

CLASSICAL GREEK

9787/01

Paper 1 Verse Literature

May/June 2012

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.
In your answers in this section, you should comment closely on the language used.

Either

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

or

Homer, *Iliad* I

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

1 Read the following passage and answer the questions:

- Νεο. ἔφυν γὰρ οὐδέν ἐκ τέχνης πράσσειν κακῆς,
οὔτ' αὐτὸς οὔθ', ὡς φασιν, οὐκφύσας ἐμέ.
ἀλλ' εἴμ' ἐτοῖμος πρὸς βίαν τὸν ἄνδρ' ἄγειν
καὶ μὴ δόλοισιν· οὐ γὰρ ἐξ ἑνὸς ποδὸς
ἡμᾶς τοσοῦσδε πρὸς βίαν χειρώσεται. 5
πεμφθείς γε μέντοι σοὶ ξυνεργάτης ὀκνῶ
προδότης καλεῖσθαι· βούλομαι δ', ἄναξ, καλῶς
δρῶν ἔξαμαρτεῖν μᾶλλον ἢ νικᾶν κακῶς.
- Ἵδ. ἐσθλοῦ πατρὸς παῖ, καὐτὸς ὦν νέος ποτὲ
γλῶσσαν μὲν ἄργόν, χεῖρα δ' εἶχον ἐργάτιν· 10
νῦν δ' εἰς ἔλεγχον ἐξιὼν ὀρώ βροτοῖς
τὴν γλῶσσαν, οὐχὶ τᾶργα, πάνθ' ἠγουμενήν.
- Νεο. τί οὖν μ' ἄνωγας ἄλλο πλὴν ψευδῆ λέγειν;
Ἵδ. λέγω σ' ἐγὼ δόλω Φιλοκτῆτην λαβεῖν.
Νεο. τί δ' ἐν δόλω δεῖ μᾶλλον ἢ πείσαντ' ἄγειν; 15
Ἵδ. οὐ μὴ πίθηται· πρὸς βίαν δ' οὐκ ἂν λάβοις.
Νεο. οὔτως ἔχει τι δεινὸν ἰσχύος θράσος;
Ἵδ. ἰοὺς γ' ἀφύκτους καὶ προπέμποντας φόνον.
Νεο. οὐκ ἄρ' ἐκείνω γ' οὐδὲ προσμιῖξαι θρασύ;
Ἵδ. οὔ, μὴ δόλω λαβόντα γ', ὡς ἐγὼ λέγω. 20
Νεο. οὐκ αἰσχροὺν ἠγῆ δῆτα τὸ ψευδῆ λέγειν;
Ἵδ. οὔκ, εἰ τὸ σωθῆναί γε τὸ ψεῦδος φέρει.
Νεο. πῶς οὖν βλέπων τις ταῦτα τολμήσει λακεῖν;
Ἵδ. ὅταν τι δρᾶς εἰς κέρδος, οὐκ ὀκνεῖν πρέπει.
Νεο. κέρδος δ' ἐμοὶ τί τοῦτον ἐς Τροίαν μολεῖν; 25
Ἵδ. αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα.
Νεο. οὐκ ἄρ' ὁ πέρσων, ὡς ἐφάσκετ', εἴμ' ἐγώ;
Ἵδ. οὔτ' ἂν σὺ κείνων χωρὶς οὔτ' ἐκείνα σοῦ.
Νεο. θηρατέ' οὖν γίγνοιτ' ἂν, εἴπερ ὦδ' ἔχει.
Ἵδ. ὡς τοῦτό γ' ἔρξας δύο φέρῃ δωρήματα. 30
Νεο. ποῖω; μαθὼν γὰρ οὐκ ἂν ἀρνοίμην τὸ δρᾶν.
Ἵδ. σοφός τ' ἂν αὐτὸς κάγαθὸς κεκλῆ' ἅμα.
Νεο. ἴτω· ποήσω, πᾶσαν αἰσχύνην ἀφείς.

(Sophocles, *Philoctetes* 88–120)

- (i) Lines 1–12 (ἔφυν γὰρ . . . πάνθ' ἠγουμενήν): examine the contrasts made by Neoptolemus and Odysseus in these lines. [10]
- (ii) Translate lines 13–17 (τί οὖν . . . ἰσχύος θράσος). [5]
- (iii) Lines 21–33 (οὐκ αἰσχροὺν . . . αἰσχύνην ἀφείς): how does Odysseus win over Neoptolemus in these lines? [10]

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

2 Read the following passage and answer the questions:

Φιλ. ἀπορεῖς δὲ τοῦ σύ; μὴ λέγ', ὦ τέκνον, τάδε.	
Νεο. ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ.	
Φιλ. 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 προσεικότα.	5
Φιλ. ἀλλ' οὐδὲν ἔξω τοῦ φυτεύσαντος σύ γε δρᾷς οὐδὲ φωνεῖς, ἐσθλὸν ἄνδρ' ἐπωφελῶν.	
Νεο. αἰσχρὸς φανούμαι· τοῦτ' ἀνιῶμαι πάλαι.	
Φιλ. οὐκ οἶς ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾶς ὀκνῶ.	10
Νεο. ὦ Ζεῦ, τί δράσω; δεύτερον ληφθῶ κακός, κρύπτων θ' ἂ μὴ δεῖ καὶ λέγων αἰσχιστ' ἐπῶν;	
Φιλ. ἀνὴρ ὄδ', εἰ μὴ γὰρ κακὸς γνώμων ἔφην, προδοῦς μ' ἔοικε κάκλιπὼν τὸν πλοῦν στελεῖν.	
Νεο. λιπῶν μὲν οὐκ ἔγωγε· λυπηρῶς δὲ μὴ πέμπω σε μάλλον, τοῦτ' ἀνιῶμαι πάλαι.	15
Φιλ. τί ποτε λέγεις, ὦ τέκνον; ὡς οὐ μανθάνω.	
Νεο. οὐδὲν σε κρύψω· δεῖ γὰρ ἐς Τροίαν σε πλεῖν πρὸς τοὺς Ἀχαιοὺς καὶ τὸν Ἄτρειδῶν στόλον.	
Φιλ. οἴμοι, τί εἶπας; Νεο. --μὴ στέναζε, πρὶν μάθης.	20
Φιλ. ποῖον μάθημα; τί με νοεῖς δράσαι ποτε;	
Νεο. σῶσαι κακοῦ μὲν πρῶτα τοῦδ', ἔπειτα δὲ ξὺν σοὶ τὰ Τροίας πεδία πορθῆσαι μολῶν.	
Φιλ. καὶ ταῦτ' ἀληθῆ δρᾶν νοεῖς; Νεο. --πολλὴ κρατεῖ τούτων ἀνάγκη, καὶ σὺ μὴ θυμοῦ κλύων.	25
Φιλ. ἀπόλωλα τλήμων, προδέδομαι. τί μ', ὦ ξένε, δέδρακας; ἀπόδος ὡς τάχος τὰ τόξα μοι.	
Νεο. ἀλλ' οὐχ οἶόν τε· τῶν γὰρ ἐν τέλει κλύειν τό τ' ἐνδικόν με καὶ τὸ συμφέρον ποεῖ.	
Φιλ. ὦ πῦρ σὺ καὶ πᾶν δεῖμα καὶ πανουργίας δεινῆς τέχνημ' ἔχθιστον, οἶά μ' εἰργάσω, οἷ' ἠπάτηκας·	30

(Sophocles, *Philoctetes* 898–929)

- (i) Translate lines 1–6 (ἀπορεῖς δὲ . . . μὴ προσεικότα). [5]
- (ii) Lines 7–19 (ἀλλ' οὐδὲν . . . Ἄτρειδῶν στόλον): how does Sophocles make these lines especially dramatic? [12]
- (iii) Lines 20–32 (οἴμοι . . . ἠπάτηκας): what is the tone of Philoctetes' words here, and how is it achieved? [8]

[Total: 25]

Homer, *Iliad* I

3 Read the following passage and answer the questions:

“οὐ μὲν σοὶ ποτε ἴσον ἔχω γέρας ὀππότε Ἀχαιοὶ
 Τρώων ἐκπέρσωσ’ εὖ ναιόμενον πτολίεθρον·
 ἀλλὰ τὸ μὲν πλείον πολυαΐκος πολέμοιο
 χεῖρες ἐμαὶ διέπουσ’· ἀτὰρ ἦν ποτε δασμὸς ἴκηται,
 σοὶ τὸ γέρας πολὺ μείζον, ἐγὼ δ’ ὀλίγον τε φίλον τε 5
 ἔρχομ’ ἔχων ἐπὶ νῆας, ἐπεὶ κε κάμω πολεμίζων.
 νῦν δ’ εἶμι Φθίηνδ’, ἐπεὶ ἦ πολὺ φέρτερόν ἐστιν
 οἴκαδ’ ἴμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ’ οἴω
 ἐνθάδ’ ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν.”
 τὸν δ’ ἠμείβετ’ ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων· 10
 “φεῦγε μάλ’, εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ’ ἔγωγε
 λίσσομαι εἴνεκ’ ἐμεῖο μένειν· πάρ’ ἔμοιγε καὶ ἄλλοι
 οἳ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεὺς.
 ἔχθιστος δὲ μοὶ ἐσσι διοτρεφῶν βασιλῆων·
 αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε· 15
 εἰ μάλα καρτερός ἐσσι, θεὸς που σοὶ τό γ’ ἔδωκεν·
 οἴκαδ’ ἴων σὺν νηυσὶ τε σῆς καὶ σοῖς ἐτάροισι
 Μυρμιδόνεσσιν ἄνασσε, σέθεν δ’ ἐγὼ οὐκ ἀλεγίζω,
 οὐδ’ ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὦδε·
 ὡς ἔμ’ ἀφαιρεῖται Χρυσηΐδα Φοῖβος Ἀπόλλων, 20
 τὴν μὲν ἐγὼ σὺν νηΐ τ’ ἐμῇ καὶ ἐμοῖς ἐτάροισι
 πέμψω, ἐγὼ δέ κ’ ἄγω Βρισηΐδα καλλιπάρηον
 αὐτὸς ἴων κλισίηνδῃ, τὸ σὺν γέρας, ὄφρ’ ἐν εἰδῆς
 ὅσσον φέρτερός εἶμι σέθεν, στυγέη δὲ καὶ ἄλλος 25
 ἴσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην.”
 ὡς φάτο· Πηλεΐωνι δ’ ἄχος γένετ’, ἐν δέ οἱ ἦτορ
 στήθεσσι λασίοισι διάνδιχα μερμήριξεν,
 ἢ ὅ γε φάσανον ὄξυν ἐρυσσάμενος παρὰ μηροῦ
 τοὺς μὲν ἀναστήσειεν, ὃ δ’ Ἀτρεΐδην ἐναρίζοι,
 ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν. 30

(Homer, *Iliad* I. 163–92)

- (i) Lines 1–9 (οὐ μὲν . . . πλοῦτον ἀφύξειν): how does Homer convey the strength of Achilles’ feelings? [7]
- (ii) Lines 10–19 (τὸν δ’ ἠμείβετ’ . . . τοι ὦδε): what is Agamemnon’s tone in these lines? [8]
- (iii) Translate lines 20–25 (ὡς ἔμ’ . . . ὁμοιωθήμεναι ἄντην). [5]
- (iv) Lines 26–30 (ὡς φάτο . . . τε θυμόν): how is Achilles characterised here? [5]

[Total: 25]

Homer, *Iliad* I

4 Read the following passage and answer the questions:

καί ῥα πάροισ' αὐτοῖο καθέζετο, καὶ λάβε γούνων
 σκαιῆ, δεξιτερῆ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα
 λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·
 “Ζεῦ πάτερ, εἴ ποτε δὴ σε μετ' ἀθανάτοισιν ὄνησα
 ἢ ἔπει ἢ ἔργω, τόδε μοι κρήηνον ἐέλδωρ· 5
 τίμησόν μοι υἱὸν ὃς ὠκυμορώτατος ἄλλων
 ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων
 ἠτίμησεν· ἐλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας.
 ἀλλὰ σύ πέρ μιν τίσον, Ὀλύμπιε μητίετα Ζεῦ·
 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος ὄφρ' ἂν Ἀχαιοὶ 10
 υἱὸν ἐμὸν τίσωσιν ὀφέλλωσίν τέ ἐ τιμῆ.”
 ὣς φάτο· τὴν δ' οὐ τι προσέφη νεφεληγερέτα Ζεὺς,
 ἀλλ' ἀκέων δὴν ἦστο· Θέτις δ' ὡς ἤψατο γούνων
 ὡς ἔχετ' ἐμπεφυῖα, καὶ εἶρετο δεύτερον αὖτις·
 “νημερτὲς μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον 15
 ἢ ἀποείπ', ἐπεὶ οὐ τοι ἐπι δέος, ὄφρ' εὐ εἰδέω
 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεὸς εἶμι.”
 τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεὺς·
 “ἦ δὴ λοίγια ἔργ' ὃ τέ μ' ἐχθοδοπήσαι ἐφήσεις 20
 Ἥρη ὅτ' ἂν μ' ἐρέθῃσιν ὄνειδείοις ἐπέεσσιν·
 ἦ δὲ καὶ αὐτῶς μ' αἰεὶ ἐν ἀθανάτοισι θεοῖσι
 νεικεῖ, καὶ τέ μέ φησι μάχη Τρώεσσιν ἀρήγειν.
 ἀλλὰ σὺ μὲν νῦν αὖτις ἀπόστιχε μή τι νοήσῃ
 Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται ὄφρα τελέσω· 25
 εἰ δ' ἄγε τοι κεφαλῆ κατανεύσομαι ὄφρα πεποιθήσ·
 τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον
 τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν
 οὐδ' ἀτελεύτητον ὃ τί κεν κεφαλῆ κατανεύσω.”

(Homer, *Iliad* I. 500–27)

- (i) Lines 1–11 (καί ῥα ... τέ ἐ τιμῆ): how does Thetis attempt to persuade Zeus? [10]
- (ii) Translate lines 12–17 (ὣς φάτο ... θεὸς εἶμι). [5]
- (iii) Lines 18–28 (τὴν δὲ μέγ' ... κατανεύσω): discuss the portrayal of Zeus in these lines. [10]

[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.

Sophocles, *Philoctetes***Either**

5 'Neoptolemus' sense of what is shameful is at the centre of the play's action.' Discuss. [20]

Or

6 Discuss the representation of persuasion in the *Philoctetes*. [20]

Homer, *Iliad I***Either**

7 Is Achilles in any way admirable in *Iliad I*? [20]

Or

8 Discuss the various narrative techniques deployed in *Iliad I*. [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 must refer to the Greek text.

Clytemnestra speaks here standing over the body of her husband, Agamemnon, whom she has just killed.

ἔστηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις.
 οὔτω δ' ἔπραξα—καὶ τὰδ' οὐκ ἀρνήσομαι—
 ὡς μήτε φεύγειν μήτ' ἀμύνεσθαι μόρον.
 ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων,
 περιστιχίζω, πλοῦτον εἴματος κακόν, 5
 παίω δέ νιν δῖς· κὰν δυοῖν οἰμωγμάτοι
 μεθήκεν αὐτοῦ κῶλα· καὶ πεπτωκότι
 τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονός
 Διός νεκρῶν σωτήηρος εὐκταίαν χάριν.
 οὔτω τὸν αὐτοῦ θυμὸν ὀρμαίνει πεσῶν, 10
 κἄκφυσιῶν ὀξεῖαν αἵματος σφαγὴν
 βάλλει μ' ἐρεμνῇ ψακάδι φοινίας δρόσου,
 χαίρουσαν οὐδὲν ἦσσον ἢ διοσδότῳ
 γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν.
 ὡς ᾧδ' ἐχόντων, πρέσβος Ἀργείων τότε, 15
 χαίροιτ' ἄν, εἰ χαίροιτ', ἐγὼ δ' ἐπεύχομαι.
 εἰ δ' ἦν πρεπόντως ὥστ' ἐπισπένδειν νεκρῷ,
 τῷδ' ἄν δικαίως ἦν, ὑπερδίκως μὲν οὖν·
 τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε
 πλήσας ἀραίων αὐτὸς ἐκπίνει μολῶν. 20

(Aeschylus, *Agamemnon* 1379–98)

I stand where I hit him, above my completed task.
 This is what I have done, and I will not deny these things.
 So that he could not escape or ward off his fate
 I throw round him, as though for fish, an inescapable net –
 an evil wealth of robe.
 I strike him twice; and with two groans
 he relaxed limbs right there; and when he had fallen
 I add a third blow, as a prayer of gratitude
 to Zeus below the earth, keeper of the dead.
 In this way, falling, he gasps out his life,
 And spurting a sharp stream of blood
 he hits me with a dark drop of bloody dew,
 and I rejoice no less than a crop rejoices in shining
 water, gift of Zeus, in the birth-pangs of the bud.
 This being the case, old men of Argos here,
 you would rejoice, if you were to rejoice; as for me, I glory in it.
 And if it had been right to pour libations on the corpse,
 over this man it would have been done justly, no, more than justly.
 This man here filled the mixing-bowl in his own house with so many curse-laden
 evils; now coming home he himself drains it to the dregs.

- (i) Discuss the tone of this passage. In your answer you should refer closely to the Greek. [10]
- (ii) What effects are achieved by the imagery in lines 12–14 (*βάλλει . . . ἐν λοχέμασι*) and lines 19–20 (*τοσῶνδε . . . ἐκπίνει μολών*)? [10]

[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

Sophocles, *Philoctetes*: the tragic hero

Ajax

Oedipus Tyrannus

Euripides, *Medea*

- 10 'Resolute, not susceptible to persuasion, and convinced of their own rightness.' Discuss this view of tragic heroes. [20]
- 11 Discuss the view that Philoctetes is the loneliest and most outrageously wronged of all tragic heroes. You should refer to at least one other of your theme texts. [20]
- 12 'The tragic hero acts in a terrifying vacuum.' Discuss this view in relation to at least two of your theme texts. [20]
- 13 Compare and contrast the heroism of **at least two** tragic heroes. [20]

Or

Homer, *Iliad* I: Fate and the Gods
***Iliad* VIII, IX, XVI, XVIII, XXIV**
***Odyssey* I, XXIV**

- 14 Discuss the differences between gods and men in Homer. [20]
- 15 Examine the extent to which mortals' understanding of their fate makes us see their predicament as tragic. [20]
- 16 Which is the more important: fate or the gods? [20]
- 17 Discuss the ways in which the presentation of fate and the gods is different in the *Iliad* and the *Odyssey*. [20]

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