

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

9782 PRINCIPAL COURSE RUSSIAN

9782/04

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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Part I: Topics

Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO3]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh up all these at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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Part I: Topics – Content

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

1 ДЕТСТВО

А Опишите отношения между детьми и родителями в выбранных вами произведениях. По-вашему, эти отношения хорошие?

Candidates should first describe the relationships between parents and children in their chosen works before assessing whether or to what extent these relationships are good ones. The narrator of *Детство* has a good relationship with his mother, Natalya Nikolaevna, a weak and sickly woman who appears to suffer from depression, perhaps brought about from her husband's gambling and philandering, and who dies from what might be cancer towards the end of the text. She displays a great deal of love towards her children, showing concern for her son's safety when on horseback, becoming very emotional when the boys are leaving for Moscow and imploring her husband to bring the children to her for one last embrace before her death. The adult narrator as well as the ten-year old Nikolay express fond memories and genuine love for this religious woman who was able to retain a strong bond with her children, despite not playing a full role in their day-to-day lives. Candidates are also likely to conclude that the relationship between Petr Aleksandrych and his children (particularly his sons) is a good one, albeit for different reasons. Strong-willed and controlling, but amiable, emotional and in his own way caring, the narrator's father wishes his sons to acquire a knowledge of Moscow society, despite having reasons of his own for being there. He is capable of kindness, deciding to bring the boys' tutor to Moscow instead of dismissing him and saving Nikolay from complete embarrassment when he fails miserably to dance a mazurka. When he returns with his sons to his dying wife, he displays genuine grief. In *Серёжа*, Korostelev, Serezha's step-father, a kind, intelligent and even-tempered man quickly assumes a much larger role in the boy's life than his mother. Dmitriy Korneevich takes on the role of the positive (male) hero of Socialist Realist fiction, in charge of the family unit, ever ready with the correct solution to practical and emotional problems. For a teacher, Serezha's mother displays poor insight into the emotional and intellectual needs of the young child. Though loving and physically affectionate, she sees discipline, good behaviour and unquestioning obedience as paramount. It is the pedagogically inexperienced Korostelev who provides the understanding the little boy requires, talking to him as an equal and answering his questions truthfully, thus providing the child with a sense of self-worth and dignity, frequently denied by the imperious adult. Korostelev's function is not merely to buy Serezha presents and deal with his broken bicycle. He also takes away the boy's fear of death and tries to persuade him why it would be better for him not to go with them to Kholmogory and that he should not cry; it is bad for him, it upsets his mother and it is not manly. In this text the relationships between the child and his parents are excellent. This is not true of the situation of the boys in the film *Возвращение*, however. Andrey and Vanya are apparently content living in reasonable circumstances with their mother and grandmother, protected from any knowledge of their father's past. They have friends and are to a degree streetwise, being part of a group of lads who typically ostracise the younger boy, Vanya, when he fails to jump from a high tower into water. The close and loving relationship between Vanya and his mother is demonstrated when she rescues him from the tower after his panic attack. When the boys' father unexpectedly turns up, Andrey is attracted to his powerful physique and is flattered at being offered and given alcohol, while Vanya is still too young to find his father's macho qualities attractive. The trip proves to be a learning experience for them in many ways as their parent, brutalised by his own experience of life, controls their behaviour in a determined and sometimes violent manner, probably because for him the trip has an additional purpose behind it other than fishing. The father tries in vain

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to make the boys beat up a young thief who has made off with his wallet. He punishes Vanya, who is reluctant to call him "Dad", for grumbling by abandoning him on a road in the middle of nowhere. When Andrey and Vanya fail to return on time from a boat trip, the father punishes Andrey by beating him several times. Vanya, who has stolen a knife for protection, threatens to kill him, then runs off, taking refuge on a high tower despite his fear of heights. Their father tries to catch Vanya, climbs the tower and falls to his death on the ground below. Despite their father's brutal behaviour towards them, both boys are affected by his death. Though it could be argued that the boys, particularly the younger one, are slightly spoiled and lacking in certain life-skills, their parent fails to bond with them because his value-system is just too different from that which his sons regard as normal. He makes no allowances for getting to know two virtual strangers, instead simply assuming he can force his value-system on them as he attempts to make up for twelve years of lost parenting. As the boys are already teenagers, it is clearly too late: the relationship is doomed from the start.

В «Детство является самым счастливым периодом жизни». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, создатели этих произведений смотрят на детство сквозь розовые очки?

In the first part of the question, candidates should describe the image of childhood presented in the set works, assessing whether and to what extent it is being presented as a particularly happy period in life. They should then offer an opinion as to whether the creators of the works selected appear to be viewing childhood through rose-tinted glasses. In *Детство* we are given a semi-autobiographical account of the childhood of a member of the landed gentry in the late 1830s. Events are narrated from the point of view of the ten year old Nikolay filtered through the perspective of an older and wiser first-person narrator who, from the perspective of a mature adult, analyses the feelings and reactions of the child to a series of exciting and traumatic events: possible and actual parting from beloved servants and relatives, illness and death of mother, first stirrings of love, learning how to behave as an adult in various situations – when hunting, meeting new people in Moscow society, attending a ball. The narrator is often accused of being excessively sentimental in his recollections of his childhood, particularly when recalling his mother who dies near the end of the text. For many, the young child is too ready to cry, yet this may also be seen as a symptom of a sensitive personality in one who can equally recollect other feelings an adult will usually find embarrassing to recall: jealousy, shame, hero-worship, shyness, love, pride, the desire to appear grown-up, a willingness to inflict distress on others through bullying. In any event, the account of the boy's encounter with his mother's dead body and his awareness at her funeral that her body is exuding a foul smell hardly suggest a romanticised or idealised view of the past. In *Сerpёжа* we are shown a series of events from the life of a six year old coming to terms with and making sense of the world around him on a state farm in the Soviet Union of the 1950s. A third-person narrator successfully incorporates the naïve perspective of the young child as he experiences the events prior to and surrounding the birth of his brother, the death of his step-father's grandmother and the fear and misery of being left behind. The wonderment and awe of encountering new phenomena (getting a new bicycle, seeing a man with tattoos, hearing a heart beat or seeing the sky at night) are all described along with the developing relationships of the child with the adults in his life, particularly his step-father. Panova has also been accused of being rather sentimental in her description of a predominantly happy Soviet childhood in which nothing really bad happens to the central character. For many, however, she skilfully evokes memories of feelings experienced by the very young in situations which are of paramount importance to them, but appear trivial to the adults around them. *Возвращение* tells the story of two young teenage boys taken on a fishing trip by their father who has returned after a mysterious absence of twelve years. Set in the present over a short time space, the film provides limited insight into the lives of the two boys. We see them as part of a gang of friends who ostracise the younger boy, Vanya, when he fails to jump from a high tower into water. Apparently content living with their mother

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and grandmother, they know only what they have been told about their father. The trip proves to be a learning experience for them in many ways as their parent, brutalised by his own experience of life, controls their behaviour in a determined and sometimes violent manner, perhaps because for him the trip has another purpose behind it other than fishing. Despite his behaviour towards them, both boys are affected badly by the accidental death of their father as the result of a fall from a great height. The image of the modern childhood in Zvyagintsev's film is clearly fairly grim as the boys have little in common with their father who fails to bond with either son and completely alienates the younger one through his insensitive and sometimes brutal behaviour towards them. Mention might be made of the beautiful setting of much of the action. This contrasts with the misery of the boys, further emphasising this in the mind of the audience.

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2 ПЕРЕМЕНЫ В РОССИИ 1890–1905

- A Что мы узнаём о переменах в российском обществе в выбранных вами произведениях? По-вашему, создатели этих произведений правильно описывают жизнь в это время?**

Candidates should describe those aspects of the studied works which relate to a changing society in Russia between 1890 and 1905. They should then express an opinion about whether and to what extent the creators of these works are providing an accurate depiction of life at this time. In *Жена*, Chekhov uses as the background to his story about a troubled marriage the famine of 1891. We learn of the enormity of the peasants' poverty and the apparent failure of any meaningful attempt at poor relief through the ineptitude and corruption of officialdom and those setting up private trusts to aid the starving and destitute. The former civil servant, Pavel Andreevich, continuously warns his wife against trusting those who might appear willing to help on her committee, but who are unprincipled and only interested in money. The wealthier classes are depicted as callous, self-interested, motivated by reasons other than genuine compassion and resigned to tolerating the suffering in their midst. As the problem is so huge, there seems little point in making a serious attempt at correcting it. Candidates are likely to conclude that this text portrays a realistic picture of society and the tensions between different social groups. In particular, Chekhov highlights the gulf between the peasants and the rest of society, the plight of the emancipated peasantry whose allocated land was often too small to support itself, even when the crops did not fail and also the unequal relationships between husbands and wives. Natalie is refused a passport on the basis of law and morality by her husband and therefore cannot travel. In *Челкаш*, Gorky strives to portray the eponymous hero, a petty thief from Odessa, in a better light than his hired assistant, a young peasant called Gavril. The boy is depicted as cowardly and barely able to carry out his role as oarsman as he is terrified of getting caught. Answers should describe the differing points of view about the desirable nature of peasant life or otherwise as expressed by the two characters. Gavril appears to become obsessed with money and begs Chelkash to give him the entire proceeds of the crime as he believes he can put in to good use and the professional thief can easily obtain more. Chelkash finds Gavril greedy and self-degrading. The quarrel ends with a violent struggle during which Chelkash is knocked out. The peasant is unable to steal from him, not wishing to have sin on his soul, and ultimately will only take the money if he is forgiven. Candidates may be divided as to which character displays superior morality. Gavril is young, not used to thieving and forced by poverty into crime. The disputed property does not belong to Chelkash who appears sometimes to hanker after his former peasant life and the values he so disparages. Candidates will agree that the text displays an accurate account of the value-systems of two distinct social groups. Eisenstein's film *Броненосец «Потёмкин»* depicts the 1905 mutiny on the Potemkin in a manner which affirms the victorious strength of revolutionary ideas and the inevitable victory of the people. Answers should mention the reasons behind the mutiny as shown in the film: the cruel discipline of the oppressive officer class, the cramped accommodation and poor food as exemplified by the soup made from the maggot-infested meat which the crew refuse to eat. However, the film was made in 1925 after the establishment of Soviet power. Candidates should discuss how the film serves as a tool of Bolshevik propaganda and show how Eisenstein treats historical events selectively or distorts them to achieve his political aims.

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- В «В 1890-1905 годах было много серьёзных проблем в российском обществе». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, создатели этих произведений довольны обществом, которое они изображают?**

Answers should refer in detail to the various problems in society which form the background to or lie at the centre of the selected works. They should then assess whether and to what extent the creators of these works appear to be content with the society they are describing or whether they are implicitly or explicitly advocating social change. All three works feature difficult conditions experienced by workers, peasants and others of lower social classes during the years 1890 - 1905. These are to different extents contrasted with the conditions of higher social classes. In *Жена* we are shown a number of aspects of difficult conditions arising out of the famine: homelessness, roofs being stripped to feed cattle, hunger, begging and theft, the spread of diseases such as typhoid and the incidence of drunkenness among the despondent peasantry. The peasants are seen to be sometimes harassed and thus alienated by the authorities when their houses are searched following thefts. The upper classes are shown to be comfortable, well fed and often complacent, though not necessarily happy for all their wealth. Their attitude appears to be that the problem is so great that there is little point in trying to make an impression on it. In making his first-person narrator experience a moral transformation, expressed by his giving away much of his property to help those starving and in so doing attaining a state of happiness, Chekhov seems to be criticising the usual behaviour of richer people and advocating their greater involvement in alleviating the distress of the peasantry. In *Челкаш*, we see the consequences of the famine on the economy. The availability of starving workers clambering for jobs has forced wages down to inadequate levels for all. Drunkenness and violence are shown to be ugly and the norm among the social groups presented. Neither of the characters in the story is depicted in attractive terms by the omniscient third-person narrator who presents them as victims of social circumstances. Near the beginning, the workers at the port are described as being enslaved by the things they have created and robbed of their personality. The peasant boy is portrayed as being cowardly, greedy for money, a beggar with no self-respect and a slave to a conscience created by religion. Chelkash is depicted as a drunken thief whose lot has been bettered a little by his transformation from peasant to member of the Lumpenproletariat. His comments about peasant life are often ironic as the narrator describes it as "poison" towards the end of Section II. In *Броненосец «Потёмкин»*, Eisenstein is clearly presenting his audience with a selective interpretation of events to support the cause of Bolshevik propaganda. In so doing, he is obviously being critical of Russian society in 1905 and explicitly supporting and justifying the changes made to society by 1925 when the film was made. 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. Representatives of the establishment are depicted negatively: the first mate whips a sleeping sailor; the captain orders the execution of those refusing to eat the soup made with rotten meat; the priest is old and ugly. General support for Bolshevism is indicated by the cross-section of the population who view Vakulinchuk's body lying in state. The film's ending with the cheering of triumphant sailors and an absence of shots from the "enemy" makes no reference to the eventual exile and imprisonment of the mutineers.

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3 1917 И РЕВОЛЮЦИЯ

- A Какую картину Революции и послереволюционного периода показывают нам создатели выбранных вами произведений? По-вашему, эта картина хорошо передаёт нам дух времени?**

Candidates should describe the picture conveyed of the 1917 Revolution and its aftermath by the creators of the studied works. They should then express a view as to whether and to what extent the works convey to us the spirit of the age. Blok's poem soon became regarded throughout the world as the essential expression of the Revolution, celebrating passion, excitement, elemental violence, raw emotion and heightened sexuality because of constant danger. Despite its relative shortness, the poem presents us with a variety of social types (Red Guards, priests, prostitutes, the bourgeoisie etc) and their attitudes to the Revolution. Each of the twelve sections has its own rhythm and mood, and Blok exploits a fascinating variety of popular poetry and song types as well as parodied liturgical forms, slogans and invective of the time. Some of the references to Christ and religion lend themselves to multiple interpretation, however, and the reader can interpret the work as a less than wholehearted endorsement of the Revolution. It can equally be argued that Blok's view is consistent in that the practices of organised religion had become a far cry from Christ's teachings about equality. Seen in the wider context of Blok's writing and that of other pro-revolutionary writers, the image of Christ at the very end of the text can be shown to be not incongruous and indicative of one of many points of view represented within the work. *Клоп*, a brilliant comic satire, was written in 1928 as part of the author's struggle against philistinism. Mayakovsky criticises those who have made elements of pre-revolutionary life a part of their everyday existence in the USSR through the character of Prisyarkin, the embodiment of a number of bourgeois traits, tastes and values. The former Party member, styles himself Pierre Skripkin, has a penchant for fashionable clothes and hair, likes to wear a tie, dances the foxtrot and sees it as his right to have the good life since he has fought for it. The writer abandons his pregnant girlfriend, Zoya, to marry El'zevira, the cashier of a beauty parlour, failing to react when Zoya attempts to shoot herself. During the wedding speeches a grotesque fight develops, ending with a fire from which there are apparently no survivors. However, Prisyarkin does survive, frozen in a cellar. In 1979, when he is discovered, a democratic vote is taken about whether to unfreeze him or not. Despite the reservations of many that there is a danger of the arrogance and sycophancy of the late 1920s being spread, the majority vote for him to be brought back to life. But Prisyarkin *does* spread the feared diseases along with a liking for alcohol, cigarettes, decadent music, dancing and love. Ultimately, he is exhibited in a zoo together with the bedbug which was unfrozen with him, two parasites sharing a cage and highlighting the "horrors" of a bygone age. The zoo director announces that the mammal was wrongly classified as belonging to the highest group of humanity, the workers, and suggests he is more dangerous than the bedbug, being able to lure his victims with his pre-revolutionary behaviour and tastes, disguised as those of the new society. In a final twist, reminiscent of Gogol's *Ревизор*, Prisyarkin addresses those come to view him, hailing them as his brothers and inviting them to join him. Candidates are likely to suggest that the satire brilliantly conveys the issues of the day using an effective mixture of dramatic techniques, topical references, music, songs, dance, unusual sets, interesting plot and characters et al. *Октябрь* was commissioned for the tenth anniversary of the Bolshevik Revolution, and it is thus logical that the film depicts the Bolsheviks' version of that event to their advantage by distorting incidents and the roles and deeds of important participants. It should therefore be in no way astonishing that Trotsky, who appears in only one scene, the Provisional Government, Kerensky, Kornilov, the Mensheviks and other revolutionary groups are all portrayed negatively. Nevertheless, despite its distortions and sometimes because of them, the film successfully conveys the excitement and revolutionary spirit of the time. This is often due also to Eisenstein's artistic methods: the rapid pace of action, the scale of production, especially in the storming of the Winter Palace, large demonstrations and marches, the use of actual settings rather than

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scenery, the use of synaesthesia, use of parody for comic effects and the power of the musical score.

В «Революция была замечательной темой для литературы и кино». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, эти произведения производят большое впечатление на читателя и зрителя?

Candidates are likely to agree with the view that the 1917 Revolution was a remarkable subject for literature and cinema. By detailed reference to the themes, plots, characters and settings of the studied works, they should illustrate how these make a big impression on the reader or viewer. The best answers will probably discuss in detail the original poetic, dramatic and cinematographic techniques used to make these works effective as artistic creations as well as media for the conveying of political ideas. See Q3A above for more specific detail.

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4 СТАЛИНИЗМ

- A Из выбранных вами произведений сравните две сцены, которые ясно показывают, что такое Сталинизм. По-вашему, эти сцены сильно действуют на эмоции читателя и зрителя?**

Candidates should select a scene from each of the studied works, explaining why their content, circumstances and consequences clearly illustrate what is meant by Stalinism. They should then go on to express an opinion as to whether these scenes are touching. Any scene which contains evidence of the consequences of excessive bureaucracy, the needs of the state taking precedence over the freedom of the individual, injustice, savage cruelty and ruthless political repression will be acceptable. In Solzhenitsyn's story, we are shown the consequences of Stalin's policies on country life. Matrena, an elderly peasant woman observed living in squalid conditions from the summer of 1953, has endured personal misfortune and poverty all her life. Answers might suggest that the poor economic state of the countryside, the inept and corrupt management of the collective farm, the failure of the railway management to guard the level crossing and stop two coupled engines travelling without lights, are all results of the policies of Stalin. However, the fatal accident can also be attributed to human greed, personal errors of judgement and general drunkenness, all things over which Stalin could exercise little or no control. The eponymous heroine of Chukovskaya's text is an obvious victim of Stalinism. Set in Leningrad during the 1930s, the work chronicles the everyday life of Sof'ya Petrovna, a doctor's widow who finds employment as a typist in a publishing house. Sof'ya is industrious and able and, as a result, is quickly promoted. She is politically naive, however, and prefers to devote her attentions to raising her son, Kolya, than to taking note of goings-on around her and in the wider world. When her brilliant and hitherto successful and politically educated son is arrested, her world is shattered. Sof'ya believes his arrest to be a misunderstanding, for nothing bad can happen to an honest man in the USSR. We see her queuing in vain for information about the fate of her son in terrible conditions. Gradually, as others around her are arrested, Sof'ya becomes more and more isolated. Some of her fellow workers and inhabitants of her communal flat turn against her until she is forced to resign. All her efforts to help Kolya prove fruitless and she starts to inhabit a world of fantasy and delusion. Finally, she is dissuaded from continuing her campaign to secure her son's release as it is made clear to her by a friend that she herself has not been deported purely out of error on the part of the authorities. Readers will be divided as to whether this is the ultimate betrayal of a mother for her son or whether it is simply common sense in the light of the inescapable conditions to which she is subjected. *Утомлённые солнцем* is the story of one man's revenge on another whom he believes to be responsible for the loss of his personal happiness. An idyllic, happy, cultured household in the Russian countryside in the summer of 1936 is destroyed as the result of an unexpected visit by the former lover of the wife of Sergey Kotov, a respected military hero of the Revolution, now happily married and the father of a charming, naïve six year old girl. Mitya charms Kotov's daughter and begins to rekindle feelings for him in Kotov's wife. The full horror of Mitya's intention is revealed, however, when he tells Kotov that a car is coming to take him away. Kotov believes he cannot be touched because of his past and because of his connections with Stalin. (He knows his private phone number.) Before Kotov is collected, the two men reveal much about the sordid and violent nature of post-revolutionary politics. Since 1923, Mitya has been working in counter-espionage and has been responsible for the executions without trial of eight former generals, though he had once been on their side. Kotov accuses him of having been bought, though Mitya claims the Bolsheviks failed to honour their promise to allow him to return to his lover in return for his betrayal of former comrades. In the end, Kotov is beaten up in the car by those taking him to Moscow, and we learn that soon after that he is shot. His wife and daughter are both arrested. Mitya is last depicted having slit his wrists in his bath, presumably because of guilt or because he still cannot have the woman he has always desired.

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В «Режим Сталина являлся трагедией для народа и для страны». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, эти произведения помогают нашему пониманию этой эпохи?

Using the detail from the plots summarised above in Q4A, candidates should explain why Stalin's regime was a tragedy both for the individual and the country as a whole. It was not just the lives of individuals, their families and those associated with them which were ruined or totally destroyed by Stalin's policies and his henchmen. The USSR lost the brains and labour of millions of talented citizens, many of whom were committed Communists and all of whom would have been able to make a significant contribution to the development of the USSR. As a result of this waste of the skills of intellectuals, creative thinkers and those with strong individual identities, development of the USSR was patchy. While many projects were successfully completed, there was a great price to pay as the personal needs of those caught up in them were frequently wholly ignored. Solzhenitsyn's story aids our understanding of the effects and consequences of collectivising agriculture. The land is clearly inefficiently managed, poverty is widespread, corruption is rife and there is a great deal of personal misery. The arrest of Kolya and the social marginalisation of his mother in the Chukovskaya text and the arrest of Kotov and his family with its subsequent tragic consequences in the film are all evidence of the waste of talented individuals at the time.

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5 ПОСЛЕВОЕННАЯ ЖЕНСКАЯ ЛИТЕРАТУРА 20-го ВЕКА

A Объясните, что такое «настоящая советская женщина». Вам жаль женщин в выбранных вами текстах?

The quotation comes from *Неделя как неделя* when Mar'ya Matveevna reproaches Ol'ga for doubting her capabilities as a mother and worker, but this phrase can be applied to the female characters of any of the set texts. Candidates should relate the life stories of individual women or groups of women, illustrating how in the USSR women were meant to shoulder the double burden of working outside the home as well as running a household and caring for their children and often lazy and sometimes violent husbands. In the second part of the question, candidates should express an opinion as to whether and to what extent they are sorry for the female characters. This will be conditional on the degree of suffering experienced by individual characters in the context of their relationships and the specific historical context in which an individual text is set. The narrator of *Неделя как неделя* is 26 year old Ol'ga Voronkova, a junior research scientist in 1960s Moscow. Married to the loving, but slightly lazy Dima, the young woman struggles with the double burden of doing an intellectually demanding job and performing the role of housewife and mother to two very young children. Over the typical week described in her diary, Ol'ga is frequently exhausted, occasionally tearful and often hassled by menial domestic concerns, her children's tantrums and apparently meaningless political duties which have no direct bearing on her work in a laboratory with inadequate facilities and looming deadlines. However, when contrasted with the lives of her female colleagues, Ol'ga's life is good. Her husband is faithful, loving, sober and supportive, they inhabit a comfortable modern flat, and, for all its ups and downs, the family unit functions well. The best answers will mention the situations of Ol'ga's colleagues, especially that of Mar'ya Matveevna, the elderly idealist who has sacrificed her personal happiness for the sake of communism and the Soviet state. Their lives contain more obvious difficulties than Ol'ga's, yet they too are not completely sad. *Вдовий пароход* provides us with an account of the lives of five women sharing a communal flat in Moscow from the time of WW2 into the Brezhnev era. The story is mainly told from the points of view of Anfisa and Ol'ga, yet we learn also of the lives of Kapa, Pan'ka and Ada. Candidates should point out the individual and common experiences of the characters in the many difficult routine situations and dangerous predicaments which Soviet women of that time had to endure: Ol'ga's family being wiped out in an air-raid, Anfisa's grim experiences as a nurse at the front, the inevitable squabbles resulting from life in cramped conditions, the limitations placed on Ol'ga and Anfisa by their new director determined to manage the orphanage in accordance with official rules, poor working and living conditions, primitive medical care, numerous abortions, but, above all, the women's general suffering because of their husbands and lovers who die, abandon them, beat them up, mistreat them when drunk and generally expect to be placed on a pedestal. Anfisa's illegitimate son, Vadim, also inflicts worry and unhappiness on his mother and other members of the household through his selfish and ungrateful behaviour to those who dote on him. Yet, despite everything, the women accept their lot, make the most of their opportunities and forge meaningful relationships in their communal home. In *Сонечка*, we are presented with the life-story of the eponymous heroine from childhood until old age. Sonya, a bookish librarian, is proposed to by a disgraced artist, some twenty years her senior, two days after encountering him in her place of work. Sonya is content to follow Robert Viktorovich, a fellow Jew, to his place of exile, a primitive village in Bashkiria, where the couple live out WW2 in wedded bliss, despite the privations of his assigned environment. In the late 1940s and 1950s they move around with their daughter, Tanya, gradually getting closer to Moscow and a civilised way of life. Their spacious Moscow house is near an artists' colony, and Robert quickly establishes himself as a central figure. Tanya, now a melancholic teenager, develops an excessive interest in boys. Her school work suffers, and her father transfers her to night school. Here she makes friends with Yasya, an abused Polish orphan who since the age of twelve had made her way in life by giving men sex. Invited to a New Year party at Tanya's, Yasya

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spends the night and in the morning offers herself to her host. Thus begins a passionate affair. Eventually, Sonya realises what is going on, yet she does not break from her husband who continues to do up the new flat they are forced by the local Housing Department to move into. Though initially devastated, Sonya comes to accept the situation, admiring Yasya's beauty and glad that this young woman has revived Robert's interest in painting. After Robert's sudden death, the two women are united in grief. Both Tanya and Yasya end up living comfortable and interesting lives abroad, but Sonya remains in Russia to tend her husband's grave.

- В «В послевоенной женской литературе мужчины часто показаны монстрами». Прочитав выбранные вами произведения, вы согласны / не согласны с этим мнением? Вам кажется, что изображение советских мужчин в этих произведениях слишком негативно в контексте истории СССР?**

Candidates should discuss the nature and behaviour of the male characters in the studied works, evaluating their positive and negative characteristics in order to establish whether and to what extent the appellation "monster" is appropriate. In the second part of the question, an assessment of whether the depiction of men in the set texts is too negative in the context of the history of the USSR should be given. In discussing *Неделя как неделя*, discussion will centre around Dima, who, despite an obvious lazy streak or a greater acceptance of child-instigated household disorder, is as near to a model Soviet husband as one could imagine. Though the lion's share of domestic tasks falls on Baranskaya's heroine, Dima is prepared to help with some of the childcare and minor housework and is always ready to step in when it is clear that his wife cannot cope. Candidates should point out that it was the general expectation of Soviet society that women worked both inside and outside the home, whereas men were not really expected to do very much to help after a day's work. Dima further grows in stature when compared with the partners of Ol'ga's colleagues: Shura's husband drinks, Lyusya Markoyan's husband has been nagging her for five years to stop work to care for her child and have yet another and the partner of Blonde Lyusya had returned to his original family on hearing his girlfriend was pregnant. Grekova's female characters, despite being generally mentally and spiritually robust, are seen frequently to suffer at the hands of men. Moreover, the women often appear to expect and condone selfish and antisocial behaviour. When Anfisa's husband drinks too much, the narrator remarks that there is nothing to forgive. He is only a man, after all. Anfisa's real love for Vadim's father is not reciprocated. He simply uses her for casual sex in the same way as Vadim uses his classmate and the nurse in the virgin lands. Domestic violence is considered normal. Kapa thinks Anfisa's husband will beat her when he learns about the baby. Vadim hits Svetka, claiming he loves her. Men are even excused a sloppy appearance. When talking to Vadim about her first husband, Ada says that being stout does not harm a man, whereas a woman has to watch her figure. Later, Ada weeps, remembering her past which contained no love, only men and abortions. However, though the male characters in *Вдовий паром* commit many monstrous acts, few are essentially complete monsters. Fedor not only accepts Vadim as his son, but even forms a strong emotional bond with him and forgives his wife for her transgressions. He beats Anfisa only once when he wants money from her for more drink, an action she regards as better than she deserves. Vadim, the epitome of the selfish, ungrateful spoiled child, atones to a large extent for his monstrous behaviour by caring for his mother during her last illness and seeing to her every need. In writing about *Сонечка*, discussion will centre around the relationship between Sonya and her husband, whose adultery after seventeen years of marriage destroys the happiness of his loving and faithful wife. The couple have been happy together, despite the many privations caused by Stalin's policies and World War 2. Over the years they have bravely supported each other through thick and thin, gradually improving their living conditions and daily lives. Robert does not abandon his wife after taking up with his young lover, but continues to support her much as he has always done. For many, Sonya's acceptance of the ménage à trois is surprising, though this is clearly not just in

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return for her husband's continued practical help in sorting out her new accommodation. After his death, she ultimately forsakes the chance to emigrate, choosing to stay close to Robert's grave which she lovingly tends. Mention should also be made of the abuse suffered by Yasya at the hands of men from the age of twelve and the effects of this on her character as she exploits her sexual attractiveness for material and social gain.

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Part II: Texts

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

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Part II: Texts – Content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Structure

5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure

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Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

6 A. Пушкин, *Медный всадник*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the poetic techniques employed; comment on its relevance to the work as a whole.**

Context: From Part 1. The narrator has just introduced the main character, Evgeny, who reveals his aspirations and plans for the future as he lies, unable to sleep because of the growing storm.

Content: The extract opens with a description of the fierce tempest. The Neva, compared to a wild animal, floods the islands and the city itself, inflicting serious damage to buildings and their contents. People are terrified and await death. The Tsar acknowledges that even he is at the mercy of the elements and sends out his generals to help the flood victims.

Use of Language and Poetic Techniques: Among points for discussion are: the intention and effects of the personification of the Neva, the comparison of the city with the sea-god, Triton, the evocation of the storm and the waves through alliteration, assonance, rhyme and rhythm as well as sentences and phrases of varying length and enjambment, the evocation of the destruction by means of the simile likening the waves to thieves, the military imagery used to describe the onslaught of the storm, the use of noun-clusters to convey the image of detritus, the importance of word order to give emphasis to particular images in the mind of the reader, the use of exclamation marks to convey the perspective of those enduring the flood, the contrast between the lines describing the storm and the reaction of Tsar Alexander to its effects.

Relevance to Rest of Work: Candidates can describe the effects of the storm on Evgeny and the destruction of his plans and mind. The ambiguous nature of the themes can be mentioned. Here the elements are in control, even of the Tsar, who attempts to help his subjects. Elsewhere the text seems to attack the role of the Tsar, painting the autocrat, in whichever guise, in negative colours. The language and poetic techniques used here could be compared to those elsewhere in the text.

B Who or what is the hero of *Медный всадник*?

Much of this text is ambiguous and therefore can be interpreted in various ways. Thus it is possible to cast in the role of hero any of the following: Evgeny, Peter the Great, Petersburg or the elements. The best answers are likely to discuss all of the candidates before settling on one in particular. The concept of "hero" should be defined and the heroic qualities of each candidate for this role described and relativised. Respondents may choose the humble clerk whose dreams for domestic happiness with Parasha are shattered when both she and her house are swept away by the flooding Neva. Attributing to Peter the Great the cause of his loss, Evgeny rebelliously dares to threaten his statue, though madness changes his mood to a state of fear and submission. Peter the Great can be regarded as the hero for daring to create the city in that location in the first place and for appearing to answer Evgeny's challenge. The city is itself extolled by the narrator at various points in the text, though particularly in the *Introduction*, and it is seen to recover itself quickly after the flooding

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subsides. The elements are portrayed as uncontrollable, even by the Tsar, and as eternally resurgent. Answers should be supported with appropriate quotation.

C 'Медный всадник is without doubt a work of sheer artistic genius, a triumph of poetic technique.' Do you agree?

Candidates are likely to agree with this statement. Answers may be based on a discussion of characters and methods of characterisation, the potential meanings and mostly Pushkin's poetic style or may be exclusively devoted to a discussion of the text as a piece of poetry. The latter type of answer will concentrate on portraying the text as a *tour de force* of Pushkin's poetic skills and offer a detailed analysis of specific sections and the language, devices and poetic techniques employed in them. Answers should contain appropriate quotation with detailed explanations of the effects on the reader of particular phenomena: rhyme, rhythm, alliteration, assonance, simile, metaphor, imagery, personification, word order, use of enjambment and caesura, length of sentence etc. as well as some discussion of the poem's overall structure.

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7 Н. Гоголь, *Нос*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: The beginning of Section 3. The nose, recently returned by the police to Collegiate Assessor Kovalev, has mysteriously become re-attached to his face, having earlier defied all Kovalev's attempts to stick it back on.

Content: The *skaz* narrator expresses his astonishment at the turn of events, making reference to the nose's incarnation as a State Councillor and the uproar this has created. Kovalev observes his nose in a mirror and is overjoyed, but restrains his jubilation because of the presence of his servant who confirms his nose is where it should be. Ivan Yakovlevich, the barber, comes to shave Kovalev and carefully examines the nose to check its authenticity. Candidates can explain how the barber found it baked in a roll, how he disposed of it by throwing it over a bridge, how the nose assumed an identity of its own and what Kovalev did and had to go through in order to try to recover it. The caricature-like characters of Kovalev and the barber can be discussed in detail.

Use of Language and Narrative Techniques: Candidates can describe the *skaz* narrator who has an obvious presence at the start of the extract. The unreliable narrator does not explain how the nose re-attached itself to Kovalev's face, simply that it did. On the other hand, he is sure of the date. The effects of the blend of *skaz* narration and dialogue within the extract could be discussed along with an analysis of how the reader struggles to arrive at an interpretation of the meaning. The extract contains several words which can be firmly linked to themes or interpretations: ченуха - the *skaz* narrator and the surrealist dream theory, especially when linked to the concrete date, чин - the theme of identity and obsession with rank and status, especially when linked to место, чистый - the Freudian theory of loss of sexuality, possibly linked to прыщик which could imply disease.

Relevance to Rest of Work: Candidates can discuss the few remaining paragraphs of the text. Reference can be made to the various interpretations of particular events within the text and of the story as a whole. The nose could be standing for Kovalev's soul (religious / philosophical interpretation), his penis (Freudian interpretation) or it could actually be his nose if the events described are really only a dream.

- B Assess the effectiveness of *Нос* as an example of *skaz* narration.**

Candidates should describe what is meant by *skaz* narration, then discuss Gogol's innovative use of this technique in the story, showing how effective the device is at various points of the narration as a tool to convey / obscure meaning. Gogol's hallmark is the *skaz* narrator whose unreliability, naivety and lack of omniscience, shifting narratorial focus, generalisations, circumlocution, digressions and ambiguous comments serve to confuse and entertain the reader. The best answers will show how the narrator, who is really a character in his own right, is instrumental in the creation of multiple meanings for the text (see below) as well as the achievement of comic effects. Specific narrative techniques and literary devices appearing to belong to the narrator's discourse - word play (e.g. место, нос), negative comparison, the use of direct speech, the balance between this and first-person narration, irony, symbolism etc. may be mentioned.

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- C** 'A precise meaning of *Hoc* is hard to define, since the story is open to such a variety of interpretations.' Do you agree?

Candidates are likely to agree with this statement since the text has been puzzled over and variously interpreted by generations of critics. It may be read as a socially critical exposé of corruption in officialdom and the bureaucracy, a satire on the mores of various social classes, an allegory of sexual conflict in an evil world where women assume male roles and men are emasculated, a Freudian castration fantasy dealing with the loss of sexual identity and function, an allegory relating to the central character's Angst about his status and role in public and private life, a religious allegory about the loss of the soul as punishment for sinful behaviour, a surrealist dream in which conscious and sub-conscious perceptions of reality merge and, perhaps most credibly, as a literary joke. The joke is directed at the reader as none of the above meanings can be consistently followed through with success. As we read the text, we are fooled by the *skaz* narrator into pursuing various paths which lead only to dead ends or mists. Answers should feature a discussion of some of these interpretations with illustrations of where particular interpretations work or break down.

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8 И. Тургенев, *Первая любовь*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From Chapter 17. The young narrator, Vladimir Petrovich, has been encouraged by Malevsky to discover the identity of Zinaida's lover. Armed with a knife and intent on revenge, the youth takes up his position in the garden at midnight, the time and place when Zinaida meets the man into whose power she has fallen.

Content: Candidates can discuss the characters of Vladimir, his father, Zinaida and Malevsky, the development of their relationships and the origins of the jealousy of the narrator and Malevsky, a man determined to cause trouble. The extract provides us with a description of the narrator's thoughts and heightened emotions as he awaits the appearance of the stranger. The youth experiences suspense, terror, uncertainty at what exactly to do when the stranger appears, composure with the passing of time, then, once again, intense feelings of fury and terror when he hears the approach of the newcomer, followed by shock and horror when this turns out to be his father. His senses are made sharper because of adrenaline: he perceives every sound most keenly, and his vision is affected through hypertension.

Use of Language and Narrative Techniques: The extract, like the rest of the text apart from the introduction, is narrated in the first person from the point of view of the young Vladimir. This allows us to experience with him a wide range of thoughts and emotions in the situation he finds himself in. The short, often incomplete, sentences containing many verbs and few adjectives indicate his heightened emotional state. This is reflected in nature: the outline of the bushes and flowers stand out more distinctly than before due to there being fewer clouds. The sentence structure reflects the ebb and flow of tension which builds up to a climax with the mention of the knife and of the narrator's father at the very end of the extract.

Relevance to Rest of Work: Candidates can outline the rest of the plot, showing how the three main characters deal with their emotions when the affair is discovered and what happens to each subsequently. Vladimir suffers, but does not break with his father who chooses to remain with his wife despite Zinaida's request that he leave her.

- B What do you consider to be the moral message of *Первая любовь*?**

Answers are likely to be based on a description and evaluation of the behaviour of Zinaida and Petr Vasil'evich, with passing reference to Zinaida's retinue, perhaps contrasting all these characters with the narrator and his mother, both loyal and forgiving. Candidates need to be aware of the prevailing morality of the text's historical and cultural context. Zinaida holds court to a string of admirers whom she teases, humiliates and controls like a cat playing with a mouse. She describes herself to Lushin as a flirt with no heart, but once the narrator has found out about her relationship with his father, she acknowledges her guilt, saying that there is much in her which is dark, evil and wicked. The discovery of real love for an unattainable married man appears to change Zinaida, however, and she stops flirting, becoming emotionally fragile. She asks her lover to leave his wife, but he refuses. Society treats her coldly thereafter, and it is some time before she finds a husband. Her death in childbirth may be seen as punishment for her daring to manipulate men in a male-dominated society and for attempting to break up a family unit. Petr Vasil'evich is another independently-minded individual whose self-liberating and self-indulgent actions seem to attract divine punishment. Though capable of infidelity and cruelty to his wife and son, he seems to have a sense of moral duty and genuine love for Zinaida which continues even

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after the lovers are separated. His death at 42 seems to be brought on by a letter from Zinaida. In his final letter to his son, Petr urges him to beware the love of women. An alternative message can also be argued: that it is better to seize the moment because one never knows when one may be clobbered by Fate and that social convention is a malign and destructive force.

C ‘Первая любовь is a masterpiece of artistic prose.’ Do you agree?

Candidates are likely to discuss the structure and style used by Turgenev. Apart from the short introduction in third-person narrative, the entire text is supposedly a first-person account written down when the narrator is about forty. The narrative tells the story of the central character's unrequited love for his neighbour, the tall, slender, beautiful and flirtatious Princess Zinaida Aleksandrovna Zasekina, and her unsatisfactory relationship with his father. By definition, events are filtered through a middle-aged perspective, though this is rarely felt, and the reader experiences a brilliant insight into the working of the youth's mind as he struggles to deal with a range of new emotions. The first-person narrative fails to provide the same degree of insight into the workings of the minds of other characters, however. This weakness is to some extent offset by the extensive use of reported speech. Candidates may discuss the positive and negative effects of the balance of “showing” and “telling” of events. Turgenev's skill as a writer is more obviously shown in his subtle use and depiction of nature to reflect the emotions of characters and to highlight key events of the plot. Descriptions of the natural world add colour and realism to the setting, but have the principal function of reflecting the psychological states of mind of the main characters or of contrasting with these to present their tragic situations in relief. Turgenev uses the pathetic fallacy at key points in the narrative, and the text can be classified as an example of Poetic Realism. Answers should contain specific examples of the above points.

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9 A. Чехов, *Вишнёвый сад*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the dramatic techniques employed; comment on its relevance to the work as a whole.**

Context: From near the beginning of Act 2. Lopakhin has just once again explained exactly what needs to be done to avoid the sale of the estate, but Lyubov is still unwilling or unable to understand that the promised money from her aunt will not be enough and the only solution is to chop down the orchard and lease land for the building of dachas.

Content: Candidates can describe the characters of Lyubov and Gaev who represent the old gentry and fail to come to terms with reality and Lopakhin, a self-made man in the ascendancy, representing the new order. The extract shows that Lyubov considers the prospect of dachas and summer visitors vulgar. Lopakhin is frustrated at her attitude and decides to go, though Lyubov persuades him to stay. There then follows a soliloquy by Lyubov in which she gives a fairly frank account of her sins. She acknowledges her spendthrift nature, appears to regret marrying a drunkard, then falling in love again. She regards the drowning of her son as punishment. However, both men have mistreated her in different ways, particularly her lover who thanked her for three years' dutiful care by stealing from her and running off with another woman. This caused her to try to kill herself, an act she regards as stupid and shameful. She seems to feel some guilt about leaving behind her daughter and Russia, becoming sentimental and shedding a few tears. Her tearing up of the telegram suggests at this point she will not forgive her lover and return to him. Her speech is interrupted when she is distracted by music.

Use of Language and Dramatic Techniques: The characters use a register appropriate to their social station. The dialogue is natural and moves easily as in real life between the expression of serious ideas and poignant emotions and banal, frivolous or irrelevant remarks. Thus the audience is made to laugh at the characters and feel pity for them. Lopakhin's frustrated shouting and Gaev's response is both shocking and comic. Gaev's habitual use of billiards vocabulary and tendency for frivolous reference (here spending all his money on sweets) can all be discussed as a method of characterisation. Lyubov's remark about the house falling down contains dramatic irony. The varying pace of the speeches due to the syntax and the use of pauses can be mentioned along with the effects of this on the audience.

Relevance to Rest of Work: Candidates are likely to mention the eventual sale of the estate due to Lyubov's refusal to do the sensible thing, Lopakhin's buying of it, Lyubov's decision to return after all to her lover in Paris and Gaev's attempt at compromise with the new reality for his class in his taking of a job in a bank.

- B Consider the view that Anya is the heroine of *Вишнёвый сад*.**

After defining the qualities required to be considered the heroine of a play, candidates might suggest that Anya could well fit this description. Though just 17, she travels to Paris to bring her mother back to the estate, reprimands her uncle more than once for his silly ramblings, comforts her mother after the sale of the orchard, suggesting a new start lies ahead, passes on her mother's request to Lopakhin not to have the trees cut down till after they have gone, asks whether the ailing Firs has been taken to hospital, is concerned that the doctor's note about him is sent on, displays optimism to her mother about their new life, intends to sit exams, then work for money to help her mother, believes a wonderful new world will present itself in books and, in the end, asks her mother not to stay away for too long. Anya is indeed a virtuous, strong, young woman. She represents the new and progressive gentry, uplifted by

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visions of the future, influenced by forward-looking intellectuals such as Trofimov into embracing a life of constant toil. However, after discussing the character of Anya, some might propose another character as being more worthy of the title of hero or heroine or make the case that there is no such thing in a Chekhov play, demonstrating how and why this is so.

C 'For a play described as a comedy, *Вишнёвый сад* contains rather many tears.' Do you agree?

An opportunity to describe the balance of comedy and sadness within the play and to decide to what extent we are meant to laugh at the efforts of the characters to come to terms with the past, become practical and pragmatic and move forward in their lives. Candidates may well suggest that the prevailing mood of the play is one of sadness brightened by occasional comic moments or that the text could be described as a comedy of manners. Answers should contain an analysis of the different types of comedy within the play and of the moments when characters are seen to cry. There is comedy of character (Gaev with his sentimental outpourings in inappropriate situations [addresses to bookcase and nature], his obsession with billiards; the aged Firs), situation comedy (the saucy behaviour of Dunyasha and Yasha and of Charlotta and Lopakhin in Act 1, the misunderstandings of Firs due to deafness, Charlotta's tricks), numerous examples of comic exchanges between characters, black humour and slapstick (Sharlotta's reaction to Epikhodov talking about shooting himself, the general reaction to Trofimov falling downstairs, Varya nearly hitting Lopakhin by accident). Tears are evident throughout: Act 1 – Varya on hearing about Anya's meeting with her mother in Paris and when discussing the likely sale, Lyubov on arriving home, then later meeting Trofimov who also cries with Varya; Act 2 – Lyubov recalling her tragic past; Act 3 – Varya as she dances at the beginning, Gaev as he is about to tell his sister about the sale, Lyubov on hearing the news and taking it in; Act 4 – Dunyasha when Yasha departs, Varya as she prepares to leave and because Lopakhin is not interested in her, Epikhodov at this point too, followed by Lyubov and Gaev at the very end.

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10 E. Замятин, *Мы*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From diary entry No 10. D-503 has received official notification that E-330 has registered him in her name and that he has to come to her that evening for sex. E-330 is wearing a dress from a previous era and is smoking a cigarette and drinking alcohol which she has just invited D-503 to share. Both these substances are illegal in the One State.

Content: Candidates can describe the characters of D-503 and E-330, their relationship and roles in the events of the plot. Here E-330 plies D-503 with alcohol, before taking the lead in their sexual encounter. Unused to alcohol, D-503 loses control and is driven wild by the effects of this coupled with her passionate behaviour. The intensity of the experience causes D-503 to perceive himself as two individuals: the old rational self and the new emerging atavistic self, characterised by his hairy hands, an identity he at this point neither fully comprehends nor is comfortable with. Candidates can also comment on the nature of the One State: its ban on alcohol, system of allocating sexual partners to eliminate envy, strict limitation on personal free time, use of numbers rather than names by its citizens etc.

Use of Language and Narrative Techniques: The passage is written in the first person in a spontaneous style, typical of a diary. The broken syntax reflects the confusion and excitement caused by the effects of the alcohol and the passionate sexual encounter. The language is that of an educated person. The writer's scientific background is conveyed by a number of technical or scientific images: the uncalculated orbit, the independent planet, all the references to the shell under his feet and the sea of fire beneath, the turning to glass. D-503's perception of alcohol is conveyed by its being referred to as poison. The use of colours is distinctive and is typical of the novel as a whole. The saffron of E's dress is the colour of sunlight and life, but elsewhere also of death, while the green of the drink can be linked to the Green Wall, the crossing of which allows entry to a natural world of plants. E's pinkness suggests healthiness and the stirrings of passion. This is also referred to in the image of the crimson sea of fire within the earth, something ancient and powerful.

Relevance to Rest of Work: Candidates can describe the course of the relationship between D-503 and E-330 who appears to liberate him from the constricts of a controlled existence under the oppressive regime of the Benefactor. Though D-503 feels guilty for being disloyal to O-90 and to the rational values inculcated in him by the One State, E-330 is successful in winning him over into the rebel camp. Her motivation is the acquisition of D-503's knowledge about the Integral rather than a desire for his body or soul, however, and the consequences for her lover are serious: capture, subjection to the Operation which deprives him of independent thought and his intrinsic humanity as he reverts to following prescribed rational values blindly. For E-330, the consequences of leading a partially successful rebellion are worse – torture and execution – though she resolutely defies her tormentors.

- B Consider the view that the message of *Мы* is essentially pessimistic.**

Candidates may or may not agree with this statement. The message can be seen as pessimistic if one sees the text as primarily a psychological study of D-503's development as he struggles to maintain reason and his support for the One State in the face of a spiritual awakening brought about by his interaction with O-90 and E-330. Because he confesses his "sins", is made to have the Operation depriving him of his soul, and, in the end, appears to embrace once again the rational values of the One State, his individual rebellion clearly ends

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in failure. However, there is much within the novel to suggest that Zamyatin leaves us with a reasonably optimistic message: that however repressive the One State has become, the human spirit can never be completely subdued. The One State is clearly not in control of many of its citizens. There are still two personal hours per day when their activities are not prescribed. Rebellion comes in many forms and is expressed independently in the behaviour of a range of characters: O-90 desires an illegal child, E-330 smokes, drinks alcohol and aims to destroy the State, R-13 develops from a naughty child into an adult ideologically opposed to the State. Beyond the Green Wall, in a primitive manner, live free people who are occasionally joined by women from the city. The Mefi have been able to organise and clearly can inflict great damage on a State which has been in existence for more than enough time to eliminate all dissidence if its values are really as well anchored as it claims. The novel's ending is really an open one. E-330 neither talks nor recants in the face of torture, and the city is full of chaos because a considerable quantity of numbers have betrayed rationality. The One State appears not to have won completely. D-503's perception of events is governed at least in part by the psychological state imposed on him by the Operation, and this does not allow him to be wholly objective.

C 'It is the fate of the hero and those around him which forms the chief interest for the reader of *Мы*.' Do you agree?

Candidates may agree or disagree with this statement provided they explore to some extent Zamyatin's philosophical ideas and his effective narrative techniques as well as the human interest in the story of an individual whose atavistic irrationality is kindled by his desire for a sensuous rebellious woman apparently in love with him. The novel can be read on several levels, and each reader will evaluate the significance of its various aspects differently. The best answers will attempt to ascertain the relevant importance of each element. For some it will be D-503's struggle to retain the rational values of his upbringing in the face of continuous emotional and intellectual challenge from three women with different points of view (E-330, O-90 and U), while others will find greater significance in what Zamyatin appears to be saying about the nature of freedom and happiness, the folly of rationalist, utilitarian, utopian socialist ideas and ideals and the state of Bolshevik society with its many parallels to aspects of the nightmarish One State where everything is organised according to mathematical principles and the individual has almost no control over his own thoughts and actions. Though the One State finally eliminates E-330 and brings D-503 back under its control and into line by giving him the Operation, the novel ends with a degree of optimism, for the Green Wall has been blown up, and many have gone over to the other side. Others will find Zamyatin's style and narrative techniques the most interesting element of the novel, for *Мы* is rich in mathematical and colour symbolism, defamiliarisation, synaesthesia and other devices, all of which greatly enhance this memorable text as a work of art.

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11 M. Булгаков, *Собачье сердце*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From chapter 9. Sharikov has gone from bad to worse. Now completely out of control, he drinks, keeps bad company, brings thieves back to the flat and has even sexually assaulted Preobrazhensky's female staff. He has stolen from the House Management Committee, borrowed 50 roubles from Darya Petrovna, taken all his documents and disappeared. Just as Preobrazhensky and Bormental begin to wonder what to tell the police, Sharikov returns, dressed in leather and smelling of cats.

Content: Candidates should discuss the characters of Sharikov, Preobrazhensky, Bormental, Darya Petrovna, Zina and Shvonder. Particular reference should be made to the attempted sexual assault in the previous chapter as a result of which Bormental promises to teach Sharikov a lesson. The professor and his assistants are taken aback when Sharikov announces he has a job. Preobrazhensky asks for Sharikov's documents from which he learns that his creation is now employed by the city as an exterminator of cats and other quadrupeds. There is black comedy in the exchange in which Sharikov reveals just why he smells of cats. Despite his new status, Sharikov is frightened and helpless when Bormental grabs him by the throat and makes him apologise to the women for his bad behaviour when drunk. The image of the supposedly hard man exposed as weak is particularly amusing.

Use of Language and Narrative Techniques: The extract consists mainly of direct speech with minimal intrusion by the omniscient third-person narrator. The short utterances of the characters and the rapidity of the exchanges create a powerful sense of dynamic tension and pace. This also helps with the creation of the comic scene. The officialese of Sharikov's employment document also adds to the humour. Candidates can refer to the general use of multiple viewpoint in the work (see below), particularly in relation to the narrator and his ability to convey the naive perspective of the dog as well as those of the human characters elsewhere in the text.

Relevance to Rest of Work: Candidates can describe why and how Sharikov has come to exist, pointing out that the implanted pituitary gland has caused humanisation rather than rejuvenation. As a result, Preobrazhensky has created a revolting specimen of humanity with the characteristics of the donor, an immoral thief with too great a liking for drink. Candidates can describe the trail of havoc which Preobrazhensky's creation has left behind him and the final outcome when, after Sharikov has denounced Preobrazhensky and Bormental to the authorities, the two doctors set about reversing the experiment which they perceive as a failure.

- B How effective is Bulgakov's use of multiple viewpoint in *Собачье сердце*?**

Candidates should describe the interplay of narrative perspectives within the text, assessing their effectiveness as a means of engaging the reader who has to concretise the story-world and create a form of objective reality by disentangling the various perspectives. Much of the humour behind the satire is created by the interplay of these perspectives which are full of hyperbole and distortion (e.g. the naive perspective of the dog and the sophisticated perspective of the third-person narrator in the first two chapters). The perspectives of the omniscient third-person narrator, Sharik (through unmarked direct thought) and Bormental (by means of his case notes) are highly individualised and contrasting. They fool the reader into believing in the irrational metamorphosis of dog into man. Once we accept this as true, all else seems credible, especially as the setting is characterised by much that is

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recognisable from everyday life in the Moscow of the time of the events related. Further perspectives are portrayed using direct speech, the lexis of which lends considerable verisimilitude to the characters (e.g. Shvonder's political jargon and phraseology, Bormental's medical vocabulary, Preobrazhensky's operatic quotations). There are also minor intrusions of other points of view in quotations from newspapers and documents. Answers are likely to contain descriptions of the narrative structure of the text as a whole, emphasising the construction of key scenes. Candidates are likely to conclude that Bulgakov's use of multiple viewpoint is highly effective.

C 'Behind Bulgakov's brilliant humour lies a message that is deeply troubling for Soviet society.' Do you agree?

Candidates should first describe the different types of humour in the text before stating and discussing its underlying message: that the experiment (Revolution) has been a dangerous failure. Bulgakov presents us with exaggerated caricature-like characters who deflect empathy, allowing us to laugh readily at the grotesque situations in which they find themselves. Among the things we find amusing are: accidents and injuries, Sharikov's antisocial behaviour, violence, Sharikov's arrogant adolescent behaviour towards those to whom he should be grateful, his thieving, Zina's distress at being falsely accused of theft, human nature in Preobrazhensky's sexually rejuvenated middle-aged people and their morally dubious or possibly illegal liaisons. Soviet institutions such as the House Management Committee are sent up together with their rules and bureaucratic procedures, NEP, food shortages, Soviet names and forms of address. Answers should describe the experiment and its consequences, explaining the parallel with the Revolution and its aftermath. The operation is shown to be unnatural, leading only to the creation of something ugly, stupid and dangerous which rapidly gets out of control. Bulgakov appears to be saying that what the Revolution has created will turn on and destroy its creators in due course.

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12 Ю. Трифонов, *Обмен*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: The extract comes near the very end of the text in the main time-frame. Dmitriev has gone to visit his terminally ill mother at her dacha at Pavlinovo with the intention of getting her to agree to participating in the exchange of accommodation suggested by Lena. As a result of this, Lena and her family will end up with significantly bigger living-space as they will be able to retain Kseniya Fedorovna's after her death. The old lady is upset that her children, particularly Lora, appear to be altering their travel plans because of her illness. She does not want any fuss and becomes indignant on account of her daughter's falsehoods.

Content: Candidates can describe the characters of Dmitriev, his wife, Lena, his mother, Kseniya Fedorovna and possibly Lora, his sister. The complexities of their various relationships should be explored. Kseniya Fedorovna continues to object to being given special attention. Lena, the chief instigator of the flat exchange, rings to find out whether her husband is coming home that night and whether he now has the key to his mother's room. This is so that the accommodation can be shown to prospective exchangees the next day or the one after it. Dmitriev avoids answering. He realises it is within his power to ask his mother to move or not. This suggests he has some scruples about the matter. When he finally makes the proposition, the old lady turns him down. She no longer wishes to live with his family and, falling asleep, points out that he has long since made an exchange. Dmitriev is stunned at her refusal, but reacts calmly to this and her assertion that he has changed.

Use of Language and Narrative Techniques: The omniscient third-person narration of the extract is typical of the text as a whole, though the second part of the extract contains a longer section of dialogue than is the norm. The words of the old lady are therefore given extra emphasis, making this a key scene in the text. The narrator's Russian is typical of the educated Soviet middle-class of the 1960s - grammatically accurate with occasional colloquialisms. It therefore lends credibility to a narrative stance which is close to Dmitriev's and appears to have insight into the motivation for his actions. The narrator shows an intimate awareness of Kseniya Fedorovna's character in his comment about the semi-serious manner of her speech. This is followed by an example of narratorial discourse and three highly effective short examples of free indirect speech. The technique occurs again shortly after Dmitriev's "Good night" to his wife.

Relevance to Rest of Work: Candidates can discuss the complex and sometimes strained relationships which the various characters have with each other, quoting points of conflict within the text. Some examples of Dmitriev's exchange of moral values from those of his own family to those of his wife's from earlier in the text should be given in order to show the truth of his mother's comment that he had already made an exchange some time ago. The extract firmly links the exchange of flats with this exchange of moral values and behaviour.

- B What does Trifonov have to say about the concept of the family in *Обмен*?**

Answers are likely to contain a description of the two interlinked family units, their respective members together with an account of the positive and antagonistic relationships between individuals and the conflicting value-systems of the intellectual Socialist idealist Dmitrievs (Kseniya Fedorovna, Lora, the grandfather) and the materialistic, insensitive and philistine Lukyanovs (Lena and her parents). While the Dmitrievs are cast in the mould of the revolutionary intelligentsia who sacrificed their own happiness and lives for their cause, the Lukyanovs are motivated by the acquisition of wealth and prestigious position apparently

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regardless of the means required or the consequences for those they push aside. Lena, with the determination of a bulldog, succeeds in obtaining an ideal job in an institute near the centre of Moscow, makes her husband steal the job of a friend, instigates the exchange of accommodation which will end in her immediate family having a better flat and manages to get her daughter into a specialist English-language school despite living outside the catchment area. Though as an educated linguist she could have moved to the value-system of the Dmitrievs, she retains the one she was brought up with, gradually bringing her husband round to her way of thinking. Mention should be made of the antipathy or coldness between Lena and her mother-in-law, Lena and Lora, Dmitriev and his mother-in-law, both sets of in-laws, Lena's parents and Dmitriev's grandfather. We are also shown squabbles between those on the same side (Lora and Felix over going away to their dig while Kseniya Fedorovna is ill, Lora and Dmitriev in childhood). Despite their ideological and personal differences, the characters often have in common loved relatives, whom they are willing to look after in the best manner they know. Trifonov seems to be saying that despite tensions between individuals, the family unit is important, blood is thicker than water and that the dynamic of relationships is forever changing as individuals modify their outlooks as a result of their life experiences.

C 'The reader cannot sympathise with Dmitriev, for this character is essentially morally bankrupt.' Do you agree?

Candidates should first illustrate how Dmitriev becomes morally bankrupt through a process of "Lukyanovisation", the adoption of his wife's family's value-system in place of the ideals he was brought up to respect. Dmitriev's wife, Lena, sees the approaching death of her mother-in-law as the ideal opportunity to improve her living conditions through a complicated three-way exchange of flats, resulting in the old lady moving in with them. After her death, the new larger flat may be retained for their exclusive use. Dmitriev's acquiescence in his wife's plans constitutes an act of betrayal and a demonstration of moral bankruptcy, the climax in a series of steps from the camp of the morally principled to that of the morally effete. Sexually enslaved by Lena, he is gradually infected by her materialism, insensitivity and determination to feather her own nest at the expense of others. Thus we see Dmitriev casually borrow money from his former lover, Tanya, betray his friend, Levka Bubrik, by stealing his job and even appear to be more concerned for the rare fish in his briefcase at his grandfather's cremation than about respecting the old man's memory. However, Dmitriev sometimes shows he has a conscience and displays a number of redeeming features which allow the reader to sympathise with him: He is intelligent, loving and genuinely concerned about his mother's worsening condition, refusing to go on a planned business trip to Siberia. He shows equal consideration for the welfare of his wife and daughter, always seeking to avoid conflict and attempting to smooth over disputes between his squabbling relatives. Initially, he is frightened by Lena's suggestion of the exchange, especially about how to tell his mother. He worries about how to pay for his mother's doctor without borrowing from his mother-in-law and deeply regrets that his past affair has inflicted such pain on Tanya and her husband as this has destroyed their lives. He defends his mother from the charge of hypocrisy made by his wife, though the violence he sometimes uses can hardly be justified, perhaps unlike when he came to blows with an Abkhazian rival for Lena's affections. He is also seen sometimes to stick up for his mother and her family's values such as during the incident when Lena moves his father's portrait from its usual place in his mother's dacha. While some might consider him weak, a victim of his own passion or more generally of fate, others might suggest that as prosperity depended on the individual's capacity for moral compromise in Brezhnev's Russia, he is simply a realist. In either case, the reader is likely to have a degree of sympathy for the character who is clearly a mixture of positive and negative qualities.

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13 T. Толстая, *Милая Шура, Петерс, Река Оккервиль*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From near the beginning of *Milaya Shura*. The narrator calls for tea at the flat of Aleksandra Ernestovna, an eccentric elderly lady in her nineties. Shura, who inhabits two rooms of a communal flat in Moscow, is wrinkled, has thinning hair and false teeth and likes to wear dark clothes and an extravagant hat covered in fruit and flowers. She has no relatives and is consequently lonely.

Content: Candidates can describe the character of the strange old lady who has been married three times and who has had a series of relationships throughout her life. During her visit, the narrator is shown old photographs and letters which shed light on the old lady's life and her relationships. Candidates can describe Shura's husbands, in particular the second one whose grotesque death is described in the extract, and the love of her life, the impoverished Ivan Nikolaevich with whom she had had a fleeting affair in 1913. He had wanted her to leave her husband and join him in the Crimea and had written to her every day for a year. Though she had promised to go, packed her bags and bought a ticket, Shura had changed her mind at the last minute because of her lover's uncertain economic future. This, it seems, she has regretted ever since.

Use of Language and Narrative techniques: The extract contains a complicated mixture of the voice of the narrator, fused with the direct speech of Shura who in addition quotes the unmarked direct speech of her dying husband (Уйдите!) and that of her lover (бросай мужа) along with marked direct speech from his letters beseeching her to come to him. Shura's discourse is characterised by incomplete sentences, short phrases, repetition and phatic gesture, all of which help to evoke the nostalgic state of mind of the old lady who is reliving her past emotions for herself and her guest. This is further emphasised by the use of rhetorical questions and exclamations. The narrator's discourse is characterised by a series of verbs in close proximity and the repetition of the alliterative prefix "за".

Relevance to Rest of Work: The extract is typical of the complicated and effective fusion of narrative perspectives within the text as a whole. This provides much of the interest since almost the entire text is devoted to this single encounter of the narrator with Shura and her account of the many men in her life. The final rhetorical question highlights Shura's continual reliving of her past dilemma which seems to have been the most significant choice she ever had to make.

- B Describe the style used by Tolstaya in these three stories and its effectiveness on the reader.**

Candidates should show how the author uses the style and language of her various narrators to seduce the reader into believing in the rather thin plots and caricature-like characters through the wide use of literary devices and poetic effects. Mention can be made of any of the following (preferably with appropriate quotation): esoteric vocabulary, variable sentence length, alliteration, assonance, anaphora, onomatopoeia, complex narrative and rhythmic structures, polyphony, the range of narratorial voices, use of free indirect speech, intertextual references, use of imagery (especially relating to water, wind, colours, smells, animals and entrapment), use of punctuation, spatial hyperbole et al. Candidates are likely to conclude that the author's style is highly effective. The reader is drawn to her quirky and idiosyncratic characters, while the themes are successfully illuminated by it.

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C 'Tolstaya displays a pessimistic attitude to love in these stories, for love rarely brings happiness to her characters.' Do you agree?

Candidates may well agree with this statement, though there is scope for a range of opinion. In *MS*, the eponymous heroine's first two husbands brought her material wealth and influential friends, while her third brought her disharmony and loneliness. However, at the end of her life Shura appears still to be hankering after her great passion, the impoverished Ivan Nikolaevich, for whom she almost abandoned her first husband. By implication, she appears to regret not sacrificing a comfortable life for an uncertain future. In *P*, we encounter the effete and socially gauche Peters, unable to sustain a relationship with any woman (the girl with warts when he was six, those he approaches at dances as a young man, Faina, Valentina). His eventual experience of marriage is such that when it ends, he has only a brief feeling of regret. In fact, he appears only to attain a state of happiness when he finally gives up any idea of finding this in a relationship. In *RO*, Simeonov, long obsessed with a once famous singer, finally follows the prompting of the demon imploring him to seek out Vera Vasil'evna. When he finds her happily entertaining numerous guests rather than waiting alone for her sad, balding prince, Simeonov feels betrayed. He tries to replace Vera in his thoughts with Tamara who dotes on him, but in vain. When Vera calls round to take a bath, his passion for her is rekindled. The ending is thus open-ended. All three main characters are disappointed in love in different ways, though they all have moments of triumph. Some may conclude that the characters fail because of their odd and difficult personalities. Thus the stories may not be pessimistic about love *per se*, for the characters all believe in love and try hard to find it. Some might suggest that, for Tolstaya, happiness through love is only attainable for short periods, often terminated by fate or others, whatever one does. All one can do is to accept one's lot and be reconciled to one's fate. True happiness is achieved through fantasy and memories.