
CLASSICAL STUDIES

9274/42

Paper 4 Classical Literature – Sources and Evidence

October/November 2018

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

This paper contains two questions.

Answer **one** question.

Each question is marked out of 50.

You are advised to spend 20 minutes reading and thinking about the three passages in the question you have chosen to answer, and then 10 minutes planning your answer.

Answers need to make use of all three passages given for the question you are answering.

You are reminded of the need for good English and clear presentation in your answer.

This document consists of **3** printed pages, **1** blank page and **1** insert.

1 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

Tragedy presents situations in which there is a desperate urgency to assign blame. This is the condition of Thebes at the start of Sophocles' *Oedipus Tyrannus*. It supplies the motive for the play's official action. Who is to blame for the plague that afflicts the whole city? ... So who is to blame for a tragedy? One explanation is that it is a particular individual sometimes known as the 'tragic hero'. ... Another is that it is the gods ... or some force or agency that can be credited with irresistible power to determine our lives.

A Poole, *Tragedy: A Very Short Introduction* (2005)

Explore critically to what extent one particular individual is to blame for the events of a tragedy in the tragedies you have read. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:

CLYTAEMNESTRA: And now you sentence me? –
 you banish *me* from the city, curses breathing
 down my neck? But *he* –
 name one charge you brought against him then.
 He thought no more of it than killing a beast,
 and his flocks were rich, teeming in their fleece,
 but he sacrificed his own child, our daughter,
 the agony I laboured into love
 to charm away the savage winds of Thrace.

...

Here he lies.

He brutalized me. The darling of all
 the golden girls who spread the gates of Troy.
 And here his spear-prize ... what wonders she beheld! –
 the seer of Apollo shared my husband's bed.

Aeschylus, *Agamemnon*, 1437–69 (with omissions)

MEDEA:
 And in return for this you have the wickedness
 To turn me out, to get yourself another wife,
 Even after I had borne you sons! If you had still
 Been childless I could have pardoned you for hankering
 After this new marriage. But respect for oaths has gone
 To the wind. Do you, I wonder, think that the old gods
 No longer rule? Or that new laws are now in force?
 You must know you are guilty of perjury to me.

My poor right hand, which you so often clasped! My knees
 Which you then clung to! How we are besmirched and mocked
 By this man's broken vows, and all our hopes deceived!

Euripides, *Medea*, 488–98

2 Gods and Heroes: the importance of epic

Read the following passage and answer the question that follows:

By making his epic the story not of Augustus but of Aeneas, Virgil had a ready way to combine the three strands of plot which he regarded as vital: the story of the foundation of Rome from Troy, by a hero famous for his *pietas* (in English something like ‘sense of duty’, but a considerably more emotional quality for Romans); the history of Rome; and the deliverance of Rome by Augustus. The Trojan story showed the Romans as the equals, in antiquity and heroism, of the Greeks, and the foundation of their city as the direct work of heaven and a theme worthy of epic verse.

J Griffin, *Virgil* (1986)

Explore critically to what extent Virgil makes Aeneas similar to or different from Homeric heroes. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below:

As [Achilles] thought of Patroklos he sighed constantly for him and said: ‘Oh, there was a time when you, poor ill-fated man, dearest of my companions, you yourself would set out a pleasing meal in my hut, so quick and ready, whenever the Achaians were eager to carry the misery of war against the horse-taming Trojans. But now you lie there torn, and my heart goes without food and drink, though it is here in plenty, out of longing for you. There could be no worse suffering for me, not even if I heard of the death of my father, who must now be weeping soft tears in Phthia for the loss of such a son, while I am in a foreign land, fighting the Trojans for hateful Helen’s sake – or the death of my dear son, godlike Neoptolemos, who is being brought up for me in Skyros – if indeed he still lives.’

Homer, *Iliad*, 19.314–326

When [Aeneas] himself saw the head of Pallas cushioned there and his white face, and the open wound torn in that smooth breast by the Italian spear, the tears welled up and he spoke these words: ‘Oh the pity of it! Fortune came to me with smiles, but took you from me while you were still a boy, and would not let you live to see us in our kingdom, or to ride back in triumph to your father’s house. This is not what I promised Evander for his son, when he took me in his arms as I left him, and sent me out to take up this great command, warning me with fear in his heart that these were fierce warriors, that this was a hardy race I had to meet in battle. ... Is this how we return from war? Are these the triumphs expected of us? Is this my great pledge? But you will not see a wound on him, Evander, of which you need to be ashamed. You will not be a father who has the terrible wish that his son who is alive were dead. The land of Italy has lost a great bulwark, and great too is your loss, Iulus.’

Virgil, *Aeneid*, 11.40–59 (with omissions)

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