

# Mark Scheme (Results) Summer 2007

GCE

## GCE Russian (6795) Paper 01

## 6795/01 Unit 5.1 Topics and texts

### 1 СОВРЕМЕННАЯ РОССИЯ

Или (а)

Является ли преступность серьёзной проблемой в Российской Федерации сейчас.

По-вашему, россияне больше уважают закон в 2007 г., чем 10-15 лет назад?

A chance to discuss whether crime is a serious problem in the **Russian Federation** today. Candidates should provide appropriate facts and figures for various types of criminal activity within different sectors of the population, then provide appropriate reasons why this has come about and is continuing today. The best answers will discuss the full spectrum of society, types of crime and reasons why this problem exists in Russian society. Answers which deal in great detail with specific crimes, social groups and their criminal motivation can still achieve high marks provided the information given is relevant to the Russian situation and not simply true of any society in any part of the world. Candidates are likely to mention that for most of the population life after the USSR became much tougher. With the almost complete demise of adequate state benefits and social provision (health service, public housing, subsidised utilities, transport etc.), large sectors of the population were thrown back on their own resources when the economy collapsed, unemployment suddenly became widespread and inflation galloped. Those unable or unwilling to adapt to fending for themselves legally by working within the free market system frequently became criminals either as a result of dropping out of society and turning to petty theft, mugging, casual prostitution etc. in order to survive or by exploiting these and other elements of society through organised crime: drug dealing, prostitution, human trafficking, child pornography, protection rackets etc.. Economic crime emerged at all levels of society, creating a new “entrepreneurial elite” who managed by numerous legal and quasi-legal means to appropriate large portions of state assets through their contacts with politicians past and present. Alcohol-related crime (domestic and public violence, vandalism, drink-driving) continues to affect all sectors of society. Recently, racist attacks by neo-fascist skinheads have resulted in the intimidation and deaths of a number of foreigners of all ages. Though the economy is now relatively stable, especially in the major cities, banks and insurance companies are better regulated, government funding of projects to deal with social problems is bringing some (small) degree of success, some measures have been taken to deal with mafia activities and economic criminals (Khodorkovsky et al.) are being seen to be punished to deter others, the Russian Federation is a society where the concept of the rule of law is decidedly tenuous. In the second part of the question, candidates can express an opinion as to what degree Russians are more law-abiding than in the early days of post-communist society. Mention might be made of the use of juries in trials, the degree of political intervention from the top in certain cases (Khodorkovsky, environmentalists opposed to state plans etc.), whether Putin has used the law fairly to stifle criticism in the media. The role of corrupt police officers who do nothing to create respect for the law by taking bribes for ignoring real or fabricated motoring offences might also feature. Candidates might also express a view as to whether Russians have developed a greater respect for the law naturally or whether how they behave is simply the result of a stronger more controlling regime which inhibits their natural tendencies.

Или (б)

Опишите карьеру любого удачного и известного российского спортсмена / любой удачной и известной российской спортсменки.

По-вашему, современной российской молодёжи легко сделать такую карьеру?

A chance to describe the career of any successful and famous sportsman or sportswoman originating from **the Russian Federation** whether still domiciled there or not. Foreign sportsmen / women working in the Russian Federation (eg. Brazilian footballers who play for Russian teams) are not suitable subjects for this question. Candidates may provide detail about the general background and lives of the chosen individual. They should, however, concentrate on events and circumstance directly related to their success in amateur or professional sport. Appropriate personalities might be tennis-players Mariya Sharapova, Evgeny Kafel`nikov or footballers Aleksandr Kerzhakov or Vladislav Rodimov. Less well known figures are acceptable provided the candidate can demonstrate the path to success of the chosen personality. In the second part of the question, candidates should express an opinion as to whether it is easy or otherwise for young citizens of the Russian Federation to have such a career today. Answers might focus on some of the following: the uneven distribution of various sporting activities and facilities within the Russian Federation, the cost of participation, equipment and coaching in relation to parental earnings, sports provision in schools, state or charitable aid for talented individuals, whether it is necessary to be based abroad to become successful in world terms, whether the sacrifice of leaving Russia is worth it in human terms etc..

## 2 ОДИН ИЗ ГОРОДОВ РОССИИ И ЕГО ОБЛАСТЬ

Или (а)

Опишите экономическое положение выбранного вами города и его области.

По-вашему, экономическое положение там стабильно?

**Answers MUST relate to a town / region within the Russian Federation.** In the first part of the question, candidates should provide a detailed description of the economic situation in the place(s) chosen for discussion. Candidates should refer to the structure of the economy, describing its various features (industrial, agricultural, service etc.). In the second part of the question, an opinion as to whether the economic situation there is a stable one or not should be given. The best answers will provide reasons supported by appropriate statistics relating to production figures and likely demand for specific items locally, within the Russian Federation and / or abroad. The knock-on effect for local people and their own financial situation is likely to be mentioned as this most probably will be linked to any changes in the industrial, agricultural or service sectors. Answers must be detailed, factual and neither general nor impressionistic.

Или (б)

Какую роль играет театр в культурной жизни выбранного вами города и его области?

По-вашему, хорошие ли перспективы для тех, кто работает там в театрах?

A chance to describe in detail the role of the theatre in the cultural life of the chosen city or region which **MUST lie within the Russian Federation**. The best answers will describe the full range of amateur and professional productions typically performed there, the popularity of different genres in various theatres (traditional drama, experimental genres, puppetry, variety, musical comedy, children's theatre, underground theatre, satire et al.), the popularity of resident and guest actors and their status within the local community and society at large, the frequency and nature of touring companies from other parts of the Russian Federation and abroad, the role and significance of producers, directors, writers, set designers and all others whose skills are necessary to produce live theatre. References to opera and ballet companies and the spaces they perform in should be accepted. Answers are likely to include information on ticket pricing policy and the consequent accessibility or otherwise of theatres to the general public, the popularity of various types of production among different social groups and generations, details of opportunities for people of all ages to join amateur theatrical groups, the extent of drama on the school curriculum, the existence and frequency of dramatic festivals, the interest taken in them from other parts of the country and abroad etc. In the second part of the question, an opinion should be offered as to whether those working in the theatre in whatever capacity have good prospects. This could be answered in relation to their chances of future personal fame and fortune at home and abroad and / or in terms of the financial viability of individual theatres in relation to the local economy, the tastes of audiences of different types and generations, the impact of tourists from within the Russian Federation and abroad, the giving of state aid to certain theatres and not others. The Bolshoy in Moscow and the Mariinsky in St Petersburg, for example, are state-of-the-art houses with guaranteed audiences from foreign tourists as well as locals whereas theatres in some provincial centres where the economy is still struggling have a constant fight for survival. The future of theatrical creativity and performance in relation to other cultural phenomena within Russian society in the future could also be discussed.

### 3 ИСТОРИЯ БЛОКАДЫ ЛЕНИНГРАДА

Или (а)

Опишите культурную жизнь Ленинграда во время блокады .

По-вашему, писатели, художники, музыканты, актёры и другие представители культуры играли значительную роль в обороне города?

A chance to describe the cultural life of Leningrad during the siege and to assess whether the role played by writers, artists, musicians, artists and others associated with culture was significant in the defence of the city. Candidates should briefly describe the dreadful conditions of the siege in order to show the great need of people to have their spirits raised, to be distracted from the horrors of every-day life and to be reminded of normality and the conventions of civilised society. Despite the privations of the siege (see Q36), many important works were created and performed, thus contributing to the creation and sustaining of optimism among the people. Mention could be made of the following: those who worked in various capacities for Leningrad Radio, a vital source of information and encouragement throughout the siege, the musicians who played in concerts, some of which included German music to show the enemy that Russians so loved life they could play German music and draw strength from it, emigrant German Jews such as the operetta composer and conductor, Leo Blech and conductor Karl Eliasberg of the Leningrad Philharmonic Orchestra who provided an international programme of music throughout the siege, Dmitry Shostakovich who wrote much of his 7<sup>th</sup> (Leningrad ) symphony during the early weeks of the siege (the first performance on 9.8.42 was conveyed by loudspeakers throughout the city and in the direction of the German lines), the actors, singers and musicians who performed in freezing conditions in theatres on Nevsky Prospekt and who simply pushed colleagues who had died out of the way before themselves carrying on with the show, the poet, Ol'ga Berggol'ts who broadcast on the radio throughout the siege and whose best known poems were written during and about this time, including the collection *Leningradskaya tetrad'*, the poet, Vera Inber, famous for *Dusha Leningrada* and *Pulkovskiy meridian*, those who sang in church choirs in the reopened places of worship. Religion was allowed during the war years as it was perceived as a source of strength and encouragement by the authorities. Candidates might wish to include the 1,000 plus academics who kept working through the winter of 1941 / 42 in many of the city's Higher Education Institutions or the teachers in the 39 schools which managed to remain open during this, the worst winter of the siege. Artists and decorators played a practical role in the city's defence by camouflaging important targets (eg. The spire on the St Peter and St Paul Cathedral was painted grey to match the sky, the Smolny was made to appear from the air to be a field with scattered trees while the Kirov works looked like a forest.).

Или (б)

Объясните, как повседневная жизнь среднего ленинградца менялась в течение 900 дней блокады.

По-вашему, какая социальная группа страдала больше всех в это время?

A chance to describe the horrors of everyday life during the 900 day siege, throughout which the people of Leningrad were subjected to privation through cold, inadequate supplies of food, fuel and medicine, artillery bombardment, shrapnel, incendiary bombs etc.. They were also attacked by enemy propaganda, designed to damage their morale, and suffered emotionally from the loss of relatives and friends through death and evacuation as well as from the terror resulting from the military activity. Answers should trace the various stages of the siege which started properly in September 1941 and lasted until January 27, 1944. The first winter of the siege was particularly severe, resulting in a degree of collective suffering which was never quite repeated, though for individuals any time could have been the worst, depending on individual circumstances. The devastating air raids on 8.9.41 saw about 6,400 incendiary bombs dropped on the city. Among the targets were the Badaevsky food warehouses which were completely destroyed. Rationing was introduced, and after several decreases, from 20th November, Leningraders were receiving the smallest Ersatz bread ration of the whole war - 250 grams for combatants and workers and 125 grams for the rest of the population. That winter, temperatures fell to -40C, and water supplies, sewers, electricity and communal heating systems failed. The trams stopped running altogether. Though supplies were helped by the *doroga zhizni* across Lake Ladoga, by the end of December, the bread ration was only 350 grams for workers and 200 for everyone else. In the first two months of 1942, around 200,000 people died of cold and hunger, many in the street and at work. Horses, cats and dogs as well as wild birds were consumed, and there were even cases of cannibalism. As time went on during the siege, many people got used to dreadful living conditions, but all became physically weakened by them. Once people started to lose their families and friends through death and evacuation, emotional suffering increased. For many, it was the later period of the siege which was worst, despite improved rations, some transport, industrial production and the continual moral support of Radio Leningrad, since their physical and emotional strengths got completely used up. In the second part of the question, candidates should express an opinion as to which social group suffered most during the siege. Some may argue that it is impossible to say since the privations were common to all but the most senior in the armed forces and the CPSU and because the horrors were shared by everyone, regardless of age, sex or social status, depending on their personal circumstances and the hand of fate. Others may single out particular groups, however: the 400,000 children who went through the siege deprived of education and the rest of a normal childhood, forced to grow up fast, defending their relatives and city; the old and sick for whom medical attention was minimal or non-existent, resulting in certain death from ailments which otherwise would have been treatable; the mentally ill or those who became so, suffering continual bewilderment at the noise and general conditions around them; young men and women, deprived of the normal patterns of courtship; expectant mothers and those with children of any age, having to face up to the fact that their children might well not survive etc..

#### 4 ТВОРЧЕСТВО С. М. ЭЙЗЕНШТЕЙНА (*Стачка, Броненосец "Потёмкин", Октябрь*)

Или (а)

Объясните, почему фильм *Броненосец "Потёмкин"* считался очень эффективной пропагандой для большевиков.

По-вашему, какая сцена является самой незабываемой?

In the first part of the question, candidates should give reasons why *Bronenosets "Potemkin"* was considered highly effective propaganda for the Bolsheviks. Candidates may interpret "effective" in terms of the content and / or in terms of the film-makers innovative techniques. The best candidates will discuss both elements. The film affirms the victorious strength of revolutionary ideas and the inevitable victory of the people. In ten distinct sequences the mutiny gathers pace, spreading from the agitators, Vakulinchuk and Matyushenko, to part of the crew, to the remainder of them, to a cosmopolitan selection of the population of Odessa and finally to other ships in the navy. [ 1) Vakulinchuk and Matyushenko meet to discuss a plan to join the workers in revolution. 2) In the crew's quarters the first mate, representing the cruelty of the establishment classes, whips a sleeping sailor. Vakulinchuk agitates. 3) In the morning the crew object to their maggot infested meat. 4) The sailors refuse to eat the soup made with the rotten meat. 5) The captain orders the execution of those who have refused the soup. The crew mutiny and Vakulinchuk is shot dead by the First Lt.. 6) Vakulinchuk's body is ceremoniously transported by launch to Odessa. 7) In the morning a cross-section of the local population find Vakulinchuk's body lying in state. Agitators call for revolution. 8) People bring supplies of food and coal to the "Potemkin" in boats. Those gathered on the Steps are fired upon indiscriminately, and many are killed. 9) The sailors decide to square up to the navy. 10) After a night of tension and frantic preparations, the "Potemkin" and the Destroyer 267 are allowed to escape by the other ships.] Cutting historical events short, the ending with triumphant sailors cheering and no shots fired from "enemy", makes no reference to the eventual exile and imprisonment of the mutineers, and therefore serves as ideal propaganda for Bolshevik ideology. The featuring of a wide selection of men, women and children of different social types as supporters of the mutineers is also supposed to illustrate the total support for the revolutionary cause within society. In terms of Eisensteins's film techniques, candidates can make reference to some of the following: the rapid pace of the action in scenes of mutiny and on the Steps (many of the shots are of very few frames which requires one to concentrate so as not to miss detail); the scale of the production with the many extras of different types; the use of montage eg. when the enemy ships appear on the horizon , they are juxtaposed with images of engines, guns, flag signals requesting other crews to join the mutiny, the movement of the "Potemkin" through the waves, smoking funnels; the use of symbolism - the officers, depicted as old, wrinkled and unattractive are thrown over board like rotten meat and the old, white-haired and bearded priest, representing feeble and useless religion, is easily pushed to one side, the symbolic fade to represent the death of Vakulinchuk; the use of close-up shots, camera angles, overlapping shots, repetition of action shots etc.; the use of intertitles and their effects; the reworking of motifs eg. meat hangs, then mess-tables, men and eye-glasses, the presentation of the ship and the city of Odessa in terms of horizontal and vertical lines; the power and effects of the musical score. In the second part of the question, candidates should select one of the sequences described above and offer an opinion as to why the one selected is particularly memorable.

Или (б)

Объясните, почему Эйзенштейн считается одним из самых оригинальных советских режиссёров .

По-вашему, какой из этих трёх фильмов является самым эффективным?

This question can be approached in a number of ways. Some candidates might choose to discuss the films as examples of revolutionary propaganda, discussing from a Soviet perspective his depiction of a strike in 1912 in *Stachka* (1925), the 1905 Potemkin mutiny in *Bronenosets "Potemkin"* (1925) and the October Revolution of 1917 in *Oktyabr'* (1928), while others might prefer to concentrate on the development of Eisenstein's film techniques over the three years separating the releases of these films. The best answers will probably deal with both content and style since these are inextricably linked. In terms of propaganda and the fictionalising of history, *Bronenosets "Potemkin"* represents a stage upwards on *Stachka*, while in *Oktyabr'* we see a truly mythologized account of the Revolution with the elimination of Trotsky, the depiction of the Provisional Government as effete and the inclusion of a heavily fictionalised storming of the Winter palace by the masses. Eisenstein's treatment of recent history, reflecting the views and interests of the Bolsheviks rather than objective truth is for many one of the most striking features of these films. It is important that candidates display evidence of having studied all three works, but the examples of features of content and style need not be drawn from all three films in equal proportions. For many people it is Eisenstein's experimental style and use of film techniques which are of greatest interest and lead him to be considered one of the most original Soviet film-makers. Many of his innovatory techniques have been adopted as standard by film-makers around the world since the 1920s, but the concentration of so many stylistic features in films of this period, all relatively short, continues to surprise and delight the modern audience. Mention can be made of any of the following features, all employed to shock, anger and instruct the audience as well as entertain: the use of symbolism in the three films, close-up shots, mirror reflections, wipe transitions, fades, superimposed shots, montage, large crowd scenes and fast movement of people, use of stock character types, the Constructivist nature of the images in *Oktyabr'* etc.. In the second part of the question, candidates should make a case for one of the films being more effective than the others, demonstrating their knowledge and appreciation of it with numerous examples of its striking specific features.



## 5 А. А. АХМАТОВА : (Ранние стихотворения и *Реквием* )

Или (а).

Объясните, как образ поэта и образ молодой женщины меняются в ранних стихотворениях Ахматовой.

По-вашему, меняется ли и стиль в этих стихотворениях?

Candidates need first to define what they mean by "early verse", since the specification does not stipulate which collections should be read. It is likely that answers will be based on at least the first three collections - *Vecher* (1912), *Chetki* (1914), and *Belaya staya* (1917). Poems from *Podorozhnik* (1921) and *Anno Domini* (1922) might also fall within the scope of discussion, however. In the first part of the question, candidates should attempt to explain how the image of the poet and the image of the young woman develop in Akhmatova`s early verses. Candidates should trace the development of the evolving poetic persona through discussion of a number of poems from different collections. They are likely to allude to the fact that for critics and the reading public of Akhmatova`s day, a young female voice expressing female emotions was refreshingly novel. *Vecher* consists of subtle love lyrics in which evening is presented as a time of youthful awakening to life, love and sadness. *Chetki* sees the poet develop a new voice anticipating betrayal and disillusionment, and the emergence of the *femme fatale*. *Belaya staya* deals with lost love and its related sadness as well as war and the then political situation. *Podorozhnik* contains poems written to Boris Anrep in London, while in *Anno Domini* the poet`s voice becomes more varied since it deals with religious themes as well as more familiar subjects. Some poems deal with female biblical figures. Answers should not be general, but mention clearly the titles of poems and the collections from which they come. The image of the young woman can be evoked both through the poetic persona (the "I" figure) and through references to other female figures. In the second part of the question, candidates should express a view as to whether Akhmatova`s style also evolves from collection to collection or even within individual collections. Answers will have to contain quotations from a number of poems to support the candidate`s opinion. However, it should be noted that responses which consist almost entirely of long quotations, however correct, will not score highly unless they contain appropriate analysis.

Или (б)

Опишите политическую ситуацию в СССР и личные обстоятельства Ахматовой, когда она работала над поэмой *Реквием*.

По-вашему, эти два фактора сильно повлияли на эту поэму?

A chance to describe the general historical and political context of this remarkable text, written between 1935 and 1940, as well as the poet's own personal tragic circumstances and to assess the degree to which these factors influenced the writing of *Rekviem*. Candidates should outline the general context of the purges of the 1930s culminating in the Ezhovshchina period when Nikolay Ezhov directed the NKVD from September 1937 until July 1938. This period involved a reign of terror without parallel in Soviet history. Millions of Soviets were arrested, executed or imprisoned in labour camps as the purge swept out in ever-widening circles to put an end to an imaginary conspiracy to undermine Soviet power on a grand scale. It is important that answers do not go too much into the historical background, but concentrate on those aspects of Stalinist repression which are mentioned in the poems themselves. The enormous amount of human suffering of those imprisoned, tortured and executed and the fear, terror, grief and general suffering of their relatives can be described in detail, all ideally supported by appropriate quotations. Though the main stimulus for the text was the arrest in 1935 of her son, Lev Gumilev, for little more than having a father executed in 1921 for alleged counter-revolutionary activities, Akhmatova was also motivated by a desire to record for posterity the suffering of countless other victims of Stalinist repression. Answers may stress the universal nature of the female poetic voice throughout the work. Throughout the time of the creation of *Rekviem*, the poet's son was held prisoner, while her third husband, the art critic, Nikolay Punin was arrested in 1940. Akhmatova is suffering as wife and mother, speaking both about and for the other female figures in the verses. The poet progresses through various stages of personal suffering, evoking images relating to grief, suffering, terror, loneliness, anguish, the anticipation of death and tears on the part of herself and others. In the second part of the question candidates *might* make reference to particular literary features: concrete imagery relating to the historical and political context (prisons, locks, keys, black Marias, arrests, executions, Siberia etc.); the use of religious imagery, especially the analogy between the poet and her son and Christ and Mary; technical devices such as rhyme, rhythm, repetition, assonance and alliteration which are used effectively and appropriately to evoke varying moods etc..

## 6 А. С. ПУШКИН : *Пиковая дама*

Или (а)

Кто такая Лизавета Ивановна?

Вам удивительно, что она помогает Германну?

An opportunity to analyse the character of Lizaveta Ivanovna, the young companion of Countess Anna Fedotovna, and to offer an opinion as to whether it is surprising that she helps Germann. Lizaveta is an orphan, brought up by the aged and difficult countess, who continually has her at her beck and call. Treated rudely, blamed for the old lady's deafness when reading as well as for the author's mistakes, bombarded by questions, reprimanded for keeping the countess waiting while she changes to go out with her, Lizaveta is described by the narrator as " a most unfortunate creature" and " a household martyr". When pouring tea, she is told off for using too much sugar. When out with her benefactress, she is held to blame for the weather and the state of the roads. She never receives a full salary, yet is expected to be dressed like everyone else. At balls she is asked to dance only when someone needs a partner as the men only pursue rich, though less attractive women. Lizaveta is often upset by the way life treats her and longs for someone to deliver her from her dull and empty life. Thus, when Germann, a young engineer, starts to court her by letter, she is deeply affected by this novel attention. The appearance of the officer outside her window at first fills her with unease and disquiet, but by the end of a week the new feelings within her cause her to smile at him. When Germann thrusts a letter into her hand as she is leaving one day with the countess, she is so thrown she cannot hear or reply to the old lady's questions. She is delighted by his declaration of love and totally unaware it is copied from a German novel. She is appalled at his boldness, but does not know how to react to this, her first suitor. After several attempts, she writes back, enclosing his letter and telling Germann that their relationship has not begun in an appropriate manner. When she receives a second letter with a request for a meeting, she tears it into pieces and asks the bearer to tell Germann that he ought to be ashamed. Germann simply ignores her request for no more letters, and gradually Lizaveta finds herself drawn into a passionate correspondence with her replies becoming ever longer and more affectionate. Eventually, it is *she* who suggests a meeting at her house in the middle of the night after a ball and provides her suitor with details of how to get to her room. On arriving home, Lizaveta goes to her room, expecting to find Germann and hoping not to. She recalls the exciting events of the last three weeks and how she had felt that Tomsy knew her secret as some of his teasing comments, made during their dancing, have so found their mark. His comment that Germann had the profile of Napoleon and the soul of Mephistopheles had deeply affected her romantic nature. When Germann finally appears and tells her about the death of the countess, Lizaveta is amazed and quickly realises she has been the blind tool of a thief. Weeping tears which appear to be more for herself than the countess, she calls him a monster. Despite being upset, she provides Germann with a key and precise instructions as to how to leave the house. Later, at the funeral of the countess, Lizaveta faints when Germann crashes to the ground after the old lady appears to wink at him. Most candidates will agree that Lizaveta's domestic and personal circumstances as well as her treatment by the countess provide ample motivation for letting Germann into the house because she has fallen in love with Germann and regards him as a means to escape her situation. Candidates will disagree as to why she helps him get away after the death of the old lady, however. Some will see her actions as those of a woman in love with a bad man despite herself, while others may regard her as more in control and able to look out for herself and her own reputation. Similarly, when Germann faints at the old lady's

wink, some may argue that Lizaveta still has feelings for him, while others may interpret her reaction as one brought about by guilt or fear for herself. The best candidates will mention the Conclusion where further indications of her true nature are revealed.

Ironically, she has married a pleasant young civil servant with a good income, the son of the countess's former steward. Now she, too, is bringing up a poor relative. Unlike Germann, she has come out of the situation well, and the reader is forced to consider whether she might have been initially a less pathetic character than the narrator would have us believe. Consequently, we should be less surprised that she lets Germann escape after the death of the countess.

Или (б)

Объясните, как Пушкин использует сверхъестественные силы в рассказе *Пиковая дама*.

По-вашему, интересуется ли читатель сверхъестественными силами больше всего?

In the first part of the question, candidates should mention those phenomena or events which could be ascribed to supernatural forces and discuss how Pushkin uses them within his story. At the forefront is the secret of the three cards, coveted by Germann and originally told to the countess by the mysterious Count Saint-Germain to help her win enough money to pay off a heavy gambling debt. Although the old lady never passed on her secret to her sons, she did appear to help the young Chaplitsky. Germann becomes so fascinated by the tale of the three cards that he comes to disregard *his* three trusty cards (thrift, moderation and hard work), giving way to his strong passions and ardent imagination. He pretends to court Lizaveta in order to gain access to the countess's house to acquire her secret. He is even prepared to become the old lady's lover so as to become rich. However, his plans misfire with the death of the countess. Candidates should point out that without this supernatural phenomenon, there would be no story, for the plot revolves round Germann's attempts to acquire the secret and make use of it. When Germann finds himself for the second time in front of the countess's house, we read that it was as if some supernatural force had drawn him there. At the countess's funeral Germann believes the corpse gives him a mocking look and winks at him. That night he wakes to a strange woman in white, apparently the countess, who tells him the secret of the cards. The three, seven and ace will win if played in succession, provided he does not stake more than one card in twenty-four hours and never plays again. The countess forgives him her death provided he marries Lizaveta. All goes to plan on the first and second nights at Chekalinsky's. However, at the third game, what Germann took for an ace turns into the queen of spades who seems to wink at him mockingly. Germann's loss leads directly to his madness. Some candidates might argue that the supernatural in fact plays little role in the events of the story, since "казалось" and "показалось ему" are important indicators from the narrator that we are to be aware that Germann's perspective of events might differ from objective reality. Before the funeral we learn he is superstitious and we are told he drank a lot before the night when the dead countess "appeared" to him with details of her secret. However, the convincing narratorial voice and the fact that supernatural events appear to be taking place in a recognisable realistic setting, peopled by characters with whom we can sympathise to various degrees, leads us to believe in the possibility of what we are reading. In the second part of the question, candidates can give an opinion as to whether the supernatural forces are the main focus of interest for the reader. The best answers will discuss the text's other foci of interest and come to a conclusion as whether any or all of these are of greater interest than the supernatural forces. Many answers will centre upon the depiction of the three main characters (Germann, Lizaveta Ivanovna, the countess) and the author's skill in portraying developed characters within a fairly short narrative structure. Reference should be made to the degree of psychological insight presented in respect of the main characters. For some it will be Pushkin's style which is the main focus of interest. Mention *may* be made of: the balance between showing and telling; the division of the text into chapters, their length and content balance; the significance of the conclusion; the convincing narratorial voice which allows us to accept the possibility that supernatural events may be taking place; the creation of ambiguity and dualities of meaning which allow for multiple interpretations of the events of the plot through the use of phrases like "казалось" and "показалось ему"; the use of epigraphs which are sometimes ironic

ie. they mislead the reader rather than guide him in his interpretation of character and events; the concise nature of the language used, the predominance of verbs over adverbs and adjectives to create a sense of rapid pace for the reader; the length of sentences ( short ones to indicate characters' nervous excitement and growing tension as well as to propel the narrative forward, longer ones for description and to hold the narrative back); intertextual references in the epigraphs and within the body of the narrative; the use of French and English in the narratorial discourse and that of individual characters and the effects this causes; the possible combination of features which then signal we are to interpret the text as a parody; Pushkin's innovative use of Russian in the literary historical context etc.. The question should give scope for a wide variety of response.

## 7 Н. В. ГОГОЛЬ : *Ревизор*

Или (а)

Кто такой городничий?

По-вашему, он плохой человек?

A chance to describe the character and actions of Anton Antonovich Skvoznik-Dmukhanovsky, the Chief of Police of the provincial town visited by Khlestakov, a 23 year old *kollezhskiy registrator* on his way from Petersburg to his home village in Saratov. Khlestakov is a lazy, idle spendthrift who prefers card-playing to work. The young man is taken for a government inspector by the corrupt and incompetent local officials who proceed to entertain him in order to save themselves from trouble. Anton Antonovich is a middle-aged man with a flirtatious wife and an 18 year old daughter. With 30 years in the police service he has had ample opportunity to do well from taking bribes. He has, for example, allegedly ruined the merchants with compulsory billeting, beaten up a woman for alleged fighting, regularly helped himself from shops and even sent the wrong man to be conscripted as the result of "presents" from others. He likes to play cards, but apparently goes to church and is, on the face of it, extremely shrewd. It is *he* who, having learned about the impending visit of the government inspector, takes the initiative, informs the other officials of the town and urges them to put right as far as possible the bad state of their institutions. Worried on account of his own failings, Anton Antonovich sets about ingratiating himself with Khlestakov, giving him 400 roubles for his account at the inn and offering to put him up at his own house. He is obsequious towards his guest, eager to impress him and demonstrate that all is well in the town. He questions Khlestakov's servant, Osip, in a clever manner to discover more about "the government inspector". Both the wife and daughter of Anton Antonovich fall for the young man's flashy manner and good looks and are impressed by his account of his lavish lifestyle in the capital. Khlestakov manages to get engaged to his host's daughter, then, pretending to be about to make a brief visit to an uncle, extracts another 800 roubles from his host for travelling expenses. The Chief of Police warms quickly to the idea of being made a decorated general in St Petersburg. When it is revealed that Khlestakov is not the government inspector, he is both angry and amazed, readily admitting that he, an inveterate swindler, has been completely fooled. Some candidates will consider the Chief of Police to be a rogue with redeeming features, perhaps sympathising with him for being duped and losing face. Others, however, will condemn him as a corrupt official who finally gets his just deserts. The best answers will make mention of the comment by the Chief of Police in the penultimate scene when he tells the audience they are laughing at themselves. At this point the character becomes a mouthpiece for the author - the implication being that the play has depicted a universal human situation and the

audience should therefore recognise their own moral weaknesses (poshlost').

Или (б)

О чём *Ревизор*?

По-вашему, что интереснее для нас - комические эффекты или серьёзная тема этой пьесы?

In the first part of the question, answers are likely to describe the plot, setting and characters of the play, though better candidates will introduce Gogol's satiric purpose here. The play is essentially a satire targeted in various directions: at the social and political system of 1830s Russia, the corrupt and incompetent bureaucracy, especially in the provinces, and the moral mediocrity (*poshlost'*) of individual characters representing the whole of society. The officials, merchants and other residents of a provincial town are shocked at the arrival of Khlestakov whom they take for a senior government official, sent to check up on how they are conducting business. After initial panic, the Chief of Police, Judge, Postmaster, Superintendent of Schools and Supervisor of Charitable Institutions conspire to flatter, entertain and bribe Khlestakov into ignoring their many faults and peccadillos. The streets are dirty, the police are drunk, prisoners are poorly fed, the mail is illegally opened, the wrong people are being conscripted etc.. Both the wife and daughter of the Chief of Police fall for the apparently sophisticated cosmopolitan guest who has no difficulty in obtaining his host's permission to marry his daughter. The provincials appear ridiculous and unsophisticated as they are convinced and impressed by Khlestakov's fanciful accounts of life at the top of Petersburg society. Throughout the play, characters' weaknesses and foibles are exposed and held up to ridicule. In the second part of the question candidates should analyse some specific types of comedy and the effects of this on the audience, citing examples: comedy of character (descriptions of the play's grotesque characters with greatly exaggerated foibles and minimised good qualities), situation comedy (a description of the basic scenario and of individual moments such as the officials' attempts to "lend" money to Khlestakov, moments of farce borrowed from foreign dramas (Khlestakov's declarations of love to mother and daughter), dramatic irony (when the audience is aware of how Khlestakov and the officials of the town misunderstand each other), visual humour produced through the actions and reactions of characters, comical use of language (wordplay, comical names, quick-fire repeated dialogue, especially featuring Bobchinsky and Dobchinsky, general use of hyperbole in descriptions etc).. Answers should contain an opinion as to whether this is more interesting for the audience than the serious message of the play. Any opinion is acceptable provided it is supported with valid reasons, but the best candidates are likely to suggest that the play is excellent because it is both funny *and* serious. For most of the play the spectator is made to laugh at the characters, but in the final moments of the spectacle, the atmosphere is radically altered. The Chief of Police not only recognises he has been made a fool of, but tells the audience that they are laughing at themselves. The implication is that the play has depicted a universal human situation and the audience should therefore recognise their own moral weaknesses (*poshlost'*).



## 8 И. С. ТУРГЕНЕВ : *Первая любовь*

Или (а)

Кто такой Пётр Васильевич?

По-вашему, он аморальный человек?

A chance to describe and assess the behaviour of Petr Vasil'evich, the father of the 16 year old narrator, Vladimir Petrovich, both of whom fall in love with their neighbour, the tall, slender, beautiful and flirtatious 21 year old Princess Zinaida Aleksandrovna Zasekina during the May and June of 1833 in an idyllic, lush setting on the outskirts of Moscow. Petr Vasil'evich is about 41 and is described as handsome and always well dressed, has an elegant figure, curly hair, is always calm, self-assured and imperious. He is an excellent horseman and goes riding every day on a horse which no one else can ride. He loves violent physical exercise and would sometimes play games with his son. He had not married for love, and his wife, who is ten years older than him, is jealous. It is implied that he no longer finds her attractive or sexually accommodating on account of her age. Vladimir describes the relationship he has with his father as strange. He sees him initially as the ideal man, loving and admiring him despite the emotional distance his father places between them. Tenderness is shown only on rare occasions. Petr Vasil'evich respects his son's feelings and freedom and plays the role of an indulgent mentor, letting go to pursue his own interests when he has had enough of the boy's company. Above all, he has a desire to live, believing that one's own will makes one free. When his wife discovers from an anonymous letter, written by Malevsky, another of Zinaida's jealous admirers, that her husband is having an affair, she makes him choose between his family and the girl. Petr Vasil'evich decides to stay with his wife. When Vladimir discovers that it is his father who is the real object of his first love's affections, he is understandably shattered. Jealousy turns to misery, but, perhaps oddly, bitterness does not result, and the father-son relationship survives. Later, the boy observes his father hit Zinaida with his riding crop when she appears to ask him to leave his wife and is somewhat rude about her. In the second part of the question, candidates can decide whether Petr Vasil'evich is an immoral person or not. Though apparently capable of infidelity and cruelty, he seems to have a sense of moral duty and a genuine love for Zinaida. This seems to continue even when the lovers are separated. His death from a stroke at 42 seems to be brought on by a letter from Zinaida which uncharacteristically upsets him. Eight months after his last encounter with Zinaida, Petr Vasil'evich begs a favour from his wife, breaking down in tears. In his final letter to his son, he urges him to beware the love of women. After his death, his widow sends Zinaida money. Candidates are likely to have a range of opinions about the true nature of his character, taking into account the prevailing moral code and the historical context.

Или (б)

Что характеризует стиль Тургенева в повести *Первая любовь*?

По-вашему, стиль важнее для нас, чем персонажи или события повести?

A chance to describe Turgenev's style and in the second part of the question to assess whether it is more important to us than the characters or the events of the story (See Q8a above). Apart from the short introduction in third-person narrative, the entire text is supposedly a first-person account written down by the central character when he is about 40. The narrative tells the story of the narrator's unrequited love for Zinaida when he was 16 and her unsatisfactory relationship with his father. By definition, events are filtered through a middle-aged perspective, though this is rarely felt (eg. narrator's address to the reader in last paragraph of C.7 or the second half of the last chapter), and the reader experiences a brilliant insight into the workings of the youth's mind as he struggles to deal with the ups and downs of a range of new feelings: depression, self-absorption, passion, mental ecstasy, jealousy and rejection. However, the first-person narrative fails to provide the same degree of insight into the workings of the minds of the other main characters. The narrator provides us with selected details about the appearance, life-history, character and behaviour of the other characters to different degrees so that we only ever get an incomplete picture of them from his subjective point of view. This weakness is to some extent offset by the extensive reported speech, much of which helps to draw the character portraits in the mind of the reader (eg. the narrator's mother's use of French in C.5). Turgenev's skill as a writer is more obviously shown in his subtle use and depiction of nature which he uses to reflect the emotions of his characters. In the final chapter, the narrator describes his first love as a brief storm that quickly passed in spring (May and June when nature is bursting forth with new life and the spring of a 16 year old's life). Much of the action is centred around the gardens of the neighbouring houses where the narrator and Zinaida are temporarily living. The flora and fauna are described not simply to add colour and realism to the setting, but often to either reflect the emotions and psychological state of the main characters or to contrast with these. Turgenev makes use of the pathetic fallacy at key points in the narrative (eg. C.7- to reflect the stirrings of love in the narrator after the game of forfeits - storm, thunder muttering angrily, restless wind, forks of silent lightning which seem to answer to mute and secret fires within him ; C.16- the setting for Zinaida's story which mirrors her own hopes and desire for the narrator's father. In the garden of a palace on a summer night beside a splashing fountain the man, whose slave she is, awaits her.) At other times the natural world is contrasted with the feelings of the characters and sets their tragedies in relief. It is portrayed as a constant phenomenon which highlights the ephemerality and accidental nature of human existence, hopes and feelings (eg. C.9-During 3 weeks of seeing Zinaida, the love-struck narrator takes to sitting on a wall at the end of the garden, staring at nothing for hours amid fluttering butterflies, chirping sparrows and cawing crows. He is aware of the gentle sun and wind and tranquil monastery bells, but cannot understand the feelings within him which are at odds with the tranquility of his environment. Later in C.9, the love-sick and miserable Zinaida is depicted in a setting which is bright and green, with murmuring leaves, cooing doves, buzzing bees and blue sky. The environment around her remains detached from her state of mind, ironically beautiful and impassive.) Candidates might also point out that the nature description adds much to the pleasure of the text as it is in itself beautiful and a note-worthy component of Turgenev's prose. Passages are composed of carefully selected details describing the sounds, sights and scents of the environment in a realistic manner, but this realism is selective in order to achieve the desired artistic effect. Unpleasant images are avoided in the same way that anything banal or sordid

is glossed over in the actions of the narrative (poetic realism).

Throughout the text, Turgenev uses isolated symbols and images which link the natural world to the characters and events of the story: (When first introduced to Zinaida (C.4), the narrator is as happy as a fish in water. In C.7, when in love, he sees Zinaida as a swan rising from the grasses of the marsh and hovering over his soul. In C.9, Zinaida's varied feelings succeed each other like shadows of clouds on a wintry summer day and later (C.9) the narrator sticks to Zinaida's house like a beetle tied by the leg. In C.19, the major row between the narrator's parents and what follows is described as a thunderbolt which blasts away his sweet longing.) There are some more overt symbols with erotic overtones which have links to the characters: In C.13 Zinaida requests a strong horse because she wants to gallop. The narrator's father (C.21) has a horse which no other can ride. In C4, Zinaida is brought a kitten by an admirer and draws attention to its little pink tongue as it laps up milk. In C.17, when the narrator waits to catch Zinaida's lover, he is standing under a solitary pine. At its foot is a mysterious path which winds its way like a serpent up to and beyond the fence into Zinaida's garden. The reference to the serpent links the setting to the Garden of Eden and mankind's choices between good and evil. Exceptional candidates might discuss the frequent intertextual references as mentioned by the various characters. What they refer to and what they have to say about particular works helps to form the reader's opinion of them.

## 9 А. П. ЧЕХОВ : *Дядя Ваня*

Или (а)

Кто такой Серебряков?

По-вашему, у него хорошие отношения с семьёй?

A chance to discuss the character, views and actions of Aleksandr Vladimirovich Serebryakov, a retired professor and in the second part of the question to discuss his relationships with his brother-in-law, Dyadya Vanya, (Ivan Petrovich Voynitskiy), his much younger second wife, Elena, and his daughter by his first wife, Sonya. The professor, who is old and suffers badly from gout, rheumatism and migraine, comes for financial reasons to live on his first wife's country estate, greatly disturbing its routine. His physical condition, together with his domestic situation, make the egotistical man grumpy and obviously dissatisfied with his lot. For the past 25 years the estate has been selflessly and conscientiously managed by Voynitsky for the trifling sum of 500 roubles per annum so that Professor Serebryakov can have the profits to pay for his living expenses in the town where he carries on his academic work. Due to Voynitsky's labour and skill, the estate is in excellent condition, and all debts have been paid off. Though the estate technically belongs to Sonya, her father wishes to sell it, ostensibly because they could all live better by investing the money from the sale, but really because the Professor hates living in the country. Voynitsky feels that his brother-in-law is insensitive and ungrateful - he has never once thanked him for his labours. He has also come to believe that his toil and self-sacrifice have been largely wasted in that the Professor, whom he once admired, appears to have written nothing original or of importance in his 25 years of academic life. Voynitsky feels that life and his personal happiness in particular have passed him by. He is now in love with Elena, the Professor's wife, whom he knew ten years previously, though he did not fall for her at that time. He feels intense frustration at the absence of emotional happiness in his life, rage at being cheated by the Professor and at his own naivety. Because of these feelings he attempts to shoot Serebryakov when he makes his announcement about selling the estate at a family gathering. The sale of the estate would not only render him homeless, but take away his purpose in life. Despite Voynitsky's extreme behaviour, Serebryakov is reconciled with his brother-in-law in the final act before departing for a life in Kharkov. Some candidates will see Serebryakov as a selfish tryant while other will regard him as simply old, self-centred and insensitive. Clearly, he has a bad relationship with Voynitsky. His relationship with Elena is more complex, however. Serebryakov acknowledges that his wife, who is only 27, must find him hateful and that as a young, strong and good-looking woman she must want life rather than an old man, a near corpse. Nevertheless, bored and dissatisfied as she may be, Elena Andreevna is dutiful towards her sick husband, caring for his needs and putting up with his bad moods and tiresome behaviour. Courted by Voynitsky, she shows no affection for this man, but she has an emotional struggle to remain loyal when confronted with Astov. In a sense she betrays both her husband and Sonya by falling for Astov, but rejects his suggestion that she should call on him at his plantation. Though it is clear from her attitude, gestures and body language as well as from her words that she is much attracted to the doctor, she remains loyal to her husband and leaves with him for Kharkov. Less complicated is the relationship between Serebryakov and Sonya. She is the ever dutiful daughter who has for years assisted her uncle in running the estate. During the time-frame of the play she stays up all night to look after her father, upbraids him for refusing to see the doctor and for being grumpy, but later makes excuses to Astrov about her father's behaviour, calling him spoiled. Though her unthinking father tries to sell the estate which technically belongs to her and represents her chief purpose in life, Sonya appears to bear no grudge and at the end

of the third act urges her father to be merciful to Voynitsky after the quarrel. Sonya is successful in bringing about a reconciliation between her father and the father figure she loves in different ways.

Mention might also be made of the attitude of Serebryakov's mother-in-law, Mariya Vasil'evna, who is wholly supportive of him, taking his side over that of her son in arguments.

Или (б)

Какую картину деревенской жизни даёт Чехов в пьесе *Дядя Ваня*?

По-вашему, эта картина идеализирована?

A chance to describe the image of country life given in the play and to express an opinion as to whether this image is an idealised one. This question may be approached from a number of different angles. Some candidates may concentrate on the characters and plot, while others may take a wider perspective. The play depicts scenes from the everyday lives of the provincial intelligentsia of the Russia of the 1880s. When compared to the lives of the ignorant, undeveloped and poverty stricken peasants mentioned by Astrov and Elena, but never actually seen on stage, the main characters are comfortably off and fortunate in every respect. They are well fed, well groomed and well educated (there are numerous references to literary and cultural figures and their works eg. Turgenev, Gogol, Dostoevsky, Batyushkov, Schopenhauer). Though some characters have had to or chosen to work hard (Astrov, Sonya, Vanya), none of them wants for any material comfort unlike the peasants living amongst filth and disease. Apart from Marina, the old nanny, the only representative of another social class to appear in the play is the factory worker in the first act. Even Telegin, a landowner reduced to "poverty", is well provided for on the estate. In a sense, the picture of country life is not comprehensive, yet equally, it is not idealised in an emotional sense, for almost all of the characters are dissatisfied with their lives and their lot for most of the play. Candidates can describe the unfortunate and unsatisfactory relationships between Astrov and Elena, Sonya and Astrov, and Vanya and Elena and the major conflict between Vanya and Serebryakov. In all of these tense and unsatisfactory relationships, the conflict is founded on a lack of emotional reciprocity and an inability on the part of one or both characters to communicate their true feelings and emotions. Answers are likely to contain specific reasons why various characters are unhappy apart from the obvious elements of unrequited love and frustrated passions: Serebryakov and his wife both hate the tedium and lack of sophistication of life on the estate. Elena, though capable of playing an active part in improving the general quality of life there, claims not to know how to teach or doctor the peasants, preferring to remain idle. Vanya, who has worked selflessly on the estate for 25 years is so frustrated at his wasted life that he attempts to kill his brother-in-law. He, like Astrov, takes refuge from the trials of life in vodka. From the words of Astrov we learn of the destruction of the countryside and its flora and fauna, though almost nothing has been created to take its place. The countryside and society in general are clearly in a state of transition, and the intelligentsia is having to redefine its place in it. Even Vanya's elderly mother is depicted as being politically aware with her interest in women's rights and political pamphlets. Though the play is on the whole gloomy and negative, its conclusion restores a degree of balance and optimism. Those who have fallen out are reconciled, while the idealistic characters (Astrov, Sonya and Vanya) find a form of happiness in hard work for others and / or a belief in a reward in heaven.

## 10 В. Г. РАСПУТИН : *Деньги для Марии*

Или (а)

Кто такой Кузьма?

По-вашему, он хороший пример другим мужчинам?

An opportunity to describe and analyse the character of Kuz'ma and to assess whether or to what extent he is a good example to other men. Kuz'ma is a driver on a Siberian kolkhoz in the late 1950s. The father of four children, he is married to Mariya, a naïve, kind-hearted, poorly educated and semi-literate woman who becomes the manager of the village shop. When an inspection reveals a deficit of 1,000 roubles, Mariya is given a mere five days to find the missing money or the law will take its course. The knowledge that previous managers had been dealt with severely fills her with alarm and great distress. She had initially been reluctant to take on the store as she did not enjoy the best of health, but was persuaded, since no one else would assume the responsibility and because the family was short of money and their house was close to the shop. Mariya is clearly no thief, but she is, nevertheless, guilty of general carelessness and giving credit to untrustworthy customers. We see her in various states of emotional distress and depression throughout the text. Her response to her predicament is largely passive, but Mariya is fortunate in that she is comforted and nobly supported by her more practical husband, Kuz'ma, who sets about borrowing money from a variety of village personalities with differing means and amounts of generosity. Throughout the story, it is Kuz'ma who takes the initiative in solving Mariya's problem. Embodying a role traditional to Socialist Realist texts (father-figure, head of the family unit, provider, problem-solver, principal motivator of events etc.), Kuz'ma is forced to beg and cajole on behalf of his wife to avert disaster for her and their children despite the fact that he himself had never considered money important and had always been content with whatever he had had. Though he has some success, he fails to acquire enough money and is forced to travel to the hostile environment of the town to try to borrow from his comfortably-off estranged brother, Aleksey, whom he has not seen for seven years. On the train he has to share a compartment with three townspeople who look down on him and belittle him in different ways on account of his country manners and values. However, Kuz'ma has an optimistic positive philosophy and an intrinsic belief that the money will be found. More than once in the story, he dreams that people will be sufficiently generous to bail Mariya out. At all times during the time-frame of the narrative, he shows devotion to his wife who could hardly wish for a more supportive, level-headed partner. Some answers might make reference to the brief affair he had with an old flame after his marriage to Mariya. After his wife had left him, he succeeded in getting her back, promising that such behaviour would never happen again. Candidates are likely to conclude that Kuz'ma is indeed a good example to other men since it would seem from his words and actions in the text that he has subsequently remained both faithful and devoted to his wife. The best answers might also mention Kuz'ma as a shining example of how one should live in a truly Socialist society, contrasting his selfless attitude to Mariya and money with the selfish and uncaring attitudes of certain minor characters.

Или (б)

Какая самая важная тема в повести *Деньги для Марии*?

По-вашему, Распутин эффективно передаёт эту тему в этой повести?

A chance to define the text's main theme and to decide whether it is effectively conveyed by the author. Candidates are likely to focus on the theme of the main action (how a devoted husband does all he can to save his wife from prison; see Q10a above) or possibly the idea that the Socialist society of the USSR is endangered because people in the villages have become corrupted by a love of money and therefore the solidarity of the masses is fast disappearing. The best answers may discuss both themes before deciding on the main one. The response to Mariya's need for financial assistance is not universally positive. Instead of behaving according to the Socialist ideal of brother helping brother, reactions are decidedly varied. While Gordey and Natal'ya give all they can, though they clearly have little to offer, others such as Stepanida, a comfortably-off miser, give nothing, while Evgeniy Nikolaevich, the local Headmaster, donates only to further his reputation within the village. Money is seen largely as a corrupting influence, a threat to simple rural values and the concept of the village as the soul of Russia. Kuz'ma's dream that everyone in the kolkhoz gives five roubles, thereby wiping out the deficit instantly, is simply wishful thinking, something unrealisable in the reality of the modern world. For Gordey, the village has lost its traditional solidarity. It has become spiritually and morally impoverished as the collective values of the past have been replaced by general greed, and a desire for money and profit. Kuz'ma's brother has exchanged the values of the village for the alien ones of the town. These are displayed by the sophisticated travellers on the train in their actions and dialogue and are seen as being at variance with those of the countryside. Though Mariya may well be proved right in that her brother-in-law is unlikely to help them, there is a chance that all will turn out right in the end, for the unresolved ending is deliberately ambiguous and could end on a positive or negative note, depending on how the reader interprets it. Kuz'ma is depicted approaching his brother's house, full of doubt as to whether his brother will help and wishing he could have obtained all the money from the villagers, some of whom are now closer to him than his own flesh and blood. Though the traditional family bond may seem strained or even broken, new ties have been formed. In the second part of the question, answers will show how the message is effectively conveyed either through quotation from sections of text which specifically make the point regarding the chosen main theme(s) and / or by describing elements of the author's style and narrative techniques which are used to make the meaning of the text clear to the reader. Rasputin's style is rather transparent, and it is hard to misunderstand his message as a consequence. There is little differentiation in the standard Russian used by various characters, and the omniscient third-person narrator is little defined. There is a short, effective lyrical passage near the end of the story where Mariya is looking at a picture of herself as a girl and realising that she is now a completely different person, much affected by the passage of time and events. The use of flash-back from the time-frame of the train journey to the events leading up to Kuz'ma's departure allows for variety and interest in the narrative. There is an element of symbolism throughout the text: biblical - Kuz'ma is a Russian saint whose name -day is 17 October, the month of the setting, a traditional time of death and decay and the time of the kolkhoz chairman's sentence and imprisonment in 1947, Mariya could be Mary, an innocent martyr figure; the use of light and dark, suggesting the battle between good and evil; a general lack of colour, suggesting bleak prospects and the tortured state of mind of Mariya and her husband; nature symbolism - wind, reflecting Mariya's distress when her husband leaves, snow, reflecting wintry prospects from Kuz'ma's impending meeting with his brother; the symbolic characters encountered by Kuz'ma



on the train (those who represent the alien values of the city and the elderly couple whose attitudes mirror his own).

The sections of the text depicting Kuz'ma's dreams and the passages incorporating free indirect speech provide an excellent insight into the working's of the central character's mind. Mention might also be made of the use of the present tense to describe past events, thereby creating a greater sense of immediacy of action and perception in the mind of the reader.

#### **11 Н. В. БАРАНСКАЯ : *Неделя как неделя***

Или (а)

Кто такая Ольга? Вам жаль её?

A chance to describe the writer of the diary and to express an opinion as to whether one should feel sorry for her. Ol'ga Voronkova, 26, is a well educated research scientist married to another, the thoughtful and genial Dima. They live in a comfortable three-roomed flat in a new housing estate on the outskirts of 1960s Moscow with their two small children, Kot'ka and Gul'ka. Ol'ga dislikes her tangled, frizzy hair, her frequently sleepy eyes and her boyish face with its big mouth and nose. Both Ol'ga and Dima are strongly committed to their work and to caring for their family. Contrasted with the partners of her colleagues, Dima comes off well, though Ol'ga, struggling to cope with the double burden of looking after a young family and carrying out research under pressure from inadequate facilities and looming deadlines, and prone to mood swings through exhaustion, at times gives the impression he could and should do more to help. We must remember, however, that because of the diary structure of the text, Dima is almost exclusively described from his wife's subjective point of view. Dark Lyusya (Markoryan) is more objective, however. Suggesting a three-way exchange of flats and partners for herself, Blonde Lyusya and Ol'ga, she describes Dima as "wonderful". Dima's words and deeds need to be contrasted with those of other Soviet men in order to arrive at an accurate evaluation of his character. Dark Lyusya's husband has been nagging her for five years to stop work so she can care for her five year old and have another baby. The father of Blonde Lyusya's child vanished when he heard she was four months pregnant, without telling his girl-friend he was already married with children. The husband of another colleague, Shura, drinks. In the temporal and historical context Dima is as close as one can get to a Soviet new man. Candidates should provide a detailed account of Ol'ga's character, attitudes and behaviour at home and at work, emphasising her positive qualities, but acknowledging her weaknesses. Throughout the text we are made aware that Ol'ga is frequently torn between the duties of a mother and housewife and her work as a scientist in the broadest sense. We read her account of high and low points in both situations where her desires to be a good mother, a good worker and a committed scientist conflict. Though she is rightfully called a "real Soviet woman" by MM, Ol'ga usually feels she is falling short of the mark. She says she loves her work, and this is clearly illustrated by the feelings of guilt she has at being late and at taking so many sick days to look after her ailing children, her continual rushing around, her anxiety at possibly failing to meet deadlines, her loving detailed descriptions in the diary of the experiments she is carrying out, her enjoyment of the fellowship provided by her female colleagues, her quiet, though vocal resentment at the futility of the political seminar which impinges on her working and domestic life, her resentment that Dima makes time for his own academic reading while she feels intellectually cramped by her domestic duties, always put ahead of her own needs for intellectual stimulation or even her own mending. Though her husband does a fair bit to help, it is on Ol'ga that the

main burden of cooking, cleaning and child care etc. falls. At times this is all too much for her, and she dissolves into tears only to be comforted by Dima who always steps in during a crisis with the necessary support. Most candidates will feel sorry for Ol'ga, but the best essays will be objective, place her situation in the temporal and social context and refer to the subjective nature of the diary genre.

Или (б)

Опишите структуру повести *Неделя как неделя* и стиль, используемый Баранской.

По-вашему, структура текста и стиль автора помогают нашему пониманию этой повести?

A chance to describe the structure of the text and the author's style and to give an opinion as to whether the structure and style help us to understand the meaning of the story. Candidates should describe how the diary is used as a literary device within the text. The seven sections corresponding to an entry for each day of the week serve to break up the narrative into logical units. There is a clear distinction between the frenzied pace and action of the weekday sections and the less hurried activities and thought processes of the weekend. To create a sense of rushing and urgency, groups of short present-tense sentences are used. Sometimes these are incomplete and contain mainly verbs with few adjectives. Much of the action is conveyed through dialogue in the present tense, apparently reconstructed verbatim. This creates a feeling of immediacy, encouraging the reader to believe in the story world, though this is perhaps an unlikely feature of a diary, especially of a person with almost no spare time. The use of a first-person narrator allows the reader full insight into the thought processes of the central character. We can thus follow Ol'ga's every thought and feeling as she struggles to cope with the twin pressures of being a conscientious mother and worker in a stressful and demanding job. Answers will probably contain examples of her worries and reactions - eg. her fear of being late and the possible consequences for her employment, her worry at not meeting deadlines, or her concerns for her children (Kot'ka's unhappiness at school). The first-person narrative of the diary also creates an illusion of spontaneity. This adds both credibility to the narrative and also allows for an apparently natural questioning of Soviet society, its values and expectations. Though the first-person diary genre is clearly effective and helpful to the reader trying to understand the message of the text, it nevertheless brings with it several disadvantages. We only perceive other characters as filtered through the perception of Ol'ga. We do not have equal access to the thought processes of Dima, for example. The sections of dialogue require us to suspend disbelief regarding the diary entries or to assume that we are reading an unlikely verbatim account of events. The courtship and honeymoon section, where third-person narrative is used to objectivise the character of Ol'ga, poses similar problems of credibility if the text is to be perceived as a diary. Placed symmetrically in the middle of the text, this is a highly stylised piece of prose with sentences of variable length, the repetition of key vocabulary and syntax for particular effects, the frequent use of assonance and alliteration, colourful nature imagery, lyrical descriptions of sounds, scents and the heat of the south in summer. The section is highly effective in that it clearly contrasts an idyllic time gone by with the drab, frenzied humdrum reality of Ol'ga's Moscow married life. The style here aids our understanding of the meaning of the text, but because of its richness, might ironically lead the reader to question the credibility of the whole text, since literary devices are almost never used in any of its other sections. Candidates are likely to suggest that the structure and style do help us to understand the text's meaning, but the best candidates will draw attention to some

of the problems of structure and style mentioned above.

## 12 Т. Н. ТОЛСТАЯ : Три рассказа (*Милая Шура, Петерс, Река Оккервиль*)

Или (а)

Кто такой Петерс?

По-вашему, у него абсолютно печальная жизнь?

Peters is shown to the reader at various significant times in his life. Even as a young child, the eponymous hero of the story had had flat feet and a fat stomach, setting him apart from the other children he was not allowed to play with. He wore smart, but old-fashioned clothes, had good manners, always did what his grandmother told him and was accordingly liked. Excessively polite, he would attach the old-fashioned “s” to the form of his name which resulted from the elementary German lessons his grandmother was giving him. The allusion to the snap-like game they played, “Black Peter”, in which the player left with this card is the loser and a fool, is significant. Abandoned by his mother who had run off with a lover and neglected by his father who hung around with loose women, the young child confided his vision of freedom, friends and attention to his velvet bunny. Aged six, Peters was taken to a New Year party where he hoped at last to make friends. Instead, he was called “fat”, treated roughly, then ignored. At tea he fell in love with a girl with warts, but she quickly got bored with him. This so upset the little boy that his grandmother kept him away from other children thereafter. Till she died when he was fifteen, Peters would hold her hand, acting as her companion. The main time-frame where we encounter Peters shows him as a young adult librarian, attracted to pretty women to whom he reads Schiller and Hölderlin in his imagination. Peters has low self-esteem on account of his fat nose, pink belly and tiny myopic eyes. He has no real friendships or affairs despite going to dances. There he is perceived as clumsy and odd. Still, no one wants to play with him, and he goes home to sleep alone. The appearance of the dark and perfumed Faina at work makes Peters cut his hair as well as clean and tidy his flat. At a New Year party Peters admires Faina from afar, is ignored by everyone as usual, but is triumphant when he succeeds in helping her on with her coat. Peters, never able to be alone with her, stalks her on the street, but in vain. She has a boy-friend who is a journalist. Peters is gutted when he overhears her describe him as a “wimp” and “endocrinological sissy”. He tries to kill himself, but is unsuccessful, for the window has been sealed for winter and the gas has been cut off. Instead, he gives up on his youth. In the spring, however, he starts to stalk a new love, despite the fact that this Valentina has a string of athletic young admirers who give her violets. Peters decides to relearn German, regretting not doing this properly in the past. He finds a teacher, Elizaveta Frantsevna. Wanting to present Valentina with a bouquet, he waits in his galoshes in vain. The elements and the city are against him. The paper round the bouquet falls apart, and he is soaked and chilled through to his white, hairless body covered with red birthmarks. Realising it is too late for him to learn German and woo Valentina, he goes to have some soup in a canteen where he is, as usual, ignored by two girls discussing love affairs. He does not lose all his optimism, however, for he is determined to win and learn German. In a restaurant he drinks cocktails and converses with an imaginary girl. There he parts company with his wallet. For Peters life is a tease - it shows, then takes things away. It is a chain of dreams or a gift of unrequited love. At his German teacher's Peters has the urge to kill Elizaveta, symbol of all the women who have let him down, but this passes. After many months, during which Peters seems to have withdrawn from life, he “accidentally” marries a cold, hard, distrustful woman with big feet and a dull name. She takes her husband everywhere with her, holding his hand. Peters appears to be hen-pecked and withdrawn. After some years, this woman leaves him for another man, but Peters has only a brief feeling of regret. He wakes up again. Now he seems to be reconciled with life and his lot. Though most

candidates will agree that most of Peters' life is sad, many will disagree with "absolutely".

After all, he did experience the love of his grandmother till he was fifteen and in the end he finds a wife, though clearly his marriage turns out to be less than satisfactory. For some, the abandoned Peters may be a figure to be pitied in old age, while for others his apparent acceptance of the hand that life has dealt him means he has at last attained a state of happiness.

Или (б)

О чём пишет Толстая в этих трёх рассказах?

По-вашему, какой из этих трёх рассказов самый незабываемый?

This question may be approached in a number of ways, depending on which aspects of the stories candidates wish to discuss. It is essential that answers make reference to all three texts, however, in order to gain maximum marks. In the first part of the question, candidates may discuss Tolstaya's eccentric central characters (Peters [see above], the nonagenarian and much married Shura who relives the highs and lows of her life with her various lovers for the narrator in her shabby communal Moscow flat, Simeonov, the elderly Leningrad translator, still infatuated with Vera Vasil'evna, a once famous singer, now long forgotten by her public). Answers should do more than retell the stories. Ideally, candidates will show how their themes appear and are modified in the three stories, depending on the circumstances of the main character in each. These themes are: love, lust, unrequited love, the disparity between the world of the imagination and reality, the effects of childhood on early life, life and death, the effects of time on people, spiritual imprisonment and a desire for a return to the past or an escape from it. However, for the majority of readers, it is the stories' style and language which form their chief attraction. The various narrators seduce the reader into believing in rather thin plots and somewhat caricature-like characters through their use of an enormous range of literary devices and poetic effects. Some candidates may suggest that the plots are mainly a device for the creation of a set of prose poems, the language of which is the chief motivation for the existence of the texts. Mention *may* be made of any of the following: (preferably supported with appropriate quotation) rich, esoteric vocabulary, variable sentence length, alliteration, assonance, anaphora, complex narrative and rhythmic structure, poliphony, range of narratorial voices, use of free indirect speech, intertextual references, use of imagery, especially to do with water, wind, colours, smells and entrapment, use of punctuation, spatial hyperbole et al.. In the second part of the question, candidates should concentrate on one story, providing cogent reasons why this one is particularly memorable and effective. It is likely that there will be some comparisons made with the other two stories, and possibly the discussion of negative features of the stories not selected as "the most unforgettable one".

**Please also refer to grids in specification**