



Cambridge International Examinations
Cambridge Pre-U Certificate

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RUSSIAN (PRINCIPAL)

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Paper 4 Topics and Texts

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set topics and texts.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **31** printed pages and **1** blank page.



Part I: Topics (30 marks)

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

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it 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 first-hand 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 an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

Part I: Topics – Marking grid for 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>	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>	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>	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 on the other.
5–8	<i>Weak</i>	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 – Marking grid for 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.

Part I Topics: 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

EITHER

A Опишите изображение детства в выбранных вами произведениях. По-вашему, детство идеализировано в этих произведениях? [30]

In the first part of the question, candidates should give an account of the description of childhood in two of the set works. 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. In *Сепёжа* 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 stepfather'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 stepfather. *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 12 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 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 by the accidental death of their father as the result of a fall from a great height.

In the second part of the question, candidates should express an opinion as to whether and to what extent the childhood depicted is idealised. Some may regard the Tolstoy text as excessively sentimental and too full of tears to be credible. The boy obviously lacks no material comfort, and there is no mention of the privations of others. Nevertheless, the raw emotions described (fear, jealousy, love, pride, the desire to appear grown-up and the child's capacity to inflict distress on others through bullying, etc.) all seem genuine. Similarly, Panova can be accused of being overly sentimental, yet for many she successfully evokes memories of feelings experienced by the very young in situations which are of paramount importance to them, but not necessarily to the adults around them. It is unlikely that anyone will find the world of Zvyagintsev's film idealised, though mention may be made of the idyllic setting of the trip and its contrast with the events depicted.

OR

В «Дети как дети в любом веке». Изучив два произведения, вы согласны / не согласны с этим мнением? Почему/почему нет? [30]

Candidates should show, by detailed reference to the events of the set works, to what extent they reveal the eternal qualities of children: the psychology of the child's mind, how children form and sustain relationships with parents, siblings and others, how they react to new situations of various types. Answers are likely to suggest that feelings and reactions do not fundamentally change from one temporal-historical context to another. Ten year old Nikolay's desire to emulate the behaviour of his apparently sophisticated friend, Serezha, or Volodya's reluctance to join in apparently childish games (Детство), the six year old Serezha's complete faith in his stepfather to resolve any difficulty, his inability to pronounce new words correctly (Сепёжа), and the differing reactions of the boys according to their ages to their father's personality and behaviour (Возвращение) are examples of the many phenomena in these works which translate perfectly from one time and place to another.

2 ПЕРЕМЕНЫ В РОССИИ 1890–1905

EITHER

- А Какую картину перемен в России в это время дают нам создатели выбранных вами произведений? По-вашему, эта картина реалистична? [30]**

Answers should describe those aspects of the set works which relate to a changing society in Russia between 1890 and 1905. Candidates should also express an opinion about whether and to what extent the depiction of society is realistic. 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. 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 everyone else, 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 it 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. 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.

OR

В «Годы 1890–1905 были исключительно тяжёлое время для рабочего класса». Изучив два произведения, объясните почему вы согласны/не согласны с этим мнением. Дайте причины. [30]

Answers should refer in detail to the difficult conditions experienced by workers, peasants and others of lower social classes as depicted in any two of the set works. These may be contrasted with the conditions of higher social classes as depicted in the same works. In *Жена* we are shown a number of aspects of difficult conditions arising out of the famine: homelessness, roofs being stripped, theft, the spread of diseases such as typhoid and the incidence of drunkenness among the despondent peasantry. The upper classes are shown to be comfortable, well fed and often complacent, though not necessarily happy for all their wealth. 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 as the norm among the social groups presented. In *Броненосец «Потёмкин»* there is an obvious difference between the conditions of the sailors and the officer class (see above). Discussion may centre around the word 'exclusively' in the essay title. The Gorky story simply describes a situation, offering no promise of change, while the existence of committees for poor relief in Chekhov's story offers some hope. Eisenstein's propaganda film offers the greatest hope for an improvement in the conditions of the people, due to the selective presentation of events, including the triumphant ending with cheering sailors and an absence of shots from 'the enemy'.

3 1917 И РЕВОЛЮЦИЯ

EITHER

А Как относятся создатели выбранных вами произведений к Революции? Вас удивляют их реакции? [30]

Candidates should assess the attitude of the creator of each work to the 1917 Revolution, expressing a view as to whether the attitudes encountered are surprising or not. Blok's poem soon became regarded throughout the world as the essential expression of the Revolution, yet some of the references to Christ and religion lend themselves to multiple interpretation. Answers should analyse the relevant images and expressions, showing how these could allow the reader to 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. Клон, 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 because 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 Revizor, Prisyarkin addresses those who have come to view him, hailing them as his brothers and inviting them to join him. Candidates may discuss with background knowledge whether Mayakovsky's apparent defence of the Revolution and its values was necessary and astonishing.

Октябрь was commissioned for the tenth anniversary of the Bolshevik Revolution, and it is thus logical that the film depicts the Bolshevik version of history with all its distorted events and portrayals 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 portrayed negatively. Answers should detail some of the historical facts manipulated to create the Bolshevik legend of the Revolution, for example, the internal arguments among the Bolsheviks are not shown, the events of 25 October appear to be better planned than in reality, the sailors depicted smashing up the wine cellar of the Winter Palace actually drank much of its contents and did nothing to stop others from looting it.

OR

- В «Каждый жанр отражает Революцию по-разному, но любой жанр может быть эффективным». Вы согласны/не согласны с этим мнением? По-вашему, создатели выбранных вами произведений правильно описывают жизнь в это время? [30]**

Candidates are likely to agree with the view that each of the set works provides us with a different reflection of the Revolution, though they all share an enthusiasm for it. Answers should discuss in detail which aspects of the chosen works render them effective artistic creations and say whether or to what extent the image of the Revolution presented in each work is a true one. When discussing *Двенадцать*, answers are likely to focus on the anti-bourgeois images (e.g. the priest and the lady in the astrakhan coat in Section 1), pro-revolutionary images (e.g. the soldiers with their slogan about freedom without the cross in Section 2), the significance of Van'ka's defection and dalliance with Katya, Petrukha's remorse at her death and his comrades, reminders that the Revolution is of greater significance. Candidates should also refer to the effectiveness of the multiplicity of verse forms, the abrupt rhythmic transitions, the use of revolutionary slogans, the language of the street, the chastushka and the popular romance, the division of the poem into 12 sections as well as the elements of parody and satire. Since this text is a relatively short piece of verse, candidates will probably decide that the poet has been selective in his choice of images so that the picture of the Revolution is subjective and stylised, though not necessarily untrue. Mayakovsky's play is likely to be regarded by candidates as an effective piece of theatre as well as an effective means for conveying a political point. Answers are likely to focus on the content and themes (see Question **3A** above), an analysis of the comedy: situation comedy, wordplay, the use of comic names, the parody of literary figures and some of their individual works, the use of political jargon, stylised speech and gesture, the sending up of contemporary dance, the effects of songs as well as the use of unusual and striking sets as a means of creating an alienation effect. By demonstrating background knowledge, candidates may show whether the phenomena criticised by Mayakovsky were really present in the USSR in the late 1920s and whether they actually posed a threat to the values of the Revolution. Without a doubt, *Октябрь* is a highly effective piece of cinema. Mention can be made of the rapid pace of the action, the scale of the production, including the use of thousands of extras, the use of actual settings rather than scenery to create a sense of historical, temporal and spatial accuracy, Eisenstein's cinematic techniques eg the use of complex symbolism and 'intellectual montage', the use of synesthesia, the use of parody for comic effects, a sense of celebration and the power of the musical score. Candidates should have no difficulty in establishing that the events portrayed are in fact distorted (see Question **3A** above) in this piece of Bolshevik propaganda.

4 СТАЛИНИЗМ

EITHER

- А Опишите влияние Сталинизма на жизнь одного персонажа в каждом из выбранных вами произведений. Вам жаль их? [30]**

Candidates should select a character (probably the main one) from each work studied. They should then show how Stalinism affects the life of the chosen character before expressing an opinion as to whether and to what extent one can feel sorry for the character concerned. The main character of Solzhenityn's story is certainly worthy of pity, but it is arguable how many of her misfortunes are directly due to Stalinism. 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 the 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 of which can occur in any society. 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 naïve, 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 against the man 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 Kotov's wife's feelings for him. 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. Candidates are likely to feel sorry for Kotov and his family, but possibly also for Mitya since he too is a victim of Stalinist policies.

OR

- В Сравните изображение общества в двух выбранных вами произведениях. По-вашему, создатели этих произведений показывают нам правильную картину этого времени? [30]**

Candidates should compare the depiction of society in two of the set works. They should then give an opinion as to whether and to what extent the picture of society presented by the author is a true reflection of the period in which it is set. Answers should mention the exact temporal and geographical contexts of the set texts and describe the range of characters and social phenomena characteristic of the Stalin years in each. Inevitably, some works will yield more historical evidence of the period in question than others, but it can be pointed out that for the Russian reader, apparently incidental allusions to places, events and phenomena can be of enormous significance. Thus the narrator of *Матрёнин двор* is clearly a returning exile from a camp in the south of the USSR ('the hot, dusty wastelands'). Chukovskaya's text is probably the richest in terms of the range of character types, situations from everyday life and references to real historic events inside and outside the USSR. The film gives a strong visual portrait of conditions in the country and of organisations such as the Pioneers and Civil Defence as well as an insight into the minds of some individuals too old to understand the ways of the new society, its rituals and ideals.

5 ПОСЛЕВОЕННАЯ ЖЕНСКАЯ ЛИТЕРАТУРА 20-го ВЕКА

EITHER

- А Что мы узнаём о жизни женщин в выбранных вами произведениях? По-вашему, жизнь этих женщин очень трудна? [30]**

Candidates should relate the life stories of individual women or groups of women from the studied texts, providing an opinion as to whether their lives are hard in the extreme. 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 паракход* 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 20 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 12 had made her way in life by giving men sex. Invited to a New Year party at Tanya's, Yasya spends the night and in the morning Yasya offers herself to her host. Thus begins a passionate affair. Eventually Sonya realises what is going on, yet does not break from her husband who continues to renovate 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. The best answers will mention the three main female characters and the ups and downs of their lives during the various political regimes they live through with their concomitant social conditions.

OR

В «В СССР равенства между полами не было». Прочитав выбранные вами произведения, вы согласны/не согласны с этим мнением? По-вашему, эти тексты сильно критикуют общество? [30]

Candidates should discuss the relationships of the male and female candidates in the set works, trying to establish whether and to what extent equality appears to exist between men and women in Soviet society. An opinion should then be provided as to whether and to what extent the authors are critical or accepting of society, its values and expectations. As well as male-female relationships, answers should mention any evidence of the USSR's official policies towards women and show how the state attempted to cater for women's needs or ignored them. In discussing *Неделя как неделя* reference should be made to the relationships of Ol'ga and Dima, contrasting these with the less favourable ones of her colleagues. Though Baranskaya's heroine has a good deal with her reasonably helpful husband, it is upon her that the lion's share of domestic tasks falls. 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. Attitudes to abortion could be discussed as well as the problems of shopping, the unavailability of certain items, inadequate transport facilities and childcare. Ol'ga's gentle, apparently naïve questioning of the system in throw away remarks and casual thoughts can be seen as a skilful and subtle challenge by the author to the position of women in society. 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. Candidates need to decide whether we are meant to recoil at the attitudes of the female narrators or not. In writing about *Сонечка*, candidates should describe the relationship between Sonya and her husband, commenting on whether her acceptance of his adultery and the ménage à trois is surprising, the sexual freedom enjoyed by Tanya compared with Yasya's use of sex for material and social gain, her exploitation by male officials, and Sonya and Robert's domestic division of labour over the years of their marriage. As well as featured aspects of Soviet society such as poor housing, an uncaring and inefficient Housing Department, the privations of provincial life and unsatisfactory schools and hospitals, the narrator is clearly critical of the cruelty of the Stalin period and the fear within the population, as well as the hypocrisy and corruption of the Brezhnev period.

Part II: Texts (30 marks)

Candidates answer one question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

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

Content: 25 marks (10 marks: AO3, 15 marks: AO4)

Structure: 5 marks: 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 an answer.

Texts and notes may not be taken into the examination.

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

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

Part II: Texts – Marking grid for 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>	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>	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>	Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points but these are not always linked and/or developed.
6–10	<i>Weak</i>	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 – Marking grid for structure

5	<i>Very Good</i>	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>	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

Part II Texts: 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

EITHER

- 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. [30]**

Context: The extract is from end of Part 1 and the opening lines of Part 2. St Petersburg has suffered severe flooding which has resulted in loss of life and property. Evgeny, a humble civil servant, sits marooned upon a marble lion, contemplating the damage and worrying about the fate of his girlfriend, Parasha, and her mother.

Content: Evgeny is stuck and cannot get down from the statue as he is surrounded by water. He is in Senate Square, behind the statue of Peter the Great, whose outstretched hand towers above him. Candidates can discuss whether the idol's hand symbolises help or harm in the mind of Evgeny and the narrator. The opening of Part 2 describes the flood abating and the retreat of the Neva in an extended simile.

Use of language and poetic techniques: Among points for discussion are the intention and effects of the personification of the Neva, the extended simile, the use of verb- and noun-clusters, the varied length of phrases and sentences, the dramatic imagery, the rhyme and rhythm patterns, the use of enjambement, punctuation marks, alliteration, assonance, word order to emphasise certain ideas, and the contrast between the style of the end of Part 1 and the beginning of Part 2.

Relevance to rest of work: Candidates can describe the mental state of Evgeny and his reaction to the flood and the reasons behind this before going on to trace his descent into destitution, madness and death. The extract is a pivotal one in the text in respect of this. Part 1 ends with the image of Peter the Great on his bronze horse, thus focusing the attention of readers on the title of the poem and making them interpret the events of the entire text in relation to the statue's ambiguous symbolic meanings (see **B** below).

OR

- B What do you consider to be the message of *Медный всадник*? [30]**

Much of this text is ambiguous and can therefore be interpreted in various ways. Any coherently argued case for a particular message will be accepted, though the best answers are likely to discuss the deliberate ambiguities of the poem, before settling on a single personal interpretation. Reflected in the conflict between the humble civil servant, Evgeny, and Peter the Great, the person responsible for the building of St Petersburg in such a fateful location, is the general conflict between the individual and the state. In the text we are shown how the interests of the individual are sacrificed to those of the state as the flood claims the lives and property of those who have no choice but to live there. The reader is made to sympathise with the little man, yet we are also allowed to share the narrator's admiration for Peter's glorious and daring achievement in constructing a city at that time and place. As well as being shown how tragedy can result in destitution, madness and death, we are also shown that the end may justify the means, that historical necessity may demand sacrifices from ordinary people on a grand scale, that historical progress may have rules and a morality of its own. We are also shown that for all their earthly power, the Tsars are no match for power of the elements. The most sophisticated answers may refer to the text as a response to the ideas and work of Adam Mickiewicz. In such a case the message of Pushkin's text would be that resistance to authority is bound to fail.

OR

- C** 'For the reader of *Медный всадник*, it is Pushkin's poetry which provides the main interest.' Do you agree? [30]

Candidates may agree or disagree with this statement, as long as they provide a coherent argument supported by appropriate quotations. While for some the disentangling of the multiplicity of themes and the interpretation of the message will be of prime interest, others will be mainly concerned with *Медный всадник* as 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. Some may concentrate on the events of the text and discuss the relative success of the characterisation of Evgeny within the limits of a short work. The best answers are likely to explore each possible centre of interest for the reader, before making a case for one aspect of the text being more interesting than the others.

7 Н. Гоголь, *Нос*

EITHER

- 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. [30]**

Context: The passage is from near the beginning of Section 2. Collegiate Assessor Kovalev has woken up to discover his nose is missing, a fact he checks in a mirror in a coffee house. He is surprised to glimpse the nose getting out of a carriage, apparently to leave a calling-card at a house. Kovalev follows the nose which is dressed as a State Councillor, a rank three places above his own, to Kazan Cathedral where he confronts it at prayer.

Content: Kovalev is trying to remind the nose where it should belong, on his face, but the nose rejects this, humiliating the Major by appearing not to understand what he means. Candidates can comment on the character of Kovalev, a vain show-off who likes to chase after women. He is obsessed with rank, ambitious for promotion and focused on a financially advantageous marriage. Here he seems somewhat nervous and confused, though also quite smug as he struggles to justify having his nose back.

Use of language and narrative techniques: The dialogue allows the reader to experience with a sense of immediacy the confrontation between Kovalev and his nose and to comprehend Kovalev's overwhelmed state of mind by observing his short, confused and partially inarticulate phraseology. The nose, on the other hand, speaks confidently and is in command of the situation. Both speak in a register appropriate for their ranks. Candidates can also comment on the virtual absence of the *skaz* narrator in the extract.

Relevance to rest of work: Candidates can describe Kovalev's adventures in the rest of the story as he tries to recover his nose, the final outcome and the possible interpretations of the text. 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.

OR

- B Examine the various techniques used by Gogol to achieve comic effect in the story. [30]**

Candidates can approach this from a number of angles, though the best answers will mention a number of techniques, stating which are more important than others. Gogol's technique of creating caricature-like characters can be analysed (see **C** below), the creation of a fundamentally bizarre scenario, the building up of a series of ridiculous scenes involving the nose, Kovalev and others (e.g. the police inspector or the newspaper clerk) might feature, but the main thrust is likely to be about Gogol's use of narrative techniques. Fundamental to Gogolian prose 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. Among other features which achieve comic effect are: word play (e.g. место, нос), irony (e.g. the descriptions of items in the newspaper advertisements) and the use of different registers within the letters contained in the text.

OR

C 'Gogol wants the reader to sympathise with the characters in *Hoc*.' Do you agree? [30]

Candidates are unlikely to agree with this statement. In creating his characters, Gogol exaggerates certain features of their personalities and appearances so that they become grotesque and largely unlovable. Although we can observe some of Kovalev's distress, we are never tempted to sympathise with him in the proper sense of the word, for his motivation for recovering his nose is morally dubious. When his nose is finally returned to him, he simply resumes his old lifestyle and attitudes, apparently having learned nothing from his experiences. This lack of moral improvement does nothing to endear him to the reader. Secondary characters feature only minimally in the story and are consequently inadequately developed for the reader to form any meaningful degree of feeling for them. The rambling *skaz* narrator, who is really a character in his own right in terms of his voice, has no identifiable physical form which the reader can latch on to. His unreliable nature is also not endearing. His confusing discourse, the lacunae in the plot line and the various elements of self-conscious narration within the text all serve to distance the characters from the reader's sympathy.

8 И. Тургенев, *Первая любовь*

EITHER

- 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. [30]**

Context: The extract is from the conclusion to Chapter 9. Princess Zinaida and the poet Maidanov, one of her admirers, are described by the young narrator, Vladimir Petrovich, who has recently fallen in love with Zinaida. Here the naive Vladimir comes to realise she has fallen in love with someone else.

Content: Zinaida presses Vladimir's hand in consolation, though he does not know why at this point. She has just told him that Maidanov is also upset, that Vladimir will also one day discover the power of love and that he should not be angry with her. They move from her garden into the house. Vladimir tries to understand her words and is unable to take in the poem recited by Maidanov. The mention of a secret rival in the quotation from Maidanov's poem impacts on both Vladimir and Zinaida. As their eyes meet, she blushes and Vladimir realises he has lost out to someone else.

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 Petrovich. This allows us to experience with him a range of new adult emotions as he deals with love and jealousy for the first time. The short sentences containing many verbs and lacking in adjectives towards the end of the extract indicate his heightened emotional state. This is in contrast to much of the text when happy feelings are reflected in lush descriptions of nature. Maidanov's verse is described as 'hollow shrill sleigh-bells', an unattractive sound, reflecting the message, especially of the quoted couplet which ironically fits the situation of the individuals gathered here. His sing-song voice and nasal tone emphasise this uncomfortable message.

Relevance to rest of work: Candidates can outline the rest of the plot, showing how Vladimir discovers it is his own father who has become Zinaida's lover, how all three 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.

OR

- B What use does Turgenev make of nature in *Первая любовь*? [30]**

Turgenev uses nature to facilitate the reader's understanding of characters and events. Answers should refer to specific episodes and show how nature is used to tell the story of the narrator's unrequited love for Zinaida and her unsatisfactory relationship with his father. The narrator himself describes his first love as a brief storm that quickly passed in spring. Much of the action is centred around the gardens of the adjoining properties where Vladimir and Zinaida are living. Descriptions of flora and fauna add colour and realism to the setting, but have the principal function of reflecting the emotions and psychological states of mind of the main characters or of contrasting with these, thus throwing their tragic situations into relief. Turgenev uses pathetic fallacy at key points in the narrative. Sometimes nature is portrayed as a constant, highlighting the ephemeral nature of human existence, hopes and feelings. The attractive descriptions of the natural world also serve to increase the pleasure of the text for the reader. Passages are composed of carefully selected details describing the sights, sounds and scents of the environment in a realistic manner, but without mentioning anything banal or unpleasant. Symbols and images are used to link the natural world with characters and events. Answers should contain specific examples of the above points.

OR

C 'The young narrator is effete and, as such, unworthy of Zinaida's love.' Do you agree?
[30]

Sixteen-year-old Vladimir Petrovich falls in love with his neighbour, the tall, slender, beautiful and flirtatious Princess Zinaida Aleksandrovna Zasekina. Dreamy, melancholic and full of Romantic literature and ideas, the young man experiences love for the first time as he reluctantly prepares to enter university. He is attracted to Zinaida's large grey eyes, long curly fair hair and silver voice. She entertains a string of admirers whom she teases and controls like a cat playing with a mouse. During a game of forfeits, for example, Vladimir is allowed to sit under a scarf and experience the touch of her hair and the warmth of her breath. For all of her courtiers, her word is law. Vladimir dresses fashionably for her, but is lacking in confidence, stutters, blushes and is generally gauche in her presence. He dreams of rescuing her from her enemies and dying at her feet. He even jumps off a dangerously high wall at her command to show his love. In so doing, he briefly blacks out. The young man describes his relationship with his father as strange. He sees him as the ideal man, loving and looking up to him, despite the emotional distance his father places between them. When Vladimir discovers that it is his father whom Zinaida has fallen in love with, he is shattered. Jealousy turns to misery, but bitterness does not result, and his relationship with his parent does not break down. Candidates can discuss whether the young narrator is immature, childlike, naïve, overawed by Zinaida and a fool to be like wax in her hands. Candidates may argue that he seems pathetically effete to lose her affections to his father and cowardly to do nothing to remedy the situation. He appears to forgive his rival even when his father is observed striking Zinaida with a riding crop. Despite her betrayal of him, he continues to love her platonically. Others may find the narrator's behaviour natural in a world where childhood innocence lasted longer than nowadays. The description of turbulent emotion, passion and suffering of first love will be regarded as realistic, though juvenile, but wholly appropriate for one who regards himself as a child and is regarded as such by Zinaida. Some candidates may question whether Zinaida's flirtatious and apparently duplicitous nature makes her a suitable candidate for the affections of any morally correct individual.

9 A. Чехов, *Вишнёвый сад*

EITHER

- 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. [30]**

Context: The extract is from near the end of the play (Act 4). The estate has finally been sold, and Lyubov Andreevna with her family and servants must leave it behind for ever. For Lyubov and her brother, this marks a complete break with their past and its poignant memories. She is returning to Paris while Lopakhin, the purchaser of the estate, is going to Kharkov for work. Trofimov, the former tutor of Lyubov's drowned son, is returning to his studies in Moscow.

Content: Candidates can describe the characters of Lyubov and Gaev, neither of whom is able to come to terms with the financial realities of the world they now inhabit. It is their failure to compromise with necessity and accept Lopakhin's suggestion that the cherry orchard be cut down and the land developed that has resulted in the loss of the entire estate. Lopakhin represents the new Russia, a self-made man in the ascendancy, but he has just failed to take advantage of Lyubov's invitation for him to make the proposal to Varya which all have long been expecting. This might explain his reaction to her taking out the parasol (line 3).

Use of language and dramatic techniques: The characters use a register appropriate to their social station. The dialogue is natural. The short sentences or phrases reflect the complex and heightened emotions of the characters as they set out on a new chapter in their lives. There is a natural mixture of deeply meaningful utterances and references to the banal that is typical of Chekhov's style. The stage directions emphasise the emotional state of Gaev and Varya in particular. Gaev's use of the vocabulary of billiards here happens throughout the play and is used as a method of characterisation.

Relevance to rest of work: The significance of the extract is summed up in the last two lines where seventeen-year-old Anya and Trofimov, who is in his late twenties, explicitly state how the characters' departure indicates a complete break with the past. For the younger generation, however, the sale of the estate means the opportunity of something new and positive in their future lives.

OR

- B Describe the atmosphere in *Вишнёвый сад* and the methods employed by Chekhov to create it. [30]**

Responses may suggest that the atmosphere in this play depends to a certain extent on the intentions and wishes of the director and that individual productions and private readings can significantly vary the balance of nostalgic melancholia and comedy. Thus candidates are free to describe the atmosphere as they themselves perceive it, provided they support their answers with appropriate evidence from the text. Answers should allude to the interplay of optimism, hope, sadness, laughter, longing, uncertainty and unease throughout as the various characters interact and the plot and sub-plots develop. The methods employed by Chekhov are diverse. The dialogue is that of natural speech which can be imbued with different levels of emotional intensity at the director's discretion to emphasise or minimise the intensity of serious or comic moments. Pauses are used to reflect the inner conflict of characters, to create suspense or anticipation and to vary the pace of the action. The lengths of these can vary from production to production, altering the audience's perception of scenes and characters. Pauses are numerous: Act 2 has 16 pauses. A sense of unease and menace is created by the faint outline of the distant town on the set of Act 2, the sound of the breaking string and the appearance of the beggar in the same act, the noise of the breaking string once again in Act 4 and the axe felling the cherry trees at the very end. Music is used to enhance or alter the atmosphere. For example, in Act 2 Epikhodov is heard playing a mournful song on the guitar on three occasions, each with a different effect. In Act 3 the waltz relieves the tension of the exchange between Lyubov and Trofimov about the nature of her lover and the young

man's lack of one, while at the end of the act, it reinforces Lopakhin's joy at his purchase and contrasts with Lyubov's tears of despair. Mention might also be made of lighting effects to create atmosphere.

OR

C 'In *Вишнёвый сад*, Chekhov makes his audience sympathise with the main characters as well as laugh at them.' Do you agree? [30]

Candidates are likely to agree with this statement or even suggest that the prevailing mood of the play is one of sadness brightened by occasional comic moments. Answers are likely to focus on Lyubov Andreeva and her brother. Lyubov is a pitiful figure. Unable to deal practically with money and her financial problems, she is excessively attached to her childhood home, probably because it represents a time before tragedy entered her life. She married an alcoholic who died shortly before her young son. She found a new partner, whom she cared for during illness, but who stole from her before running off with another woman. Though she is often shown in emotional distress, her tears are never meant to be laughed at. Gaev can also be sympathised with, but he is also a figure of fun due to his obsession with billiards, his tendency to cry in an unmanly fashion and the sentimental outpourings he delivers in inappropriate situations (e.g. his address to the bookcase in Act 1 or to nature in Act 2). In the end, he is forced to take a relatively poorly paid job as a bank clerk in a milieu to which he is clearly unsuited. Answers might also refer to the comically dressed Epikhodov, whose clumsy behaviour causes the audience to find his infatuation with Dunyasha highly amusing rather than something to empathise with. Charlotta, the governess, an orphan adopted by a German woman, arouses our sympathy in Act 2 and in Act 4 when she faces an uncertain future, but her honed comic antics in Act 3 depict her as a character likely to be able to look after herself in the world outside the estate. Though servants are usually not considered 'main characters' in Chekhov's plays, the character of Firs is relatively prominent in this play. While we may laugh gently at the misunderstandings arising from his deafness and the general feebleness of old age, he appears with sufficient frequency and makes enough significant statements for us to sympathise with him as an individual and as a representative of former serfs. In the end he is forgotten by the family. An ill man, he may actually be seen to die in the final moments of the play which thus ends with the symbolic passing of the old order.

10 E. Замятин, *Мы*

EITHER

- 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. [30]**

Context: This extract is from entry No 8. D-503 has committed a crime he is required to confess to the Guardians. E-330 had asked him to stay behind with her in the House of Antiquity after the permitted time, promising him a sick-note from a doctor with whom she is registered as a sexual partner. D-503 has postponed his visit to the authorities, justifying his inaction to himself by an apparent illness.

Content: In his diary D-503 recalls standing outside the place where he should confess his crime. He had observed a queue of those about to willingly betray their family, friends and themselves, despite the certain serious consequences. D-503 was still unable to join them as E-330 has started to create uncertainty in his belief system. He was greeted by his former schoolfriend, the Poet R-13, and O-90, his registered sexual partner who loves him and wishes to have a child with him. He conveniently blames their presence for not going in to confess his crime. Candidates can describe the characters of D-503, O-90 and R-13 and their parts in the events of the plot.

Use of language and narrative techniques: The passage is introduced in a spontaneous style, typical of a diary. The language is that of an educated person. The writer is referred to as a mathematician, a fact confirmed by his use of the square root of minus 1 as a symbol for anything irrational. His uncharacteristic behaviour, motivated by new and unusual feelings and thoughts inspired by E-330, is what is meant here. Mathematical symbols and formulae feature frequently throughout the text. Mention can be made of the use of colours: the golden, sunny shining letters on the sign are linked to life as well as death; the blue of the clothes of those in the queue refers to Entropy, coolness and rationalism; the pink colour of O relates to passion and Energy. This use of colours occurs throughout the novel. The image of icon lamps might not be the most natural for a character of D-503's time to use, but it would nevertheless strike a chord with Zamyatin's readership.

Relevance to rest of work: Candidates can describe how the irrational not only lodges in D-503, but develops so that he comes to sympathise with the Mephi and help them, before in the end returning to his old loyalties.

OR

- B How effective is the use of first-person narrative in *Мы*? [30]**

Candidates are likely to suggest that the first-person narrative structure is highly effective. The text consists of 40 numbered diary entries by D-503, the builder of the Integral, a spacecraft which is to be sent into space with documents informing other civilisations about the One State. The diary is referred to by its author as a poem describing the mathematically perfect life of the One State where almost every aspect of life is rational and planned. Because of the events of the plot, the material of the diary turns out to be different from its author's original intention. As it appears to be written in a spontaneous fashion, the reader is able to observe the thought processes and feelings of D-503 as he struggles to maintain reason and support the values of the One State in the face of a spiritual awakening brought about by his love and lust for O-90 who desires above all else to have his child, and E-330 who appears to liberate him from the constricts of a controlled existence. By reading D-503's most intimate thoughts, we are given a profound psychological insight into the character whose motivation is laid bare before us. Answers will probably illustrate this by reference to significant events of the plot. Mention should be made of the sense of realism created by sentences being broken off, indicating doubt or musing, the use of rhetorical questions, an apparent 'stream of consciousness' style interspersed with more logical and carefully crafted passages, the description of phenomena

using defamiliarisation and the apparent use of D-503's footnotes (e.g. entries 5, 26).

OR

- C** 'Above all, *MbI* is memorable for its treatment of the theme of freedom and happiness.'
Do you agree? [30]

Zamyatin's dystopian novel describes a nightmare state where everything is organised according to mathematical principles. Almost all the thoughts and actions of its citizens are controlled. Happiness is perceived as the absence of desire, envy and feeling. Love is reduced to a regulated sexual act and death is meaningless. The citizens of the One State live in a sterile, climatically controlled zone, protected from the savages outside by the Green Wall. Every action apart from sex can be observed by everyone else, including the Guardians, the upholders of the principles of the State and the rule of the Great Benefactor who is elected annually but without any permitted opposition. The loss of liberty is justified by the absence of crime. Though the One State seeks total control over its population, it has not quite managed it, and over the course of the novel an opposition movement gains in strength. Candidates can examine the nature of the One State, describe how those who have not totally abandoned their essential humanity join together to escape the man-made rational paradise and its restrictions, seeking to regain a more natural human state in the irrational world beyond the Green Wall. Though the One State finally eliminates E-330 and brings D-503 back under its control and into line by giving him the Great 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. As well as its treatment of the theme of freedom and happiness, *MbI* is rich in mathematical and colour symbolism, defamiliarisation, synesthesia and other devices, all of which can be said to make it a memorable text.

11 М. Булгаков, *Собачье сердце*

EITHER

- 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. [30]**

Context: The extract is from Dr. Bormental's casenotes (chapter 5). The doctor is the assistant to Professor Preobrazhensky who has on 23 December carried out an operation to transplant the testicles and pituitary gland of a young man into a stray dog, recently adopted for that purpose by Preobrazhensky.

Content: Candidates should discuss the characters of Bormental, Preobrazhensky, Zina and Sharik. In particular, the dog's transformation into human form should be described. Sharik's use of language (glavryba backwards) and Bormental's theories about how he has acquired a vocabulary and how the human pituitary gland has activated the development of his speech function can be mentioned. Sharik's swearing at the end of the extract can stimulate discussion of his character from this point on.

Use of language and narrative techniques: A feeling of authenticity is conveyed by the appearance of Bormental's casenotes in an appropriate style for a doctor within the body of the text. This is enhanced by the narrator's comments about the corrections due to excitement, the sloping letters in pencil and the loose page. Candidates can refer to the other perspectives in the work: the omniscient third-person narrator who is able to convey the naïve perspective of the dog as well as the human characters.

Relevance to rest of work: The implanted pituitary gland causes humanisation rather than rejuvenation. As a result, Preobrazhensky creates a being who turns into 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 leaves behind him and the final outcome when, having denounced Preobrazhensky and Bormental to the authorities, the two men set about reversing the experiment.

OR

- B Who or what are the targets of Bulgakov's satire in *Собачье сердце*? [30]**

Candidates should discuss the range of targets of Bulgakov's satire, illustrating with detailed reference to the text how the satire comes about. The main target is the Revolution, the theories of bolshevism and the consequences of the Revolution for institutions and the everyday life of individuals. The transplant operation is seen to be unnatural, leading to the creation of something ugly, stupid and dangerous which rapidly gets out of control. Sharik in his human incarnation is a selfish, uncultured, mendacious, drunken thief who functions on a bestial level with scant regard to the feelings of others. He is seen to be able to take a job as an exterminator of other creatures and shows no remorse after committing a drunken sexual assault. He allies himself with the House Management Committee against his benefactors and is prepared to denounce those who have created him for his own selfish ends. Thus, when Preobrazhensky and Bormental reverse the experiment, the message is that the experiment (the Revolution) has been a dangerous failure. Answers should refer to specific aspects of post-Revolutionary society which are held up for ridicule: the Food Rationing Organisation, the quality of Soviet food, shortages, NEP, the inept House Management Committee with its many useless meetings, newspapers, Soviet bureaucracy (the need to have ID to live in Moscow, the requirement to be registered for military service), and ridiculous Soviet names. On another level, the satire is directed at human nature. Through hyperbole and distortion Bulgakov shows the vices of humanity, forcing the reader to acknowledge his own failings. Reference could be made to Preobrazhensky's arrogance when dealing with the House Management Committee, his greed in continuing to live in a seven-roomed apartment, Sharik's ready acceptance of the lavish benefits of living with the professor and his desire to take even more, his bad behaviour

when drunk, and the grotesque behaviour of the professor's sexually rejuvenated middle-aged patients et al.

OR

- C 'Bulgakov has a talent for making us laugh, even when we know it is wrong to do so.'
Do you agree? [30]**

Candidates are likely to agree with this statement and should analyse the comedy of the text which contains many elements that in real life would be considered shocking, pathetic or criminal. Once the reader's disbelief is suspended in order to accept the possibility of the dog's transformation into human form, we are also able to suspend our empathy for individuals who encounter unpleasant, distressing or traumatic situations. We accept the story-world in its entirety because of the realistic elements it contains, yet Bulgakov's use of hyperbole in describing situations and tendency to feature partially developed caricature-like characters who deflect empathy allow us to laugh readily at the grotesque. Among the things we find amusing are: accidents and injuries (the scalded dog, the professor's accident due to excitement, various dog bites), Sharikov's antisocial behaviour (fleas, reluctant toilet training, general bad behaviour when drunk, trail of destruction in the flat including the flood), violence (Sharikov's sexual assaults on women and behaviour towards cats, the events leading up to the reverse operation), Sharikov's arrogant adolescent behaviour towards those to whom he should be grateful, his thieving, Zina's distress at being falsely accused of theft, Preobrazhensky's sexually rejuvenated middle-aged people and their morally dubious or possibly illegal liaisons.

12 Ю. Трифонов, *Обмен*

EITHER

- 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. [30]**

Context: The passage is the opening of the text. The main timeline is defined from the July in which Kseniya Federovna falls seriously ill. It is around the fate of this character that the story revolves. The mentioning of the Botkin Hospital and Profsoyuznaya ulitsa sets the text firmly in Moscow.

Content: Candidates can describe the three main characters – Dmitriev, his wife, Lena, and his mother, Kseniya Federovna, discussing the complexities of their relationships. Reasons for the enmity between the two women can be mentioned: the disparity between their world views, Lena's lack of respect for her mother-in-law (she mocks her English, takes her best cups and moves her husband's picture) and Lena's pernicious influence over Dmitriev who is drawn away from his natural cultured and idealistic values into his wife's philistine camp.

Use of language and narrative techniques: The omniscient third-person narration of the extract is typical of the text as a whole. 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.

Relevance to rest of work: The extract more or less immediately contains a reference to the exchange of flats and the title of the text. Candidates can describe how this might come about, and explain the different motivations of Dmitriev and Lena, Kseniya Federovna's reactions to their suggestions and the final outcome. The symbolic meaning of the word 'exchange' can be discussed in the context of the exchange of moral values (see C below).

OR

- B How effective is the narrative structure of *Обмен*? [30]**

Candidates should first describe the narrative structure of the text before going on to describe how the reader during the reading process makes sense of the timeline which moves constantly backwards and forwards. The reader must continuously re-evaluate the characters and their motivation in the context of the new information about past events which is being presented apparently at random. The text is presented as one unit. Although there are subsections, these are untitled. This can at times confuse the reader, but also creates a feeling of natural narration, a kind of 'stream of consciousness' which lends credibility to the realism of the story world. Mention can be made of the third-person omniscient narration, broken by marked dialogue or recalled dialogue without the markers of direct speech. This latter phenomenon may be regarded as effective, but may result in a lack of clarity as the reader has to work at ascribing the words to individual speakers. The metamorphosis of the third-person narrator into a first-person one in the final paragraph also requires the reader to re-evaluate the entire text and to look for earlier words indicating a lack of objectivity in the description of characters and events. Other contentious points include: the density of the prose achieved through the narrator's summarising of past events or describing in detail the lives of secondary characters, and the use of free indirect speech.

OR

- C** **‘Обмен is principally about the clash of hostile moral forces and the absolute triumph of philistine values.’ Do you agree?** [30]

Responses will mainly focus on the conflicting moral value systems and world views of the Dmitriev and Lukyanov families and the process of ‘Lukyanovisation’ undergone by the central character. 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 will not have to be given up. 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 treat his former lover, Tanya, in an off-hand manner, betray his friend, Levka Bubrik, and even appear to be more concerned for the rare fish in his briefcase at his grandfather’s cremation than he is about respecting his relative’s memory. Candidates might suggest, however, that in Brezhnev’s Russia, prosperity depended on the individual’s capacity for moral compromise and that adherence to rigid principles as a way of life may not always have been for the best. The relative importance of other themes can be discussed: the effects of past actions on individuals and society as a whole, the functioning of the family unit, the effect of time on human lives and places. Part of the argument might centre around the word ‘absolute’ and the question of whether and to what extent Lena and her husband retain admirable moral values, for they are not depicted exclusively in terms of black and white.

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

EITHER

- 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. [30]**

Context: The extract is from near the end of *Peters*. The eponymous hero arrives at the flat of Elizaveta Frantseva, an elderly German teacher. It is his aim to re-learn the little German his grandmother had taught him in his youth and which he now regrets not doing properly. Before arriving, Peters has been relieved of his wallet in a dubious establishment by what he describes as a 'fake angel'.

Content: Candidates can describe the character of the hapless and socially gauche Peters, whose unprepossessing appearance and lack of social skills lead to a series of failed attempts to form relationships with women from childhood onwards. Reference can be made to his just being robbed (line 2) and his miserable state of mind as a result. Peters in his mind decides to kill the teacher who to him stands for all women in his life who have promised, tricked, seduced and abandoned him: his grandmother who brought him up to be old-fashioned, excessively polite and horribly good; the girl with warts with whom he fell in love aged 6 and who quickly got bored with him; Valentina, his most recent love, whom he stalks despite the fact she has a string of athletic young admirers; and the false angel who has robbed him. The impulse is entirely in his mind and passes.

Use of language and narrative techniques: The extract contains a mixture of direct speech (Elizaveta Frantsevna, lines 1–5), punctuated by the narrator's voice. The rest of the extract is free indirect thought by Peters. The first sentence is long and contains a series of adjectives arranged for effect. Peters's thoughts are presented as one long apparently randomly expressed sentence which, on closer inspection, contains examples of alliteration and assonance. The gambling imagery in Elizaveta Frantsova's discourse refers back to games which involve matching in the central character's childhood, thus emphasising his isolation.

Relevance to rest of work: The episode highlights well the problems Peters has in life as one who is always an outsider and an outcast. Candidates can show how the extract fits in with the rest of the text – his marriage 'by accident' to a woman who hen-pecks him and leaves him for another, his brief feelings of regret and apparent reconciliation with life.

OR

- B What do you consider to be the main themes of these stories? [30]**

The best answers will discuss a range of themes within the stories, showing with detailed reference to the texts how these are developed within each text and across all three. Featuring in the stories are: love, particularly unrequited love; loyalty; longing for domestic bliss; the disparity between the world of the imagination and reality; the effects of childhood on early life; life and death; the effects of time on individuals; spiritual imprisonment; a desire to return to the past by individuals and/or a longing to escape from it; the plight of the eccentric and/or unfortunate personality in society. Some candidates might prioritise these themes, focusing on the word 'main'. Which they consider to be most important will depend on their particular interpretation of the stories.

OR

- C** 'Tolstaya's reputation is chiefly founded on her ability to make magic with words.' Do you agree? [30]

Candidates are likely to agree and will 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. Any of the following could be mentioned (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, entrapment, colours, smells and animals), use of punctuation, and spatial hyperbole. Through her skill in manipulating language in original and striking ways, Tolstaya brings alive a range of quirky and idiosyncratic characters, episodically and sketchily drawn. The language and poetic effects help to illuminate the themes of the stories (see **B** above).

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