



CLASSICAL GREEK (PRINCIPAL)

Paper 1 Verse Literature

9787/01

May/June 2016

2 hours 15 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 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 **two** questions on your chosen prescribed text.

Sophocles: Answer Question 1 and **either** Question 2 **or** Question 3.

Homer: Answer Question 4 and **either** Question 5 **or** Question 6.

Section B

Answer **one** essay question on your chosen prescribed text.

Sophocles: Answer Question 7 **or** Question 8.

Homer: Answer Question 9 **or** Question 10.

Section C

Answer **one** question from this section.

Either: Unseen Literary Criticism;

Or: Answer **one** essay question on your chosen paired texts.

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 **12** printed pages.

Section A

Answer **two** questions on your chosen prescribed text.

EITHER

Sophocles, *Oedipus Tyrannus* 216–407, 634–833, 934–1085

Answer Question 1 and **either** Question 2 **or** Question 3.

OR

Homer, *Odyssey* 22

Answer Question 4 and **either** Question 5 **or** Question 6.

Sophocles, *Oedipus Tyrannus* 216–407, 634–833, 934–1085

Answer Question 1 and **either** Question 2 **or** Question 3.

1 Translate the following passage into English. Write your translation on **alternate** lines.

Ἴο. τοιαῦτα φῆμαι μαντικάι διώρισαν,
 ὧν ἐντρέπου σὺ μηδέν· ὧν γὰρ ἂν θεὸς
 χρεῖαν ἐρευνᾷ ῥαδίως αὐτὸς φανεῖ.
 Οἶ. οἷόν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
 ψυχῆς πλάνημα κἀνακίνησις φρενῶν.
 Ἴο. ποίας μερίμνης τοῦθ' ὑποστραφεῖς λέγεις;
 Οἶ. ἔδοξ' ἀκοῦσαι σοῦ τόδ', ὡς ὁ Λαῖος
 κατασφαγεῖη πρὸς τριπλαῖς ἀμαξιτοῖς.
 Ἴο. ἠὺδᾶτο γὰρ ταῦτ', οὐδέ πω λήξαντ' ἔχει.
 Οἶ. καὶ ποῦ 'σθ' ὁ χῶρος οὔτος οὐ τόδ' ἦν πάθος;
 Ἴο. Φωκίς μὲν ἢ γῆ κλήζεται, σχιστὴ δ' ὁδὸς
 εἰς ταῦτὸ Δελφῶν κἀπὸ Δαυλίας ἄγει.

Sophocles, *Oedipus Tyrannus* 723–34

[15]

EITHER

2 Read the following passage and answer the questions.

Τε. φεῦ φεῦ, φρονεῖν ὡς δεινὸν ἔνθα μὴ τέλη λήη φρονούντι. ταῦτα γὰρ καλῶς ἐγὼ εἰδὼς διώλεσ'· οὐ γὰρ ἂν δεῦρ' ἰκόμην.	
Οἶ. τί δ' ἔστιν; ὡς ἄθυμος εἰσελήλυθας.	
Τε. ἄφες μ' ἐς οἴκους· ῥᾶστα γὰρ τὸ σὸν τε σὺ κάγῳ διοίσω τοῦμόν, ἦν ἐμοὶ πίθη.	5
Οἶ. οὐτ' ἔννομ' εἶπας οὔτε προσφιλῆ πόλει τῆδ', ἢ σ' ἔθρεψε, τήνδ' ἀποστερῶν φάτιν.	
Τε. ὀρῶ γὰρ οὐδὲ σοὶ τὸ σὸν φώνημ' ἰὸν πρὸς καιρόν· ὡς οὖν μηδ' ἐγὼ ταυτὸν πάθω.	10
Οἶ. μὴ πρὸς θεῶν φρονῶν γ' ἀποστραφῆς, ἐπεὶ πάντες σε προσκυνούμεν οἷδ' ἰκτήριοι.	
Τε. πάντες γὰρ οὐ φρονεῖτ'. ἐγὼ δ' οὐ μὴ ποτε τάμ', ὡς ἂν εἶπω μὴ τὰ σ', ἐκφήνω κακά.	
Οἶ. τί φης; ξυνειδῶς οὐ φράσεις, ἀλλ' ἔννοεῖς ἡμᾶς προδοῦναι καὶ καταφθεῖραι πόλιν;	15
Τε. ἐγὼ οὐτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ' ἄλλως ἐλέγχεις; οὐ γὰρ ἂν πύθοιό μου.	
Οἶ. οὐκ, ὦ κακῶν κάκιστε, καὶ γὰρ ἂν πέτρου φύσιν σὺ γ' ὀργάνειας, ἐξερεῖς ποτέ, ἀλλ' ὦδ' ἀτεγκτος κάτελεύτητος φανεῖ;	20
Τε. ὀργὴν ἐμέμψω τὴν ἐμήν, τὴν σὴν δ' ὁμοῦ ναίουσαν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεις.	
Οἶ. τίς γὰρ τοιαῦτ' ἂν οὐκ ἂν ὀργίζοιτ' ἔπη κλύων, ἃ νῦν σὺ τήνδ' ἀτιμάζεις πόλιν;	25
Τε. ἦξει γὰρ αὐτά, κἂν ἐγὼ σιγῇ στέγω.	
Οἶ. οὐκοῦν ἄ γ' ἦξει καὶ σὲ χρῆ λέγειν ἐμοί.	
Τε. οὐκ ἂν πέρα φράσαιμι. πρὸς τὰδ', εἰ θέλεις, θυμοῦ δι' ὀργῆς ἦτις ἀγριωτάτη.	

Sophocles, *Oedipus Tyrannus* 316–44

(a) Lines 1–16 (φεῦ φεῦ ... πόλιν): how does Sophocles create dramatic tension in these lines?
[14]

(b) Lines 17–29 (ἐγὼ οὐτ' ... ἀγριωτάτη): how plausible are these lines in psychological terms?
[11]

[Total: 25]

OR

3 Read the following passage and answer the questions.

Οἶ. φεῦ φεῦ, τί δήτ' ἄν, ὦ γύναι, σκοποῖτό τις τὴν Πυθόμαντιν ἐστίαν ἢ τοὺς ἄνω κλάζοντας ὄρνεις, ὧν ὑφηγητῶν ἐγὼ κτενεῖν ἔμελλον πατέρα τὸν ἐμόν; ὁ δὲ θανῶν κεύθει κάτω δὴ γῆς· ἐγὼ δ' ὄδ' ἐνθάδε ἄψαυστος ἔγχους· εἴ τι μὴ τῶμῶ πόθῳ κατέφθιθ'· οὕτω δ' ἄν θανῶν εἴη ἕξ ἐμοῦ. τὰ δ' οὖν παρόντα συλλαβῶν θεσπίσματα κεῖται παρ' Αἰδη Πόλυβος ἄξι' οὐδενος.	5
Ἴο. οὐκουν ἐγὼ σοι ταῦτα προὔλεγον πάλαι;	10
Οἶ. ἠῦδας· ἐγὼ δὲ τῶ φόβῳ παρηγόμην.	
Ἴο. μὴ νῦν ἔτ' αὐτῶν μηδὲν ἐς θυμὸν βάλῃς.	
Οἶ. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ;	
Ἴο. τί δ' ἄν φοβοῖτ' ἄνθρωπος, ὦ τὰ τῆς τυχῆς κρατεῖ, πρόνοια δ' ἐστὶν οὐδενὸς σαφῆς; εἰκῆ κράτιστον ζῆν, ὅπως δύναίτο τις. σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα· πολλοὶ γὰρ ἤδη κἄν ὀνειράσιν βροτῶν μητρὶ ξυνευνάσθησαν. ἀλλὰ ταῦθ' ὅτῳ παρ' οὐδέν ἐστι, ῥᾶστα τὸν βίον φέρει.	15
Οἶ. καλῶς ἅπαντα ταῦτ' ἄν ἐξείρητό σοι, εἰ μὴ 'κύρει ζῶσ' ἢ τεκοῦσα· νῦν δ', ἐπεὶ ζῆ, πᾶσ' ἀνάγκη, κεῖ καλῶς λέγεις, ὀκνεῖν.	
Ἴο. καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.	
Οἶ. μέγας, ξυνήμ'· ἀλλὰ τῆς ζώσης φόβος.	25
Ἄγγ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὑπερ;	
Οἶ. Μερόπης, γεραιέ, Πόλυβος ἧς ᾤκει μέτα.	
Ἄγγ. τί δ' ἔστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;	
Οἶ. θεήλατον μάντευμα δεινόν, ὦ ξένε.	
Ἄγγ. ἢ ῥητόν; ἢ οὐχὶ θεμιτὸν ἄλλον εἰδέναί;	30

Sophocles, *Oedipus Tyrannus* 964–93

- (a) Lines 1–13 (φεῦ φεῦ ... με δεῖ): discuss Oedipus' response to the oracle and Jocasta's reaction to his response. [11]
- (b) Lines 14–30 (τί δ' ἄν ... εἰδέναί): what makes these lines powerful? [14]

[Total: 25]

[Section A total: 40]

Homer, *Odyssey* 22

Answer Question 4 and **either** Question 5 **or** Question 6.

4 Translate the following passage into English. Write your translation on **alternate** lines.

ὡς ἄρ' ἔφη, καὶ πειῖσμα νεὸς κυανοπρώροιο
κίονος ἐξάψας μεγάλης περιβάλλε θόλοιο,
ὕψος' ἐπεντανύσας, μή τις ποσὶν οὐδας ἴκοιτο.
ὡς δ' ὅτ' ἄν ἦ κίχλαι τανυσίπτεροι ἢ πέλειαι
ἔρκει ἐνιπλήξωσι, τό θ' ἐστήκη ἐνὶ θάμνῳ,
αὐλὶν ἐσιέμεναι, στυγερός δ' ὑπεδέξατο κοῖτος,
ὡς αἶ γ' ἐξείης κεφαλὰς ἔχον, ἀμφὶ δὲ πάσαις
δειρῆσι βρόχοι ἦσαν, ὅπως οἴκτιστα θάνοιεν.
ἦσπαιρον δὲ πόδεσσι μίνυνθά περ, οὐ τι μάλα δὴν.
ἐκ δὲ Μελάνθιον ἦγον ἀνὰ πρόθυρόν τε καὶ αὐλήν·
τοῦ δ' ἀπὸ μὲν ῥινὰς τε καὶ οὐατα νηλεῖ χαλκῶ
τάμνον, μήδεά τ' ἐξέρυσαν, κυσὶν ὦμὰ δάσασθαι,
χειρὰς τ' ἠδὲ πόδας κόπτον κεκοτηότι θυμῶ.

Homer, *Odyssey* 22. 465–77

[15]

EITHER

5 Read the following passage and answer the questions.

ὡς φάτ' οἴομενος λαοσσόον ἔμμεν' Ἀθήνην.
 μνηστήρες δ' ἐτέρωθεν ὀμόκλεον ἐν μεγάροισι.
 πρῶτος τὴν γ' ἐνένιπε Δαμαστορίδης Ἀγέλαος·
 'Μέντορ, μή σε ἔπεσσι παραιπεπίθησιν Ὀδυσσεὺς
 μνηστήρεσσι μάχεσθαι, ἀμυνέμεναι δέ οἱ αὐτῶ. 5
 ὦδε γὰρ ἡμέτερόν γε νόον τελέεσθαι οἴω·
 ὀππότε κεν τούτους κτέωμεν, πατέρ' ἠδὲ καὶ υἱόν,
 ἐν δὲ σὺ τοῖσιν ἔπειτα πεφήσεαι, οἷα μενοιναῶς
 ἔρδειν ἐν μεγάροισι· σῶ δ' αὐτοῦ κράατι τίσεις.
 αὐτὰρ ἐπὶν ὑμέων γε βίας ἀφελώμεθα χαλκῶ, 10
 κτήμαθ' ὀπόσσα τοῖ ἐσσι, τὰ τ' ἐνδοθι καὶ τὰ θύρηφι,
 τοῖσιν Ὀδυσσῆος μεταμίξομεν· οὐδέ τοι υἱας
 ζώειν ἐν μεγάροισιν ἐάσομεν, οὐδέ θύγατρας
 οὐδ' ἄλοχον κεδνὴν Ἰθάκης κατὰ ἄστῃ πολεύειν.'
 ὡς φάτ', Ἀθηναίη δὲ χολώσατο κηρόθι μᾶλλον, 15
 νεῖκεσσαν δ' Ὀδυσῆα χολωτοῖσιν ἐπέεσσιν·
 'οὐκέτι σοί γ', Ὀδυσεῦ, μένος ἔμπεδον οὐδέ τις ἀλκή,
 οἷη ὅτ' ἀμφ' Ἑλένη λευκωλένω εὐπατερεῖη,
 εἰνάετες Τρῶεσσιν ἐμάρναο νωλεμῆς αἰεῖ,
 πολλοὺς δ' ἄνδρας ἔπεφνες ἐν αἰνῇ δηϊοτήτι, 20
 σῆ δ' ἦλω βουλῇ Πριάμου πόλις εὐρυάγυια.
 πῶς δὴ νῦν, ὅτε σόν γε δόμον καὶ κτήμαθ' ἰκάνεις,
 ἄντα μνηστήρων ὀλοφύρεαι ἄλκιμος εἶναι;
 ἀλλ' ἄγε δεῦρο, πέπον, παρ' ἔμ' ἴσταο καὶ ἴδε ἔργον,
 ὄφρα ἰδῆς οἷός τοι ἐν ἀνδράσι δυσμενέεσσι 25
 Μέντωρ Ἀλκιμίδης εὐεργεσίας ἀποτίνειν.'
 ἦ ῥα, καὶ οὐ πῶ πάγχυ δίδου ἕτεραλκέα νίκην,
 ἀλλ' ἔτ' ἄρα σθένεός τε καὶ ἀλκῆς πειρητίζεν
 ἡμὲν Ὀδυσσῆος ἠδ' υἱοῦ κυδαλίμοιο.
 αὐτὴ δ' αἰθαλόεντος ἀνὰ μεγάροιο μέλαθρον 30
 ἕζετ' ἀναΐξασα, χελιδόνη εἰκέλη ἄντην.

Homer, *Odyssey* 22. 210–240

- (a) Lines 1–14 (ὡς φάτ' ... πολεύειν): how does Homer make these lines dramatic? [11]
- (b) Lines 15–31 (ὡς φάτ' ... ἄντην): discuss the attitude of Athene towards Odysseus in these lines. [14]

[Total: 25]

OR

6 Read the following passage and answer the questions.

οἱ δ' ἐφέβοντο κατὰ μέγαρον βόες ὡς ἀγελαῖαι
 τὰς μὲν τ' αἰόλος οἴστρος ἐφορμηθεὶς ἐδόνησεν
 ὦρη ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται.
 οἱ δ' ὡς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι,
 ἐξ ὀρέων ἐλθόντες ἐπ' ὄρνιθεσσι θόρωσι— 5
 ταὶ μὲν τ' ἐν πεδίῳ νέφεια πτώσσουσαι ἴενται,
 οἱ δέ τε τὰς ὀλέκουσιν ἐπάλμενοι, οὐδέ τις ἀλκή
 γίγνεται οὐδὲ φυγὴ· χαίρουσι δέ τ' ἀνέρες ἄγρη-
 ὡς ἄρα τοὶ μνηστῆρας ἐπεσσύμενοι κατὰ δῶμα
 τύπτον ἐπιστροφάδην· τῶν δὲ στόνος ὄρνυτ' ἀεικῆς 10
 κράτων τυπτομένων, δάπεδον δ' ἅπαν αἶματι θῦε.
 Ληώδης δ' Ὀδυσῆος ἐπεσσύμενος λάβε γούνων,
 καὶ μιν λισσόμενος ἔπεα πτερόεντα προσηύδα·
 'γουνουμαί σ', Ὀδυσεῦ· σὺ δέ μ' αἶδεο καὶ μ' ἐλέησον·
 οὐ γάρ πώ τινά φημι γυναικῶν ἐν μεγάροισιν 15
 εἰπεῖν οὐδέ τι ῥέξαι ἀτάσθαλον· ἀλλὰ καὶ ἄλλους
 παύεσκον μνηστῆρας, ὅτις τοιαῦτά γε ῥέζοι.
 ἀλλὰ μοι οὐ πείθοντο κακῶν ἄπο χεῖρας ἔχεσθαι
 τῷ καὶ ἀτασθαλίησιν ἀεικέα πότμον ἐπέσπον.
 αὐτὰρ ἐγὼ μετὰ τοῖσι θυοσκοός οὐδὲν ἐοργῶς 20
 κείσομαι, ὡς οὐκ ἔστι χάρις μετόπισθ' εὐεργέων·
 τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·
 'εἰ μὲν δὴ μετὰ τοῖσι θυοσκοός εὐχεαί εἶναι,
 πολλάκι που μέλλεις ἀρήμεναι ἐν μεγάροισι 25
 τηλοῦ ἔμοι νόστοιο τέλος γλυκεροῖο γενέσθαι,
 σοὶ δ' ἄλοχόν τε φίλην σπέσθαι καὶ τέκνα τεκέσθαι·
 τῷ οὐκ ἂν θάνατόν γε δυσηλεγέα προφύγοισθα·
 ὡς ἄρα φωνήσας ξίφος εἴλετο χειρὶ παχείῃ
 κείμενον, ὃ ῥ' Ἀγέλαος ἀποπροέηκε χαμᾶζε
 κτεινόμενος· τῷ τόν γε κατ' αὐχένα μέσσον ἔλασσε. 30
 φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη.

Homer, *Odyssey* 22. 299–329

- (a) Lines 1–11 (οἱ δ' ἐφέβοντο ... αἶματι θῦε): discuss the imagery used in these lines. [10]
- (b) Lines 12–31 (Ληώδης ... ἐμίχθη): discuss the exchange between Leodes and Odysseus in these lines. [15]

[Total: 25]

[Section A total: 40]

Section B

Answer **one** essay question on your chosen prescribed text.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

Sophocles, *Oedipus Tyrannus***EITHER**

7 'Personal identity is the central theme of *Oedipus Tyrannus*.' Discuss. [25]

OR

8 Discuss the role of fate in *Oedipus Tyrannus*. [25]

Homer, *Odyssey 22***EITHER**

9 Discuss the characterisation of Odysseus in *Odyssey 22*. [25]

OR

10 Discuss the relationship between Odysseus and his son in *Odyssey 22*. [25]

[Section B total: 25]

Section C

Answer **one** question from this section.

EITHER

Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided but in your answer you should refer to the Greek text, where appropriate.

The god Dionysus, disguised as a human being, prepares to take Pentheus, the king of Thebes (who has thus far refused to acknowledge Dionysus as a god), to spy on the Bacchae (i.e. female worshippers of Dionysus).

- Δ. ἄγωμεν οὖν σε κάπιχειρήσεις ὁδῶ;
 Πε. ἄγ' ὡς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.
 Δ. στείλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.
 Πε. τί δὴ τόδ'; ἐς γυναικῆς ἐξ ἀνδρὸς τελεῶ;
 Δ. μή σε κτάνωσιν, ἣν ἀνὴρ ὀφθῆς ἐκεῖ. 5
 Πε. εὖ γ' εἶπας αὖ τόδ'· ὡς τις εἶ πάλαι σοφός.
 Δ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.
 Πε. πῶς οὖν γένοιτ' ἂν ἅ σὺ με νουθετεῖς καλῶς;
 Δ. ἐγὼ στελεῶ σε δωμάτων ἔσω μολῶν.
 Πε. τίνα στολήν; ἢ θῆλυ; ἀλλ' αἰδῶς μ' ἔχει. 10
 Δ. οὐκέτι θεατῆς μαινάδων πρόθυμος εἶ.
 Πε. στολήν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν;
 Δ. κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.
 Πε. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;
 Δ. πέπλοι ποδήρεις· ἐπὶ κάρα δ' ἔσται μίτρα. 15
 Πε. ἢ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;
 Δ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας.
 Πε. οὐκ ἂν δυναίμην θῆλυ ἐνδύναμι στολήν.
 Δ. ἀλλ' αἶμα θήσεις συμβαλὼν βάκχαις μάχην.
 Πε. ὀρθῶς· μολεῖν χρὴ πρῶτον εἰς κατασκοπήν. 20
 Δ. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
 Πε. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθῶν;
 Δ. ὁδοὺς ἐρήμους ἴμεν· ἐγὼ δ' ἡγήσομαι.

Euripides, *Bacchae* 819–41

- Di.** Shall I guide you? Will you attempt the journey?
Pe. Lead me as quickly as possible. I grudge you the time.
Di. Put linen clothes on your body then.
Pe. What is this? Shall I then, instead of a man, be reckoned among the women?
Di. Lest they kill you if you are seen there as a man. 5
Pe. Again you speak correctly: how wise you have been all along!
Di. Dionysus taught me these things fully.
Pe. How can your advice to me be well carried out?
Di. I will go inside and dress you.
Pe. In what clothing? Female? But shame grips me. 10
Di. Are you no longer eager to view the maenads?
Pe. What clothing do you bid me to put on my body?
Di. I will spread out hair at length on your head.
Pe. What is the second part of my outfit?
Di. A robe down to your feet. And on your head will be a band. 15
Pe. Will you put anything else on me in addition to these things?
Di. Yes, a thyrsos in your hand, and a dappled fawn-skin.
Pe. I could not put on a woman's dress.
Di. But you will shed blood if you join battle with the Bacchae.
Pe. True. We must go first to spy. 20
Di. This is at any rate wiser than hunting trouble with trouble.
Pe. And how will I go through the city without being seen by the Thebans?
Di. We will go on deserted roads. I will lead you.

[25]

OR

Essay

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the texts themselves and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**Sophocles, *Oedipus Tyrannus*
*Antigone***

EITHER

12 Discuss the representation of Thebes in *Oedipus Tyrannus* and *Antigone*. [25]

OR

13 Compare and contrast the characterisation of Oedipus in *Oedipus Tyrannus* and *Antigone* in *Antigone*. [25]

**Homer, *Odyssey* 22
Odyssey 23**

EITHER

14 Discuss Odysseus' relationship with women in *Odyssey* 22 and 23. [25]

OR

15 Discuss the representation of the household in *Odyssey* 22 and 23. [25]

[Section C total: 25]

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