

---

**CLASSICAL STUDIES**

**9274/41**

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:

The poet should produce the pleasure which comes from pity and fear ... Let us therefore take up the question of what classes of events appear terrible or pitiable.

Necessarily, we are concerned with interactions between people who are closely connected with each other, or between enemies, or between neutrals. If enemy acts on enemy, there is nothing pitiable either in the action itself or in its imminence\*, except in respect of the actual suffering in itself. Likewise with neutrals. What one should look for are situations in which sufferings arise within close relationships, e.g. brother kills brother, son father, mother son, or son mother – or is on the verge of killing them, or does something else of the same kind.

Aristotle, *Poetics*

\* imminence is a sense it is about to happen

**Explore critically to what extent fear and pity are produced because of suffering within close relationships, based on 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:**

OEDIPUS:

I'd never have come to this,  
my father's murderer – never been branded  
mother's husband, all men see me now! Now,  
loathed by the gods, son of the mother I defiled  
coupling in my father's bed, spawning lives in the loins  
that spawned my wretched life. What grief can crown this grief?  
It's mine alone, my destiny – I am Oedipus!

Sophocles, *Oedipus the King*, 1490–1496

CLYTAEMNESTRA:

Words, endless words I've said to serve the moment –  
now it makes me proud to tell the truth.  
How else to prepare a death for deadly men  
who seem to love you? How to rig the nets  
of pain so high no man can overleap them?  
I brooded on this trial, this ancient blood feud  
year by year. At last my hour came.  
Here I stand and here I struck  
and here my work is done.  
I did it all. I don't deny it, no.

Aeschylus, *Agamemnon*, 1391–1400

## 2 Gods and Heroes: the importance of epic

Read the following passage and answer the question that follows:

Achilles boasts of his ... outstanding physique and beauty as he intimidates the terrified Lycaon ... However, just as it is an affliction to lack beauty ... so it is a source of blame to be merely beautiful ... the ideal man will excel both physically and mentally.

Like men, Iliadic women are admired for their beauty and skills, albeit skills exercised within the limitations of women's lives, which are largely connected to the house of their father or husband ... The importance of female beauty is embodied within the formulaic language of the poem, where women are typically 'finely-robed', 'lovely-haired', 'deep-girdled', 'fair-cheeked', and so on. But ... female beauty is double-edged and can be disastrous (as Helen's experience shows) ... Nonetheless ... female beauty is ideally combined with brains and skills.

W Allan, *Homer: The Iliad* (with omissions)

**Explore critically to what extent both men and women in epic are admired for mental as well as physical qualities. In your answer you should consider the passage above and your wider reading of epic, as well as the two passages below:**

'What a strange woman you are!' he exclaimed. 'The gods of Olympus gave you a harder heart than any other woman. No other wife could have steeled herself to keep so long out of the arms of a husband who had just returned to her in his native land after twenty wearisome years. Well, nurse, make a bed for me to sleep in alone. For my wife's heart is as hard as iron.'

'What a strange man *you* are,' said the cautious Penelope. 'I am not being haughty or contemptuous of you, though I'm not surprised that you think I am ... Come, Eurycleia, move the great bed outside the bedroom that he himself built and make it up with fleeces and blankets and brightly coloured rugs.'

This was her way of putting her husband to the test.

Homer, *Odyssey*, 23.166–81 (with omissions)

*Achilles is speaking to Greek soldiers:*

'Friends, leaders and lords of the Argives, now that the gods have granted us the mastering of this man, who has done so much harm, more than all the rest of them together, come then, let us test them with an armed attack around the city ...

We have won great glory – we have killed glorious Hektor, whom the Trojans venerated like a god in their city.'

So he spoke, and then he put glorious Hektor to shameful treatment. He cut through behind the tendons of both feet from heel to ankle, and pulled straps of ox-hide through them which he tied fast to his chariot, so the head would be left to drag ... As Hektor was dragged behind, a cloud of dust arose from him, his dark hair streamed out round him, and all that once handsome head was sunk in the dust.

Homer, *Iliad*, 22.378–404 (with omissions)

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.