παῖ, δακρύεις; αἰσθάνη κακῶν σέθεν;  
 τί μου δέδραξαι χερσὶ κάντέχη πέπλων,  
 νεοσσὸς ὡσει πτέρυγας ἐσπίτων ἐμάς;  
 οὐκ εἴσιν Ἐκτωρ κλεινὸν ἀρπάσας δόρυ  
 γῆς ἐξανελθὼν σοὶ φέρων σωτηρίαν, 5  
 οὐ συγγένεια πατρός, οὐκ ἰσχὺς Φρυγῶν·  
 λυγρὸν δὲ πήδημ' ἐς τράχηλον ὑψόθεν  
 πεσὼν ἀνοίκτως πνεῦμ' ἀπορρήξεις σέθεν.  
 ὦ νέον ὑπαγκάλισμα μητρὶ φίλτατον,  
 ὦ χρωτὸς ἠδὺ πνεῦμα· διὰ κενῆς ἄρα 10  
 ἐν σπαργάνοις σε μαστὸς ἐξέθρεψ' ὄδε,  
 μάτην δ' ἐμόχθουν καὶ κατεξάνθη πόνους.  
 νῦν, οὔποτ' αὖθις, μητέρ' ἀσπάζου σέθεν,  
 πρόσπινε τὴν τεκοῦσαν, ἀμφὶ δ' ὠλένας  
 ἔλισσ' ἐμοῖς νώτοισι καὶ στόμ' ἄρμοσον. 15  
 ὦ βάρβαρ' ἐξευρόντες Ἑλληνας κακά,  
 τί τόνδε παῖδα κτείνειτ' οὐδὲν αἴτιον;  
 ὦ Τυνδάρειον ἔρνος, οὔποτ' εἶ Διός,  
 πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι,  
 Ἄλᾶστορος μὲν πρώτον, εἶτα δὲ Φθόνου, 20  
 Φόνου τε Θανάτου θ' ὅσα τε γῆ τρέφει κακά.  
 οὐ γάρ ποτ' ἀλχῶ Ζῆνά γ' ἐκφῦσαί σ' ἐγώ,  
 πολλοῖσι κῆρα βαρβάροις Ἑλλησὶ τε.  
 ὄλοιο· καλλίστων γὰρ ὁμμάτων ἀπο  
 αἰσchrῶς τὰ κλεινὰ πεδί' ἀπώλεσας Φρυγῶν. 25

(Euripides, *Troades* 749–773)

Andromache: ..... My child, you are crying. Do you realise your troubles? Why do you cling to me with your hands and hold onto my dress, just like a bird nestling under my wings? Hector will not come, wielding his famous spear and rising from his grave, bringing safety to you, nor any of your father's family, nor any Phrygian strength. Falling from high up with none to pity you – a bitter jump – onto your neck, you will break off your life-breath. O young child in my arms, most dear to your mother, oh the sweet breath of your skin! Pointlessly indeed this breast nourished you in your swaddling clothes, in vain I toiled and was worn out with my efforts. Now – never again – embrace your mother, come to the one who bore you, put your arms around my back and kiss my lips.

O Greeks, you who have invented barbaric cruelties, why do you kill this child who has done nothing wrong? O daughter of Tyndareos, you were never daughter of Zeus! I say you had many fathers; first, the Spirit of Revenge, then Envy, Murder, and Death, and every plague that this earth breeds. I'll swear Zeus never fathered you, a destruction for many barbarians and Greeks. May you perish! For shamefully, with your beautiful gaze you destroyed the famous plains of Troy.

- (i) Lines 1–15 (ὦ παῖ, δακρύεις . . . καὶ στόμ' ἄρμοσον): how is pathos created for Astyanax's death? [10]
- (ii) Lines 16–25 (ὦ βάρβαρ' ἐξευρόντες . . . ἀπώλεσας Φρυγῶν): what feelings does Andromache display here towards Helen and how are they conveyed by the language? [6]
- (iii) Identify and briefly discuss four words or phrases that are characteristic of tragic diction and which it would be unusual to find in a prose author. [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 Villain or victim? Discuss the presentation of Agamemnon. [20]
- 11 'The House of Atreus tragedies are unremittingly bleak.' Discuss. [20]
- 12 Which aspect or aspects of the House of Atreus myths do you find most tragic? [20]
- 13 How much choice do you think the central characters in the House of Atreus myths have in their actions? [20]

Or

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

- 14 What do the women in Homer show us about heroism and death? [20]
- 15 'The values of the typical Homeric hero are selfish.' Discuss. [20]
- 16 Do Homer's heroes have anything to teach us? [20]
- 17 How does Homer engage our pity in his death scenes? [20]



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