



RUSSIAN (PRINCIPAL)

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Paper 4 Topics and Texts

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MARK SCHEME

Maximum Mark: 60

Published

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **56** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Part I: Topics

Candidates answer one question from Part I: Topics and write their answers in the Target Language. The 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:

- 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 the 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 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 for the category above.

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 – 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.

Indicative Content

Question	Answer	Marks
<p>Part I Topics: Indicative Content</p> <p>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.</p>		
1	НА ДНЕ РУССКОГО И СОВЕТСКОГО ОБЩЕСТВА	
1A	<p>Что мы узнаём из выбранных вами произведений о жизни людей на дне общества?</p> <p>Candidates should describe and comment on what we learn about the lives of those at the bottom of society in their chosen works. The best answers are likely to feature a discussion of how well or badly the characters deal with their problems and how well or badly they function in society in the context of the historical, cultural and social context in which each work is set.</p> <p>When writing about <i>На дне</i>, candidates should describe the motley assortment of inhabitants of a provincial lodging-house for social derelicts in a run-down area near the Volga at the very beginning of the twentieth century. The play has little plot, but we learn much about the characters' backgrounds and the reasons why they have fallen so low and seem unable to better themselves significantly or at all. We observe the characters squabble and fight over trivial petty debts and stolen goods and petty disagreements such as about who should do the cleaning. We see disputes about money and cheating at cards as well as more serious rivalry, involving sexual jealousy. We are shown a range of social types. Some may argue that moments of hope relieve the awful nature of the characters' lives as do moments of happy drunkenness and the occasional tender moment (e.g. between Natasha and Pepel in Act 3) and that, therefore, life is not always unpleasant. Nevertheless, such moments are exceptional and rare. Some will argue that there are too many brutalised, dehumanised beings with sordid and tragic stories cruelly mistreating each other in squalid circumstances to be believable, though each individual portrait may well be credible in itself. Others will applaud Gorky's attempt to portray the gritty reality of life at the bottom of the heap in the historical and temporal context, however.</p> <p><i>Калина красная</i> tells the story of 40 year old Egor Prokudin, a recidivist thief released from a corrective labour colony in the early 1970s. We follow the well-intentioned central character as he struggles to reintegrate into rural society. The young men are muscular, the women sexually attractive. Some of their names (e.g. the leader, Guboshlep, and Bul'dog) reflect physical features. Candidates are likely to conclude that for Egor and the gang there are some occasional happy moments in their lives, chiefly involving hedonistic activities. When Egor is established as an agricultural worker and living with Lyuba, there are also many moments when it appears that life is pleasurable in a more spiritual sense, though danger is clearly never far away.</p>	30

Question	Answer	Marks
1A	<p>In Egor, Shukshin paints a credible picture of a rounded human being, struggling to establish himself in a new way of life and showing success and failure at different points in the story.</p> <p>In <i>Воп</i>, set in the last years of Stalin's rule, we are shown how the character, behaviour and morality of one dominant individual can have serious, long-term negative consequences for himself and those he encounters. Candidates will likely argue that though the lives of Tolyan, Katya and the younger Sanya are clearly hard, sometimes unpleasant and often dangerous, there are also a number of lighter and more pleasurable moments. Sanya sometimes has the father figure he desires, for he shows him how to stand up against bullies, how to wash in a banya and bluff his way out of many difficult situations, such as by throwing salt in the eyes of an attacker. Katya has a protector and lover and the whole 'family' experience on occasions a life-style better than they could have expected, had they been living an honest life. The film also shows the main characters participating in a range of communal fun activities (eating, drinking and singing at parties with neighbours, at the circus, cinema, an open-air concert), even if not all the characters are enjoying these events to the same extent (Katya's jealousy or suspicions about Tolyan and other women, Tolyan's planning burglaries). Candidates are likely to suggest that the film provides a rare insight into the world of the small-time crook operating among ordinary people at a time when petty criminality, being ideologically unacceptable, was barely mentioned.</p>	
1B	<p>«Хотя они часто кажутся жестокими, аморальные люди и преступники на дне общества иногда заслуживают нашей жалости». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent the immoral and criminal characters depicted in the works deserve our pity, despite their often apparently cruel actions and attitudes. Answers on <i>На дне</i> should cover a range of characters, while those discussing <i>Калина красная</i> and <i>Воп</i> will inevitably concentrate on the main characters, though secondary characters might also be mentioned. Some general knowledge of the different social, temporal and historical contexts in which the works are set will be required. Answers may mention characters' personality traits, behavioural characteristics and how these negatively affect others. Among these are: a propensity for violence, domestic violence, intimidation and bullying, dysfunctional relationships, casual sex / sexual activity outside the perceived social norm, infidelity, unreliability, selfishness, opportunism, dishonesty (lying, stealing, cheating at cards), lack of foresight, a desire to live for the moment, a need to escape reality through use of alcohol, drunkenness. Candidates are likely to express a range of opinions as to whether characters deserve our pity, depending on the degree to which they feel them to be victims of their social and historical contexts and / or brutalised by the punishment systems they have endured.</p>	30

Question	Answer	Marks
2	ЖИЗНЬ МУЖЧИН И ЖЕНЩИН И ОТНОШЕНИЯ МЕЖДУ НИМИ	
2A	<p>До какой степени главные героини в выбранных вами произведениях являются жертвами общества, правила и условности которого созданы мужчинами?</p> <p>Candidates should discuss the extent to which the main female characters are victims of society, the rules and conventions of which are created by men. There is likely to be a range of opinions as to whether the women at the centre of the works deserve their punishments or fates for breaking society's rules and or social convention by taking control of their lives, standing up for their rights, asserting themselves and fulfilling their desires. Any opinion will be valid, if justified by detailed reference to the studied works. Candidates may sympathise more with the heroines of the 19th-century texts than with the central character of the film who appears literally to get away with murder, although some may decide her actions are justifiable.</p> <p>Leskov's <i>Леди Макбет Мценского уезда</i>, a tale of love, passion, murder and revenge, is a complex family tragedy. Candidates should discuss the fate of Katerina in the context of the relationships between Katerina and her husband and Katerina and her lover.</p> <p>When writing about <i>Первая любовь</i>, candidates should mainly focus on the relationships between Vladimir Petrovich and Zinaida, Petr Vasil'evich and Zinaida, and Petr Vasil'evich and his wife, Marya Nikolaevna. The best candidates will also make reference to the relationships between Zinaida and her entourage. While some may admire a strong, intelligent cultured woman, able to manipulate men in a male-dominated society, others may criticise her for the hurt she causes to a range of men and the wife of her lover. For the present-day reader she is a tease rather than a sexually promiscuous woman, but in the historical and cultural context of the text, Zinaida would be judged by the bulk of her contemporaries as wholly immoral. Some may condemn Petr Vasil'evich for his apparently immoral behaviour, while others may consider he redeems himself by deciding in the end to do the 'morally correct thing' and remain with his wife with whom he is not in love. Others will decide that he displays weakness for not following his heart and creating a new life for himself with someone who adores him. All will agree that the relationships depicted in this text are fascinating, complex and largely unconventional.</p> <p>Zvyagintsev's <i>Елена</i> is set in contemporary Moscow and mainly deals with the complex relationship between the middle-aged eponymous heroine and her older wealthy, businessman husband, Vladimir, whom she had first met when nursing him to relative health from peritonitis some 10 years previously. Candidates may also refer to the relationships between Vladimir and his daughter and Elena and her son.</p>	30

Question	Answer	Marks
2B	<p>Из каждого выбранного вами произведения сравните по одной сцене, которая ясно показывает серьёзную ситуацию или кризис в отношениях между мужчиной и женщиной.</p> <p>From each of their chosen works, candidates should select a scene illustrating a serious situation or crisis between a man and a woman and compare how this is handled by the creators of the works. Candidates should take into account the temporal, historical and social contexts in which the work is set. The best answers might consider whether the depiction of the situation or crisis is realistic, exaggerated, played down, idealised, etc. and what the attitude of the author or director to the events depicted appears to be. In the case of the texts, answers might consider the degree of objectivity of the narrator in portraying the characters and events, the degree of psychological insight into the characters' motivation, the amount of emotional turmoil they experience. In the case of the film, references may be made to the use of cinematographic techniques (e.g. close-up shots to emphasise human expressions and feelings, the use of sound and lighting, music, the length of time between actions in a sequence of events within a scene, etc.)</p>	30

Question	Answer	Marks
3	МОЛОДЁЖЬ	
3A	<p>Какую картину жизни молодёжи рисуют создатели этих произведений?</p> <p>Candidates should describe the young people who feature in the studied works, showing the problems they encounter in their everyday lives and how their wishes, hopes, ways of life and value-systems often conflict with those of older generations and society in general. The characters in the works all share the exuberance of youth which is subsequently dampened by having to deal with the harsh nature of real life. Compromises have to be made with that reality in order to survive, and crises of one kind or another have to be gone through as they take their places in the adult world. Though life for the young is often difficult, they usually are resilient and learn to live with or solve their various problems. 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.</p>	30
3B	<p>Из каждого выбранного вами произведения сравните по одной сцене, которая ясно показывает разрыв между поколениями в семье или в обществе.</p> <p>From each of their chosen works, candidates should select a scene illustrating the generation gap within an individual family, society in general or both and compare how this is handled by the creators of the works. Candidates should take into account the temporal, historical and social context in which the work is set. The best answers might consider whether the depiction of the situation is exaggerated, played down, intended to provoke thought or shock, etc. and should try to establish the attitude of the author or director to the events depicted and the characters reflecting the different points of view of the younger and older generations. In the case of the text, answers might consider the degree of objectivity of the narrator in portraying the characters and events, the degree of psychological insight into the characters' motivation, the amount of emotional turmoil they experience. In the case of the film, references may be made to the use of cinematographic techniques (e.g. close-up shots to emphasise human expressions and feelings, the use of sound and lighting, music, the length of time between actions in a sequence of events within a scene, etc.)</p>	30

Question	Answer	Marks
4	ЖИЗНЬ В СОВЕТСКОЙ ДЕРЕВНЕ	
4A	<p>Какими аспектами жизни в советской деревне интересуются писатели этих произведений?</p> <p>Candidates should discuss the presentation of the following: the depiction of austere living and working conditions and relative poverty of country life, the poor state of the countryside due to official policies, inept management, the corrupt nature of officials, attitudes to money and property and how the attitudes of greedy individuals often fall short in terms of traditional socialist values, how the world of the present is intertwined with the sometimes turbulent and violent world of the past, how historical and political events can impact on individuals and continue to affect their lives into the present and future, how the past actions of ideologically opposed individuals can impact others in the present and future, the place of alcohol in Soviet society, the disparity between ideological theory and how this is put into practice, the loss of traditional values resulting in spiritual and moral impoverishment. Candidates should attempt to compare the content of their chosen texts, placing the aspects of village life which feature in each in some sort of hierarchy and thus establishing the messages which the authors wish to convey about them.</p>	30
4B	<p>«В этих произведениях очень мало настоящих представителей традиционных советских ценностей». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should first define traditional Soviet values – equality, collectivism, loyalty, solidarity, mutual aid, defence of the working-class, defence of the Revolution, etc. They should then examine the nature of the values expressed and put into practice by the characters in the stories, assessing whether or to what extent these values appear to conform to the value-system advocated by early idealistic revolutionaries. Candidates are likely to conclude that the majority of characters in each story are found wanting, although in each text there is at least one example of someone who is still worthy of praise. Some answers may feature a discussion about the desirability or otherwise of these values per se or their practicality in the temporal context of the chosen works.</p>	30

Question	Answer	Marks
5	АСПЕКТЫ ПОСТСОВЕТСКОГО ОБЩЕСТВА	
5A	<p>В выбранных вами фильмах насколько легко жителям Российской Федерации решать проблемы и выходить из кризисных ситуаций?</p> <p>Candidates should discuss whether or to what extent it is easy for the citizens of the Russian Federation depicted in the chosen films to solve problems and crises in their lives. The best candidates will discuss the problems and crises of a range of characters from each film, though it is likely answers will concentrate on the main characters. The age, educational background, training and life experience of the selected characters and the relative seriousness of the problem, situation or crisis for the individuals concerned should be taken into account.</p>	30
5B	<p>«Постсоветское общество и его учреждения ещё находятся в далеко не идеальном состоянии». Изучив выбранные вами фильмы, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss with detailed reference to their chosen films whether or to what extent post-Soviet society and its institutions are still in a far from ideal state. The best candidates will discuss both positive and negative aspects of society and institutions as presented in the film, drawing a conclusion as to whether or to what extent things are improving and how far away from the ideal they remain. Some general knowledge of relevant problems in post-Soviet society and the institutions featured in the films at the time they are set will be required.</p> <p><i>Bodrov's Кавказский пленник</i> is a critique of Russia's imperial legacy, focussing on the relationship between the rulers and the ruled, the majority Russian, nominally Christian population, and ethnic and religious (here Muslim) minorities inhabiting the fringes of the Russian Federation. The film highlights the differences in social and cultural values existing within the one state and exemplifies the continuing tensions between nationalities. It also depicts the problem of divided political and ideological loyalties within individual families, the problems which children encounter when trying to assert themselves in the face of parental opposition and the difficulties encountered when love arises between men and women whose communities are at war. It also exposes the harsh effects of conscription on the soldier and his family, the bad conditions in the Russian army, especially in dangerous and hostile areas, the conflict for the soldier between his personal wishes and feelings and his duty to the state, the difficulties soldiers face when in captivity as well as corruption among those serving in the military and police.</p> <p>In <i>Итальянец</i>, Kravchuk highlights a number of issues related to the situation of orphan and homeless children in Russia today: the conditions in children's homes, problems surrounding adoption, especially transnational adoption, for individual children and others, corruption among officials, child abuse in various forms. In addition, the general state of provincial society and its problems, such as poverty, alcoholism, prostitution, violence, domestic violence and general criminality, all feature.</p>	30

Question	Answer	Marks
5B	<p>Kravchuk appears to be highly critical of many aspects of contemporary Russian society, though he shows that society can also offer hope for the individual and that not all people are nasty or selfish since many characters, albeit mainly minor ones, are kind or helpful.</p> <p><i>Le Concert</i> illustrates a number of problems of post-Soviet society. It mainly deals with the legacy of communism as it affects individuals striving to recover from persecution, injustice and personal suffering brought about through conflict with the former regime and its ideology. It also shows ordinary people trying to adapt to new ways of living in a more complex capitalist world, including those who were servants of and / or believers in the Soviet system. Given the happy ending, candidates are likely to argue that the Director is positive about the new Russian society and that some, at least, of its problems can be solved. We see several characters who had suffered under the old regime re-establishing their careers, albeit with difficulty. Filipov and Gavrilov make amends for their perceived and actual misdemeanours. Thus, there is some degree of reconciliation in 2009 between the oppressors and oppressed of old. Many types of Russians are seen to be able to survive and prosper in the new capitalist world. However, we are shown that there is still too much corruption in society, that there are big differences in wealth and power, and that oligarchs, usually lacking good taste, cultural values, manners and integrity, play an all too significant role.</p>	

Part II: Texts

Candidates answer one question from Part II: Texts and write their answers in English. The 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. Specific guidelines are given for each essay, agreed by the examination team.

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

Question	Answer	Marks
<p>Part II Texts: Indicative Content</p> <p>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.</p>		
6	Н. Гоголь, <i>Ревизор</i>	
6A	<p>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.</p> <p>Context: From Act 4, Scene 9. For 2 days, Khlestakov has been living in luxury as the guest of the Chief of Police who has taken the young, low-ranked civil servant for a government inspector, travelling incognito and sent to check up on the true state of the town whose corrupt and unprincipled officials have been considerably neglecting their duties and misusing their offices for personal gain. Frightened at the prospect of discovery and punishment, the officials are anxious to offer bribes to the man they perceive to be an important guest. When the Judge accidentally drops some money in front of Khlestakov, the guest asks if he can borrow it, and the хороший человек agrees. Khlestakov then successfully borrows money from the Postmaster, the Superintendent of Schools, the Supervisor of Charitable Institutions and the landowners, Bobchinsky and Dobchinsky. Khlestakov, realising that he has been taken for someone important, has decided to write about what has happened to Tryapichkin who will use the material in a satire.</p> <p>Content: As he starts to write his letter, Khlestakov boasts to his servant, Osip, about how the officials are entertaining him. Osip, who is throughout perceptive and worldly-wise, suggests it is time to move on before someone else may arrive, implying Khlestakov may then be found out. His master should take advantage of the splendid post-horses. Khlestakov wants to wait until the next day, but Osip persists, pointing out that his master really knows it would be better to go while they can, that he has been taken for someone else and that his father will be irritated that he has been dawdling so long. Khlestakov agrees, ordering Osip to take the letter to Tryapichkin to the post and also order the horses. Khlestakov reckons that the writer will be much amused. The practical Osip decides to send the letter by a servant while he will attend to packing to save time. Osip tells the servant to get the letter franked and their best troika sent over for free because it is at government expense. Khlestakov has to guess the address of the writer as he apparently likes to change lodgings without paying his bills. Candidates can comment on the characters of Khlestakov and Osip as they are described in the Notes for Actors and during the play itself, the reasons why they are living in luxury at the Chief of Police's house, the corrupt nature of the officials and the state of the town, supposedly a microcosm of Russian provincial life of the period.</p>	30

Question	Answer	Marks
6A	<p>Use of Language and Dramatic Techniques: The language of Khlestakov and Osip is fundamentally the standard educated Russian of the period, though Osip’s discourse is characterised by diminutives, contractions and colloquialisms which suggest his level of education and status (though not intelligence) is inferior to his young master’s: два денька, ну и, батюшка, да всё, право, сударь, плотит, мол. Much of the humour of the scene is dependent on the delivery of the lines. According to the Notes for Actors, the stupid and impulsive Khlestakov’s speech is abrupt and should be delivered with sincerity and simplicity. The elderly manservant has a serious, condescending air. His almost unchanging tone of voice assumes a severe, abrupt and even rude edge when interacting with his master, as in this scene. Thus, a comic effect is created when the master is shown up as stupid in comparison to his socially inferior, but crafty servant.</p> <p>Relevance to Rest of Work: Candidates can discuss how the situation of Khlestakov’s mistaken identity is key to the comic nature of the play, much of whose plot functions in a state of dramatic irony. Mention should be made of the final outcome for Khlestakov and for the officials of the town as well as of the work’s overall meaning. Khlestakov is able to depart with his gifts and ‘loans’ before his true identity is discovered when the Postmaster, fearing that Khlestakov is notifying the authorities about some irregularity relating to him, opens the letter being written in the extract. This is read out by the Postmaster in the penultimate scene where the officials, their relatives and other guests are bewildered, angered and embarrassed at how they have been described by the incisive Khlestakov to his writer-friend.</p>	

Question	Answer	Marks
6B	<p>Describe and analyse the different types of comedy and humour used in <i>Ревизор</i>.</p> <p>Candidates should describe and analyse the various types of comedy and humour featuring in the play. They should assess how effective these are in relation to audience reaction and place each classifiable type in order of significance. <i>Ревизор</i> is a classic comedy of mistaken identity which satirises intentionally or unintentionally the social and political system of the Russian Empire in the 1830s, its corrupt and incompetent provincial bureaucracy and the пошлость (vulgarity and moral mediocrity) of individuals in the provincial town which serves a microcosm for society in general. The comic effect of the hilarious plot is greatly enhanced by the creation of dramatic irony which lasts almost throughout the play. The audience is soon aware of the conflicting perspectives on reality of 2 sets of characters, Khlestakov and his servant and all the inhabitants of the town they are visiting. Through the early scenes between Khlestakov and Osip in Act 2, the audience becomes aware that the young man is merely a spendthrift коллежский регистратор with no money to pay his bill at the inn and not the senior government inspector expected by the corrupt and frightened town officials in Act 1. From Act 2, Scene 8, when the Chief of Police goes to greet Khlestakov at the inn until the penultimate scene of Act 5, when the Postmaster reveals who Khlestakov really is (See Q6A), these perspectives clash in front of the audience who remain in a state of superior awareness of reality. Answers should refer to scenes featuring the two distinct sets of characters, scenes featuring both sets of characters interacting with each other, sometimes revealing their individual perspectives ‘in private’ to the audience in asides. We watch as the officials, merchants and other inhabitants of the town are bewildered at the arrival of Khlestakov whom they assume to be an important official, sent to check up on how they are running the town and conducting their affairs. After initially panicking, the Chief of Police, the Judge, the Superintendent of Schools, the Supervisor of Charitable Institutions and the Postmaster conspire to flatter, entertain and bribe the visitor into apparently ignoring their many faults and failings. The streets are unswept, teachers appear to be mad and violent, legal officials are drunk, the mail is opened illegally, the wrong men are being conscripted, etc. The Chief of Police’s wife and daughter both take a shine to the seemingly sophisticated, talented and cosmopolitan guest who even persuades his host to allow him to become engaged to his daughter. The unsophisticated provincials seem completely ridiculous as they accept Khlestakov’s fanciful accounts of his achievements and life-style at the summit of St Petersburg society. As the play unfolds, the foibles and weaknesses of all characters are exposed and held up to ridicule. Answers should feature a discussion of the following: comedy of character (the characters are only partially and very unevenly drawn).</p>	30

Question	Answer	Marks
6B	They are presented as caricatures and therefore cannot attract significant empathy or sympathy from the audience), situation comedy (scenes where officials attempt to and succeed in 'lending' Khlstakov money), slapstick and farcical moments borrowed from foreign sources (e.g. when Klestakov declares love to mother and daughter), visual humour produced through the often exaggerated actions and reactions of characters (e.g. shaking with fear), linguistic humour (comical names, wordplay, puns, quick-fire, often confused, repeated expressions in dialogue, especially featuring Bobchinsky and Dobchinsky, general use of hyperbole in descriptions), comic alogism by characters, etc.	

Question	Answer	Marks
6C	<p>‘In the last few minutes of the play, the powerful comic mood is shattered, leaving Gogol’s audience bewildered, ashamed and upset.’ Do you agree?</p> <p>Candidates are likely to agree with this statement. They should first describe the play’s earlier powerful comic mood (See Q6B) before going on to describe how this is shattered in the penultimate scene and progressively transformed into one which troubles and disconcerts the audience completely. At the start of Act 5, Scene 8, the nasty remarks by Korobkin’s wife and a female guest about Anna Andreevna are interrupted by the arrival of the Postmaster who is out of breath. He is eager to inform the company about the contents of Khlestakov’s letter (See Q6A). While the Chief of Police is reprimanding the Postmaster for opening the letter, defending his future son-in-law and threatening to have the Postmaster sent to Siberia, the comic mood is sustained. This begins to change, however, as soon as the letter is read out. In his letter to Tryapichkin, the young man simply describes the situation he finds himself in: Unable to pay his bills because of losing his money to an infantry captain, he has been taken for a Governor-General on account of his Petersburg looks and clothes. He is being feted at the house of the Chief of Police, flirting with his wife and daughter, undecided as to which one to begin an affair with. Everyone is lending him money. The atmosphere sours with the words: Оригиналы страшные. От смеху ты бы умер. Khlestakov sums up the character of the various officials in accurate, but savaging terms. The Chief of Police is глуп, как сивый мерин, the Postmaster is подлец, пьёт горькую, while the Supervisor of Charitable Institutions is совершенная свинья в ермолке. The Superintendent of Schools протухнул насквозь луком, while the Judge в сильнейшей степени моветон. Laughter is combined with a more sinister feeling when the Judge says: А чёрт его знает, что оно значит! Candidates might make reference to other times in the play when the devil is mentioned in connection with Khlestakov. The officials try in various ways to stop the rest of the company hearing how they are described in the letter. This makes them look ridiculous as they learn the truth about themselves. Though superficially funny, the situation is at the same time poignant, for we see them humiliated, duped and fleeced and their dreams for the future crumble. It is little consolation that Khlestakov also describes them as гостеприимный и добродушный. The Chief of Police in desperation tells the audience that not only has he been made a fool of, but that an author will put him in a comedy, and that that is what is most insulting. At the moment when he tells the audience they are laughing at themselves, the atmosphere once again becomes more serious. He is implying that they have witnessed a universal human situation and that therefore the audience should recognise their own moral weaknesses. He strikes out with his fist and stamps on the floor, causing us to start to really feel for him, because now we can see ourselves in his position. The remark that чёрт попытал from the Supervisor of Charitable Institutions continues the sense of mystery and discomfort, though this is partially relieved by the squabbling of Bobchinsky and Dobchinsky about who first linked Khlestakov to the position of government inspector. In the <i>Notes for Actors</i>, Gogol gives detailed instructions as to how the last scene should be played. The announcement that a government inspector has arrived and is requesting the officials’ presence has the effect of an electric shock.</p>	30

Question	Answer	Marks
6C	<p>Everyone on stage strikes an immediate pose, as if petrified. There is a collective expression of astonishment from the women, a form of collective angst and bewilderment which immediately is transferred to the audience. This atmosphere is meant to last for a full 90 seconds as the actors form a silent tableau before the final curtain. The grotesque poses struck are like a modern-day freeze-frame in a film and, as such, show Gogol as a highly innovative dramatist. The Postmaster, turned towards the audience like a question mark, forces the audience into questioning their attitudes and morals. The sarcastic expressions on the faces of three lady guests and Korobkin's derisive gesture, aimed at the Chief of Police, while he is turned towards the audience, also invite us to participate in their recrimination. Other characters display expressions of bewilderment, a likely reaction from an audience taken by surprise at the play's denouement. Candidates are likely to suggest that this scene is anything but comic and that it is extremely tense and effective because of the long time we view the characters in their frozen poses.</p>	

Question	Answer	Marks
7	И. Тургенев, Рудин	
7A	<p>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.</p> <p>Context: From near the beginning of Chapter 6. For more than 2 months, Rudin has been living mainly at Dar'ya Mikhaylovna's. He has apparently displaced her male companions as chief conversation partner. Pigasov feels oppressed by his know-all nature and visits less often, while Pandalevskiy is wary of him. Though Rudin praises him, Volyntsev dislikes him, as he thinks the newcomer is secretly laughing at him. He is also envious of Rudin's growing friendship with Natal'ya whom he loves. Lezhnev, whom Rudin largely ignores, treats him coldly. The young, idealistic and impressionable tutor, Basistov, worships him for his apparent eloquence, however. Rudin is the centre of attention at his hostess's house: everyone is obedient to his whims. While Dar'ya Mikhaylovna appears eager to hear Rudin's opinions on the management of her estate, her children's education and more, she sticks to the advice of her elderly estate manager concerning its running, despite singing her guest's praises.</p> <p>Content: The narrator describes how, after his hostess, Rudin talks most with Natal'ya, telling her of his plans and apparently trying to impress her with the first pages of projected works, unconcerned whether or not she understands what he has to say. Dar'ya Mikhaylovna is not happy with the budding relationship, but tolerates it, thinking that her daughter will learn something from Rudin and that she can put a stop to the relationship later in St Petersburg. The narrator informs us that Dar'ya was making a mistake in thinking her daughter was still a little girl. Natal'ya becomes enraptured by Rudin's speeches and reveals her own thoughts to him, allowing the young man to become her mentor and guide. After hearing Rudin read and explain works of German Romanticism, poetry and philosophy, the girl becomes drawn into their mysterious and magical world. At the end of the extract, it is clear that, as a result of this, she has fallen for her teacher. Candidates can discuss the 3 characters whose actions and thoughts are described in the extract. The best candidates will describe what immediately follows: Rudin tells Natal'ya that during the winter he will complete his article about the tragic in life and art and that it will be for her. When Rudin admits he has not yet worked out for himself the tragic significance of love, Natal'ya remarks that the tragic in love is unhappy love. Rudin disagrees, offering his views on the mysterious nature of love and ending ironically with the words: кто любит в наше время? кто дерзает любить?</p> <p>Use of Language and Narrative Techniques: The apparently omniscient third-person narrator uses standard educated Russian throughout the two well-crafted paragraphs which contain a sophisticated patchwork of interweaving internal and external focalisation. In the first paragraph, external focalisation gives way to internal as we learn of Natal'ya's failure to comprehend the sense of what Rudin reads to her, Rudin's lack of concern about whether she understands or not and Dar'ya Mikhaylovna's negative feelings about their relationship expressed in marked direct thought.</p>	30

Question	Answer	Marks
7A	<p>The second paragraph opens with clear narratorial omniscience with the narrator then displaying his access to the innermost thoughts of the young girl as she falls in love first with the ideas and beauty of what Rudin has to say and then with Rudin himself. The narrator's point of view is evident in the sentence: Пока...кипит одна. This also features in the one ending with an exclamation mark: ...ей казалось тёмным! The complex narrative techniques result in clever manipulation of the reader who is provided with a carefully calculated degree of limited insight into the thinking of the characters and the knowledge of the narrator which results in our being kept guessing as to how the events of the text will develop. The mentioning of specific authors and works of German Romanticism with their emphasis on strong emotions and feelings should be mentioned as these mirror Natalya's and contrast with Rudin's.</p> <p>Relevance to Rest of Work: Candidates can discuss further the characters of Dar'ya Mikhaylovna Lasunskaya, her daughter, Natal'ya, and Rudin in the context of the novel as a whole, their roles and functions in the plot, the course of the ill-fated love story and the final outcome: Natal'ya finally marries her original admirer, Volyntsev, while Rudin dies on the Paris barricades during the Revolution of 1848, still striving to achieve something meaningful in life.</p>	

Question	Answer	Marks
7B	<p>Consider the view that <i>Рудин</i> is not entirely a Realist novel.</p> <p>Candidates should first define what is meant by realism and poetic realism before assessing whether or to what extent the novel fits their definition. Candidates are likely to suggest that the novel's setting is recognisably part of what the reader understands as the real world and the characters are credible human beings whose behaviour and actions are regarded as possible, even if, in the case of Rudin, they are on the margins of conventionality. The plot is realistic and credible, and though coincidences feature (e.g. the encounter of Aleksandra Pavlovna and Lezhnev in chapter 1, Volyntsev and later Pandalevskiy observing Rudin and Natalya discussing their feelings in chapter 7), supernatural events do not. Among the characters, there is much discussion of the important intellectual issues of the time, especially the Slavophile / Westerniser debate with Rudin, clearly heavily influenced by German intellectual thought, portrayed as the voice of abstract general principles and high-minded liberalism, a champion of the pursuit of knowledge and new ideas. However, candidates will also show, with detailed reference to the text, how Turgenev poeticises reality in the telling of the tale, using nature to assist the reader in making sense of the characters and events of the story-world. The opening of chapter 1 is a good example of lyrical nature description effectively used to evoke mood and setting. The story begins on a summer morning. The reader is immediately drawn into the setting and thereby the story through allusions to sound, sight, smell and touch: the sun was high in a clear sky, the fields glistened with dew, from hollows a fragrant freshness arose, and in the damp woodland early birdsong could be heard. Clear use of the pathetic fallacy is made in chapters 7 and 9 where the natural world appears in sympathy with the emotions of the characters and / or to prefigure positive or negative events. In chapter 7, just before Rudin declares his love for Natal'ya, we read that as the many small stars begin to twinkle, the sky was still crimson. Not a leaf stirred (reflecting the tension felt by Rudin), the lilacs and acacias seemed to be listening and holding themselves taught in the warm air. The evening was calm and peaceful, but it was as if the silence were filled by a long, passionate sigh. In chapter 9, when the couple part at Avdyukhin Pond, the troubled emotions of Rudin and Natal'ya are reflected in the images of death and decay in the natural world. The pond had been empty of water for around 30 years and is now a gully. There are remains of a dam, but the house, which had once stood there, has also vanished. The early morning sky is cloudy, and the wind is whistling. Nature does not portend a happy future for the would-be lovers. The course of the plot follows the natural progression of the seasons. Chapters 1–5 (the introduction of the characters and beginning of their interactions) are set in summer, while chapters 6–11 (the flowering and withering of the main love interest) are set in autumn. Chapter 12 is set some two years later in May (spring – the time of new relationships). Here, Aleksandra Pavlovna and Lezhnev are shown married with a baby and learning of the impending marriage of Natal'ya to Volyntsev. After several more years, the epilogue is set on a cold autumn day, while Rudin's final action occurs appropriately in the midday heat of 26 June, the height of summer.</p>	30

Question	Answer	Marks
7B	<p>Throughout the text, specific images from the natural world are used symbolically to great effect. In chapter 1, the narrator refers to Pandalevsky's habit of finding his nest (home) among middle-aged ladies, while in chapter 3, Rudin eloquently quotes a Scandinavian legend in which a warrior tells of a little bird finding its nest. Likening man to the bird, Rudin suggests that man will find his life, his nest, in death. When Lezhnev and Rudin meet by chance in the epilogue, Lezhnev offers his old friend a home, a nest, whatever should happen to him. Trees in particular often feature. In chapter 6, Rudin appears to link himself with an apple-tree, broken down under the weight of its own fruit. This is for him the true symbol of genius. Shortly afterwards, he compares an old love clinging on that can only be ousted by a new one to the old leaves of an oak tree being made to fall when new ones break through. In chapter 9, at Avdyukhin Pond, we are told about two enormous pines under which, according to rumour, a heinous crime had been committed. There had apparently been a third pine which had crashed down in a storm, crushing a girl. Both references prefigure Rudin's emotional crushing of Natal'ya through his failure to respond decisively to the impediments to their love. Traditional images of light and dark feature: when Natal'ya reads Rudin's letter in chapter 11, the narrator tells us that the dark of life now faced her, her back being turned to the light. Water imagery is also used in a traditional way. The dried-up pond in chapter 9 suggests sterility, while when Rudin comes to Dar'ya Mikhaylovna to say goodbye after his break with Natal'ya, the formal behaviour of the characters is likened to water turning to solid ice. Answers are likely to suggest that Turgenev has made excellent use of the natural world to create a powerfully effective text of poetic realism.</p>	

Question	Answer	Marks
7C	<p>‘Слова, всё слова! дел не было!’ How far do you agree with Rudin’s self-assessment of his character and behaviour?</p> <p>Candidates should describe and analyse the character and behaviour of Dmitriy Nikolaevich Rudin as revealed to us through the events of the plot as described by the narrator, the words of Rudin himself and the information and opinions provided by other characters.</p> <p>At first, Dar’ya Mikhaylovna, her household and guests are all deeply impressed by the young man’s intelligent and witty comments on the article about which he argues with Pigasov. Rudin makes a convincing argument that people should not fear or mistrust ideas, should not deny knowledge, but should have faith in science. Though Pigasov suggests Это всё слова!, Rudin advocates the need for firm principles as a basis for action. He says that without ambition, a man is a nonentity, but that he must be able to control it and sacrifice self-interest to the general good.</p> <p>With Natal’ya, we see her impressed with his eloquence and ideas, but Rudin, by revealing that he is bored with travel, seems to doubt his own powers and usefulness. Natal’ya’s assertion that Rudin, of all people, should work and be useful jolts the young man into stating he must act and not hide his talents. She becomes increasingly smitten by his eloquence and views coloured by German Romanticism and philosophy. She is even willing to elope with him, though is devastated when Rudin’s inaction in the face of Natal’ya’s mother’s opposition goes against his earlier words championing freedom and sacrifice. For Natal’ya, Rudin’s ‘love affair’ has been a joke, something done to avert boredom. His words and deeds are truly far apart. In his letter to Natal’ya, Rudin admits that his love for her was an imagined one and that he does not know whether he is capable of loving from the heart. He also tells her he feels he will die without accomplishing anything worthy of his powers. For Rudin, power over people’s minds is impermanent and useless. He will end up sacrificing himself for some nonsense he will not believe in. Rudin blames himself for the ill-fated affair, quoting a stupid frankness in him, a compulsion to chatter about everything. He feels he will continue to be unable to conquer his apathy and will give up at the first obstacle.</p> <p>Lezhnev, who had studied at Moscow University with Rudin, reveals the background of his former friend whom he no longer likes, though he does not doubt his intellect and eloquence. Rudin had gone abroad, writing to his mother very rarely and visiting her only once and briefly. The old lady, who was devoted to her son, had died in the arms of strangers. Rudin had had an abortive affair with a young intellectual woman, after which Lezhnev had discarded him. After two months at DM’s, Rudin has become her confidant, but is now disliked by Pigasov, Pandalevskiy and Volyntsev. For Lezhnev, Rudin is a lazy, empty shell, living off people and acting a part. Cold as ice, he pretends to be fiery. His words will never become deeds, but they can meanwhile ruin a young heart. At University, Rudin and Lezhnev had been disciples of Pokorskiy, a poor man of pure soul. Attracted to Pokorskiy by poetry and truth, Rudin was more eloquent, but took his ideas from others. Rudin had a powerful effect on people, especially the young. Though no one really liked him, people were in awe of the true busybody politician.</p>	30

Question	Answer	Marks
7C	<p>Excited, they would talk about God, truth, the future of humanity and poetry, all carried away by empty words. When Lezhnev had fallen in love, he had confided in Rudin who accidentally destroyed the couple's relationship by trying to direct the affair and control the couple's feelings. Finally, with Lezhnev's consent, he told the girl's father about the affair after which the couple split up.</p> <p>Later, Pigasov relates another of Rudin's failed attempts at love. Rudin had come to the conclusion he ought to fall in love, this time with a French girl. He brought her books and talked to her about nature and Hegel, but could do no more than stroke her hair, gaze at the sky and tell her he had a feeling of paternal tenderness for her. Lezhnev defends his character, telling the others he is not a shallow person, that there is genius in him, but no manliness which prevents him from achieving anything, though he may well have already contributed something useful: through his enthusiasm and words, stronger young people may have been and may be inspired to act, implementing their own ideas.</p> <p>At the end of chapter 12, the narrator describes Rudin in a remote province. He has some silver in his hair, his eyes are less brilliant and he is wearing old clothes. Clearly, he has gone to seed.</p> <p>In the epilogue, several more years have passed and Lezhnev by chance encounters Rudin in a hotel in a provincial town. Over dinner, he describes three of many attempts to act, all of which have ended in failure (trying to improve a friend's estate, trying to make a river navigable and attempting to become a teacher.) Now he is being exiled to his estate. Rudin agrees with Lezhnev that he never had appropriate staying-power. He wonders why his powers have remained fruitless and still wants, above all, to achieve something. Lezhnev tells Rudin he has many powers and an indefatigable striving towards an ideal, but Rudin disagrees, saying: Слова, всё слова! дел не было! Lezhnev disagrees, saying the right word in the right place is also an action, but Rudin shakes his head. He is giving up on life. He has had enough, and cannot be persuaded of his virtues by his former friend. The two part as friends again with Rudin saying he will come to a bad end.</p> <p>However, at the end of the epilogue, the narrator describes Rudin's death on a barricade of the 1848 Paris Revolution. While all other defenders flee, he is scrambling up it, waving a sword and a red flag, while shouting. Candidates are likely to provide a range of opinion as to whether or to what extent Lezhnev or Rudin is right. Any view is acceptable, provided it is justified by appropriate textual evidence.</p>	

Question	Answer	Marks
8	А. Чехов, Три сестры	
8A	<p>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.</p> <p>Context: From the very end of the play, the conclusion to Act 4. The army is about to leave the provincial town, and the soldiers who have in various ways become linked with the Prozorovs are saying goodbye. The unhappily married Vershinin and his soul-mate, Masha, have shared a prolonged kiss, after which Kulygin has merely declared his willingness to begin life again with his wife. In the distance, a shot has rung out, but no one has noticed it. Ol'ga and Irina have both tried to comfort their deeply upset sister while Kulygin has tried to make her laugh by describing an incident at school. Natasha has urged Irina to stay another week, but, obsessed with her own children and their needs, has informed Irina how she intends to reallocate the rooms and redesign the garden after her departure to live with her future husband to whom she is to be married the following day. As Masha and Kulygin prepare to go home, Chebutykin enters and whispers some terrible news in Ol'ga's ear.</p> <p>Content: Masha asks what has happened while Ol'ga immediately puts her arms around Irina, unable to tell her. When the alarmed Irina asks for the news, Chebutykin bluntly informs her that her fiancé has been killed in a duel. As Irina starts to weep, the stoic Chebutykin, who believes that life is an illusion and that nothing matters, sits down and begins to read a newspaper, softly singing a popular song. The sisters embrace, showing mutual affection, sympathy and support for Irina in her terrible situation. Masha expresses a desire for them to live despite the departure of the army and the baron's death. Irina says that one day people will know the point of life and reasons for misery, repeating her sister's words about the need to live and adding a comment about the need to work. She will become a teacher and give her life to others. Ol'ga also longs for life. She takes comfort in the belief that, though the people of her time will be forgotten, they will be blessed by future generations who will experience happiness and peace. She declares optimistically that the sisters' lives are not over and that they shall live. Soon they will know the point of living and the reasons for suffering. Chebutykin's last words contrast his stoical philosophy with Ol'ga's desire to know the meaning of life. Candidates can comment on the characters and roles of the sisters, Chebutykin, the reasons for the duel between Tuzenbakh and Soleny.</p> <p>Use of Language and Dramatic Techniques: The characters express themselves in standard educated Russian, appropriate for their level of education and social standing. The dialogue prior to Masha's second speech consists of short sentences and phrases appropriate for a highly emotionally-charged dramatic moment. The stage directions (Ol'ga's embrace and Irina's tears) reinforce the mood, while Chebutykin's unemotional reaction (reading his newspaper and singing a song) both emphasises Irina's personal tragedy, but also suggests that in the greater scheme of things the baron's death is not really that important.</p>	30

Question	Answer	Marks
8A	<p>With the stage dominated by the sisters embracing each other, Chekhov's philosophical ideas are expressed to the audience in three increasingly lengthy speeches in which major philosophical principles are interwoven with personal and trivial comments such as Ol'ga referring to the playing of the music as <i>весело</i> and <i>радостно</i>. In Irina's speech, autumn and winter are used symbolically to represent stages in her life. Sometimes the syntax of the philosophical expressions appears stylised, though the more banal expressions surrounding them make for a natural overall effect. The cheerful sound of the band contrasts markedly with the emotions of the characters on stage, making for great dramatic effect. As it fades, however, the mood of the characters on stage begins to assume a more normal tone. Kuligin is seen to be smiling, about to move on by going home, Andrey pushes the pram containing his son, a symbol of the future. Chebutykin hums the internationally known popular song as Ol'ga repeats her desire to know the meaning of human existence.</p> <p>Relevance to Rest of Work: Candidates can discuss how the final scene embodies the shattering of Irina's dreams, but also allows for an optimistic ending with the sisters expressing positive ideas about the desire and need to live and work for a better future for mankind which they believe will one day come about. (See Q8C).</p>	
8B	<p>Who is the hero of <i>Три сестры</i>?</p> <p>Candidates are likely to define the literary concept of hero before arguing the view that in a Chekhov play there is no hero as we traditionally understand the idea. The main characters are broadly equal in importance and feature in a series of interweaving plots, reflecting the crossings of various paths as in real life. Answers should discuss the events of the play (see Q8C) and the parts played in them by the main characters, disproving each as a candidate for the role of hero. Some might make a case for the sisters to be cast in the role as in the final scene they express a desire to begin life anew. They are depicted as still having faith in a great future for humanity and express a desire to contribute to the common good through meaningful hard work, despite their own errors and life's frustrations and tragedies. The role might be particularly fitting for Ol'ga who takes a lead in giving clothes to those left with nothing after the fire in Act 3 and who defends Anfisa when Natasha attempts to have the loyal old servant dismissed, finally taking her to live with her in the school house. Equally, Irina may be cast in the role because of her ability to recover from the unexpected death of her future husband on the eve of their wedding and plan a selfless future dedicated to the good of others.</p>	30

Question	Answer	Marks
8C	<p>‘In <i>Три сестры</i> Chekhov depicts the shattering of hopes and values while advocating compromise with the harsh reality of life.’ Do you agree?</p> <p>Candidates are likely to agree with this statement. Answers should describe the hopes and values of the main characters at the start of the play, showing how these change during the roughly 3-year time-frame of the plot as a result of the characters having to face the hand that life has dealt them. In Act 1, all the Prozorovs appear as optimistic idealists, dreaming of a life with purpose and meaning. Ol’ga, a teacher, Irina and Andrey all long for a life in Moscow from which they came some 11 years previously. Irina believes she will find her ideal husband there while Andrey is expected to become a professor. All of them believe in the importance of hard work, academic study and civilised culture – values which are shared by their guests, Vershinin, the new battery commander and Tuzenbakh, a lieutenant in love with Irina. Masha is alone in already being somewhat disappointed with her lot, having at 18 married Kulygin who then seemed a most intelligent man. Now, according to Irina: Он самый добрый, но не самый умный. Vershinin, himself unhappily married to an attention-seeking woman who makes suicide attempts, becomes her soul-mate, and they begin a clandestine affair. When he is finally transferred to Poland, she is spiritually crushed, but resumes life with the dull Kulygin who is willing to ignore her transgressions. During the course of the play, the Prozorovs come to realise, as Andrey states in Act 2: как странно меняется, как обманывает жизнь. The young man succumbs to lust for Natasha, a selfish, philistine woman who, after her marriage, cares only for her children and gradually takes control of the household, excluding the sisters from decisions. She even challenges Ol’ga about retaining the services of the loyal Anfisa whom Natasha feels should be dismissed now she is too old to do much around the house. Andrey ends up stuck in the provincial town, not in academia, but as Zemstvo Secretary while its Head, Protopopov, becomes his wife’s lover. Having become hooked on gambling, he runs up considerable debts and is forced to mortgage the house without telling his sisters. Yet, at the end of the play, he still retains a belief in enlightenment for future generations whose souls will not become ossified and who will be свободны от праздности...от подлого туеядства. Ol’ga finds great satisfaction in her role as a teacher, though she longs for a husband and would have married any man, even an old one, had he asked. This never happens, and she ends up reluctantly becoming the Headmistress, but retaining an optimistic vision of life: one day the problem of suffering and the meaning of life will be explained and future generations will live in universal happiness and peace. When it is clear to Irina that she will never return to Moscow, she agrees to marry Tuzenbakh whose values she admires, but whom she does not love. Her future happiness is cruelly shattered by Solenyi’s bullet the day before her marriage, yet, in the end, she decides to work in a school, giving her life to those to whom it may be of use. Having found work in the telegraph office and local government unsatisfying, she finds solace in the more meaningful, academic and socially useful role of teacher. The military men in the play, with the exception of Solenyi, are portrayed as sympathetic advocates of high ideals, and these they retain to their final moments in the play. For both Vershinin and Tuzenbakh, a time will come when life will have improved for all in society.</p>	30

Question	Answer	Marks
8C	<p>With the Prozorovs, they share the desire to help this come about, even if the effects of their contributions will be gradual and only felt centuries into the future. Tuzenbakh foresees a time when everyone will gain satisfaction from hard work while Vershinin predicts an age when education and cultural values will have gradually spread throughout the now almost exclusively philistine population. Of the main characters in the play, only the social misfit and querulous antihero, Solenyy, and the elderly army-doctor, Chebutykin do not share an optimistic vision about the future. Solenyy consistently demonstrates a negative attitude to relationships and life, while Chebutykin becomes indifferent to its ups and downs following an existential crisis in Act 3 brought about through his accidental killing of a patient which, he believes, is due to his forgetting his former medical knowledge. Candidates will likely show that while most characters compromise with reality after their dreams fail to materialise or are destroyed, most still retain their high-minded value systems and hopes for the future, even if their own situations are less than perfect.</p>	

Question	Answer	Marks
9	М. Булгаков, <i>Роковые яйца</i>	
9A	<p>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.</p> <p>Context: From near the end of Chapter 3. Professor Persikov, the erudite Director of the Zoological Institute in Moscow has been carrying out experiments on frogs. He has discovered that when exposed to a red ray from electric light, amoebae reproduce at a lightning pace. Persikov’s assistant, Ivanov, amazed at the discovery, has undertaken to construct a chamber containing mirrors and lenses so that experiments can be carried out with the ray in a magnified form. Motivated by the prospect of having the chamber credited to him in Persikov’s paper, Ivan has thrown himself into designing the chamber and has succeeded in creating a strong ray of 4 centimetres in diameter.</p> <p>Content: On June 1, Persikov begins experiments with frog-spawn lit by the ray. The results are amazing: Over 2 days, thousands of tadpoles hatch and quickly turn into vicious frogs, half of which gobble up the others. The living frogs quickly breed a new generation, and the laboratory soon fills up with a huge quantity of frogs. Pankrat, the watchman, who already fears the irascible and eccentric scientist, starts to dread him, and Persikov himself feels he is going mad. However, Persikov finally puts an end to the experiment by killing off the frogs with cyanide. Ivanov, in awe of his fellow-scientist, is forced to admit to Persikov that he has discovered something quite new – the ray of life and that he will become famous because of his discovery. These words make the professor blush. Candidates can comment on the characters, of Persikov, Ivanov and Pankrat and their roles in the story.</p> <p>Use of Language and Narrative Techniques: The extract consists of a long paragraph of third-person omniscient narration after which the narrator introduces the direct speech of Persikov and Ivanov. The narrative is mainly externally focalised, though there is some minor internal focalisation from the point of view of Pankrat followed by that of Persikov in the opening paragraph: Панкрат, и так боявшийся...он шалееет. The narrator’s tone is largely matter-of-fact with a couple of characterising throw-away comments: и при этом совершенно бесчисленное, ...началось чёрт знает что. Both of these comments indicate wonder and amazement. The reference to the devil runs as a leitmotif through the text, though these references usually come from the mouth of Persikov. Here the narrator may be implying that what the professor is doing is dangerous and potentially evil. The narrator and the scientists use standard educated Russian. The scientists address each other in a professional manner, using first names and patronymics as well as the polite вы form. This reinforces the difference in professional status between them. Their use of scientific technical vocabulary (дейтероплазм, яйцеклетка) is entirely appropriate for their characters in this situation.</p>	30

Question	Answer	Marks
9A	<p>Relevance to Rest of Work: Candidates can give a brief account of the plot of the story, emphasising the dire consequences for Russia and individuals when the State purloins the professor's discovery in order to restore the country's chicken population which has been wiped out by foul pest. Mention should be made of the text's overall message: Human progress can best be achieved through knowledge developed by the well-educated, not through the rudimentary efforts of ordinary, ignorant people with artificially enhanced status and authority, however well intended they may be. This is Persikov's original successful use of the chamber. The scientist is in control and liquidates his creations before they can cause harm. This contrasts with the later, dangerous use of the equipment by the untrained, careerist party-member, Rokk. The best candidates will mention that immediately after the extract, Ivanov refers to H G Wells' novel, <i>The Food of the Gods</i> and, apparently prophetically, picks up an enormous dead frog.</p>	

Question	Answer	Marks
9B	<p>What do you consider to be most memorable about <i>Роковые яйца</i> : the story's plot, its characters or Bulgakov's literary technique?</p> <p>Candidates are likely to express a range of opinions as to which of these aspects of the text is most memorable. The best answers will discuss the merits and demerits of each aspect before making a personal choice with reasoned argument. Plot: Set in 1928, 4 years into the future from the time of writing, the story illustrates how the political elite expropriate and misuse scientific knowledge in a misguided attempt to solve a practical problem – the re-establishment of poultry production after the wiping out of chickens due to a virulent form of fowl pest. Professor Persikov, a Moscow zoologist, makes a chance discovery – a red ray which causes living things to grow and reproduce at an amazingly rapid rate. Persikov orders reptile and ostrich eggs from abroad for further experiments. News of the discovery of 'the ray of life' leaks out, and the professor and his discovery become the centre of media attention. An up-and-coming party official, Rokk, has the idea of applying the discovery to deal with the consequences of the fowl pest. With Kremlin backing, Rokk becomes the official in charge of the Red Ray Sovkhoz with the authority to expropriate Persikov's equipment. Though the professor protests that his 'discovery' is still only an experiment and withholds his approval from the conducting of experiments with eggs until he has done so himself, he is forced to hand over everything required by the authorities. Due to an administrative error, Persikov's egg order is sent to the Sovkhoz with deadly effect, leading to Rokk's nervous breakdown. The hatched reptiles and ostriches quickly reproduce, wreaking havoc on the Smolensk area and soon advance towards Moscow. The Red Army is unable to contain them, and there are innumerable human casualties. Moscow is terrified, and a violent mob descends on Persikov's institute, smashing it up and eventually killing the professor whom they blame for the calamity. Russia is saved only through a freak of nature – a severe August frost which kills off the rampaging creatures. Answers will probably reflect the view that the text serves as an original and entertaining warning to politicians not to interfere in things about which they have inadequate knowledge and expertise. Characters: All Bulgakov's characters are to a greater or lesser extent caricature-like with some features exaggerated and others only thinly sketched or ignored completely. Answers should cover a range of examples, showing whom we can sympathise with, why, to what extent and at which points in the plot our sympathy is engaged. Some minor characters, such as Pankrat and Manya, are so undeveloped that even when they meet their untimely and undeserved deaths at the hands of the mob and a giant snake respectively, our sympathies do not engage with them. Other minor characters, such as Drozdova, though deeply distressed because her hens are dying from a particularly nasty form of fowl pest, do not command our sympathy mainly because they feature only in isolated episodes. In addition, in the case of the archpriest's widow, the narrator informs us that she has managed to avoid a tax bill through a ruse, and this immediately takes the edge off her plight. The situation is somewhat different for the major characters of Rokk and Persikov, however, since we are provided with more detail about their backgrounds, personalities and ideas.</p>	30

Question	Answer	Marks
9B	<p>Both Rokk and Persikov may be viewed as responsible for the existence of the giant aggressive creatures, the former for hatching them out before methods for controlling them have been tested, the latter for having started the whole business and for ordering the snake and ostrich eggs for his experiments in the first place. Nevertheless, both men are seen to suffer. Rokk has to witness his wife's gruesome death, as a result of which his hair turns white and he experiences a physical and mental collapse. Persikov, whose wife had left him because of his frogs and who had spent his life devoted to science, has to witness the disaster caused by the application of his ideas and the physical destruction of his working environment by ignorant and irrational people before meeting an undeserved violent end at the hands of a primitive, ape-like intruder. Literary technique: Candidates might consider the creation of comic caricature-like characters with comic names, the interplay of comic scenes with moments of extreme horror, the creation of credible science fiction through the use of a realistic setting, the satire of elements of Soviet society and institutions (See Q9C), satiric references to contemporary writers and their works, including Bulgakov's own, the creation of a narrative voice able to manipulate the reader in his interpretation of events, characters and ideas.</p>	

Question	Answer	Marks
9C	<p>‘Роковые яйца is a scathing satiric attack on the communist experiment and the champions of the new order.’ Do you agree?</p> <p>While most candidates will probably agree with the quotation, a minority may conclude that the satire extends beyond criticism of the USSR to ridicule humanity in a more general way. Answers should contain some explanation about the nature of satire, and the best of them may discuss how Bulgakov’s version would have appeared to his readers at the time of writing. In the character of Persikov, Bulgakov pokes fun at the archetypal mad scientist. Persikov has a comic appearance (strangely shaped, bald head, thin, squeaking voice, etc.), an obsession with his work, resulting in a largely solitary life, an intellectual arrogance (his habit of failing large numbers of students) and a generally high-handed nature when interacting with people of whom he disapproves. Despite his obvious intelligence, he often appears out of his depth when dealing with practical matters and behaves immaturely or incongruously in situations to which he is unaccustomed. The bulk of the satire, however, is directed at aspects of the new Soviet system and those who serve it. Officialdom is portrayed as incompetent and arrogant. Believing themselves able to handle and exploit the ray despite the professor’s warning that it is still untested, the Bolsheviks not only make fools of themselves, but also unleash great danger upon individuals and the country as a whole. What should have been the next stage in Rokk’s brilliant, Revolutionary bureaucratic career turns out to be a disaster. The Red Army proves inadequate to the task of containing the rampaging creatures. The mock lyrical prose used for the account of events at the sovkhos furthers the debunking of Rokk and the party he serves. The pompously named and renamed commission of 16 officials, set up to deal with the chicken emergency (chapter 7), is clearly ineffective. The men from the Lubyanka whom Persikov brings in to investigate his suspicious visitor (chapter 5) are dressed and behave like caricatures, summoning the semi-literate secretary of the House Management Committee and demanding from him the galoshes of the professor’s visitor, a ridiculous caricature of a foreign agent. The secret policemen who visit the sovkhos to verify Rokk’s claims (chapter 9) fall victim to the reptiles, their single, imported, electric revolver proving completely inadequate for their defence. Throughout the text, Soviet products are generally absent or inadequate. The egg orders and the equipment for making the experimental chambers all come from abroad. While the spread of the foul pest within the USSR is only halted when it reaches the sea or heat of Soviet Central Asia, the authorities in other countries are shown to be more competent and successful in dealing directly with the emergency, for it is ‘amazingly’ held up right on the borders with Poland and Romania. Mention should be made of the depiction of the Soviet journalists as ruthless hacks, determined to write their story along preconceived lines regardless of the version actually given by Persikov. Bronsky is both obsequious and disconcerting, while the second journalist, the contributor to the <i>Вестник промышленности</i>, is persistent in a different way. Both are highly grotesque, Bronsky with his hoof-like feet and the corpulent hack with his clicking, mechanical leg. Persikov is bewildered by the inaccuracy of the reporting and the prominence of the story in the media (chapter 4). The editorial office of <i>Известия</i> is shown as lacking appetite for the new or sensational.</p>	30

Question	Answer	Marks
9C	The ignorance of the peasantry is ridiculed in the reaction of the peasant women to the death of the chickens. Matrena (chapter 5) believes someone has put the evil eye on the poultry and suggests calling in a priest to conduct a service. The best candidates might make reference to parallels between Trotsky and Rokk and to how the latter appears to parody the former's beliefs. For example, Rokk's attempt to charm the giant snake with music from <i>Evgeny Onegin</i> parodies Trotsky's beliefs that in the new, socialist society artistic masterpieces will elevate the uneducated proletariat and that nature will be entirely in man's control.	

Question	Answer	Marks
10	В. Маяковский, <i>Клоп</i>	
10A	<p>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.</p> <p>Context: From the end of the last Scene (9). Prisyarkin has been unfrozen after 50 years and finds himself in a sterile society without most of the pleasures of his previous life. He has caused mayhem by spreading bad habits of the past: alcohol, cigarettes, decadent music, dancing and love. As a result, he is being 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 has announced that the mammal was wrongly classified as belonging to the highest group of humanity, the workers, suggesting 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. The zoo director has had Prisyarkin’s cage unveiled. The bedbug is in a glass case. Prisyarkin lies on the bed with his guitar. There are bottles and spittoons around the side of the cage and notices saying the exhibit spits and curses.</p> <p>Content: As the apprehensive and delighted crowd surges forward, Prisyarkin sings a ditty. The zoo director invites the crowd to come closer. They are not to be frightened as there are filters to trap the creature’s dirty words. The crowds are shocked and disgusted as Prisyarkin, referred to pejoratively as оно, smokes and drinks vodka. A member of the crowd tells the director not to torture the poor animal. This indicates both a degree of compassion in the society of 1979 as well as its total alienation from the concept of drinking vodka, an intrinsic feature of Russian culture. Reassuring the crowd that the creature is tame, the director brings Prisyarkin out to address the public. After a hesitation, instead of performing another song, he throws down his guitar and addresses the crowd, calling them родные and asking them to join him. The crowd is shocked: they demand that children be removed and the creature muzzled, but not killed. Prisyarkin is dragged off. The director ventilates the cage before apologising, claiming the insect is tired, was hallucinating and will recover. He then urges the crowd to disperse until the next day. Candidates can discuss the character of Prisyarkin and the implied criticism of the nature of the society in which the action of Part 2 takes place.</p> <p>Use of Language and Dramatic Techniques: The language of all the characters is the standard educated Russian of the time of writing. Both the zoo director and Prisyarkin address others using the accepted manner of the post-Revolutionary period (товарищи [director], граждане, братцы [Prisyarkin]). Mayakovsky’s dramatic effects are highly effective. The fanfare, strong lighting and reaction of the crowd at the start of the extract emphasise how Prisyarkin and his world is alien to that of 1979. The audience of Mayakovsky’s time are made to share this feeling of alienation. This is further reinforced by the crowd’s reactions to Prisyarkin’s smoking and drinking, the zoo director’s putting on gloves, checking his revolver and addressing him as though he were a small child or adult of limited intelligence.</p>	30

Question	Answer	Marks
10A	<p>All of this is shocking to the audience who are further disconcerted by Prisyarkin's change in attitude and behaviour. For a brief moment, subservience gives way to assertiveness and authority as, in an unmistakable intertextual reference to the mayor's words in the final scene of Gogol's <i>Ревизор</i>, the tables are turned and the exhibit invites the audience to join him in his cage. The implied criticism of the world of 1979, made by linking the audience with the character on stage, is highly dramatic and effective in bringing home the play's message. The power of the moment is short-lived, however, as the values of 1979 are quickly re-established through the symbolically cleansing electric fan, another fanfare and the symbolic covering of the cage when Prisyarkin is dragged off before being referred to as насекомое and оно. This is the last image the audience is left with and, as such, it is very powerful.</p> <p>Relevance to Rest of Work: Candidates can give a brief account of the plot of the play, revealing how Prisyarkin has ended up in this situation. They may discuss how the last scene and, in particular, Prisyarkin's last words affect our overall interpretation of the work (See Q10B).</p>	

Question	Answer	Marks
10B	<p>Consider the view that <i>Клоп</i> is no more than a satire of NEP.</p> <p>Candidates should discuss whether the play is to be understood as simply a satire of NEP or whether the material in the second half makes it a dual satire. In terms of scenes 1–4 and partly in terms of scenes 5–9, <i>Клоп</i> is an attempt to criticise through virulent satire various aspects of the philistinism the author saw taking hold in society as a result of NEP. Mayakovsky shows his disdain for those who have made elements of pre-Revolutionary life a part of their everyday existence in the USSR through the character of Prisyppkin, the embodiment of a number of bourgeois traits, tastes and values. The former Party member styles himself Pièrre 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 former worker, now would-be writer, abandons his pregnant girlfriend, Zoya, to marry El'zevira, the cashier of a hairdressing and beauty salon, failing to react appropriately 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, Prisyppkin <i>does</i> 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 Prisyppkin <i>does</i> 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 <i>Ревизор</i>, Prisyppkin addresses those come to view him, hailing them as his brothers and inviting them to join him. Some candidates will regard the cold, sterile, rational world of 1979 in Part 2 as simply a device for throwing Prisyppkin's philistinism into sharp relief because his character, attitudes and desires are alien and incomprehensible to those who inhabit it. Others, however, will argue that Mayakovsky also intends through satire to question the desirability of an 'ideal' Socialist future utopia by depicting a world where dancing only exists as a form of mass physical exercise, the guitar is unknown, tobacco and alcohol are regarded as poisons and where, until Prisyppkin spreads his primitive germs, love, jealousy and passion have been absent. For some, the dry, rational dystopia of Part 2 might be seen as Mayakovsky casting doubt on the very goals and ideals of Communism itself. All candidates are likely to agree that the play's message is powerful and effective, whether it is interpreted as a single or dual satire, however.</p>	30

Question	Answer	Marks
10C	<p>‘Клоп was a powerful play for its time, but has considerably less impact for posterity.’ Do you agree?</p> <p>Candidates are likely to agree with the first part of the statement, but may display a range of views with regard to the second. Answers may simply revolve around a discussion of the plot and meaning of the play (See 10B above), but the best will discuss Mayakovsky’s dramatic techniques and use of comedy, considering the degree to which references to contemporary political, social, cultural and literary phenomena can be appreciated by a modern audience and the degree to which ignorance of their significance reduces the play’s impact for present-day and future audiences. Candidates may provide an account of a number of humorous moments in the plot (situation comedy) and a description of a range of the comically grotesque characters (comedy of character). One of these (Bayan) is a thinly disguised satirical portrait of Vladimir Sidorov, a poet who had concerned himself with the literary education of young workers. Candidates are likely to suggest that without a detailed knowledge of the cultural context, much of the effect of this character is lost. The humour often results from incongruity. For example, the speeches at the wedding (Scene 3), are full of inappropriate political clichés, and the ditty poking fun at the supposedly boring poetry of Nadson and Zharov as well as warning of the dangers of fire, recited by the firemen at the end of Scene 4, does not follow on naturally from the discovery of the charred bodies of most of the hitherto main characters. Slapstick humour is present in the comic fights and other violent incidents (e.g. between Rozaliya Pavlovna and Zoya at the end of Scene 1 and during the grotesque fight between drunken guests at the end of Scene 3, resulting in the bride’s wedding veil catching fire and the deaths of all but Prisytkin. This type of humour is not dependent on background knowledge. Linguistic humour appears in the comic names of characters and in word-play, and an in-depth knowledge of the cultural context is necessary to fully appreciate it. The best candidates may discuss the frequent parodying of genres and specific works by writers known to Mayakovsky’s audience, (e.g. the parodying of the cries of newspaper sellers at the end of Scene 5 – based on Mayakovsky’s own commercial poetry – or when Prisytkin sings lines from Vertinsky’s romance, <i>Лиловый негр</i>, to the newly unfrozen bedbug at the end of Scene 6. Bawdy or crude humour is timeless. This features in the repairman’s comment about E’lzevira’s breasts in Scene 2, in Bayan’s commentary to Prisytkin’s attempt to dance the foxtrot with an imaginary partner in the same scene, in the best man’s incorrect picking up of the word <i>мать</i> and later <i>петит истуар</i> as <i>писуар</i> in Scene 3. Visual humour is also timeless. It is present in the more grotesque elements of costumes, props and sets and in the exaggerated physical actions and reactions of characters to events and each other. In describing and analysing Mayakovsky’s dramatic techniques, candidates may show how Mayakovsky’s grotesque characters and their episodic appearances in the play prevent the audience from fully empathising with them. Thus, Zoya’s shooting herself (Scene 2), the deaths of the wedding guests (Scene 4) or Prisytkin’s plight in Part 2, are viewed with an intellectual rather than emotional response by any audience of any period. The plot is dynamic, fast-moving and contains several incidents with life-changing consequences for the characters.</p>	30

Question	Answer	Marks
10C	<p>Moving from a reasonably recognisable present in Part 1 to a bizarre, technological, futuristic world in Part 2, it holds the audience's attention while disconcerting and shocking it. Mayakovsky provides detailed stage directions and notes about the set at the beginning of each scene. The striking, unusual nature of the sets, especially in the second part, also reinforces the alienation effect, allowing the audience to distance itself from the characters, limit empathy with them and analyse their behaviour objectively. In Meyerhol'd's original production, the use of challenging incidental music by Dmitry Shostakovich, the featuring of contemporary dance (e.g. the chorus girls and foxtrot in Scene 7), original and outlandish sets and costumes by the Kukryniksy and Rodchenko, contributed much to the atmosphere and dramatic effect of the work. Some might suggest that the 20th-century music, dance and costumes have a greater impact on the modern audience than they did in Mayakovsky's time.</p>	

Question	Answer	Marks
11	А. Солженицын, <i>Один день Ивана Денисовича</i>	
11A	<p>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.</p> <p>Context: From near the beginning of the povest'. Having gone to sleep feeling feverish and aching all over, Shukhov had woken up feeling cold and mildly ill. As he pondered in his bunk whether to report sick or not, the guard (the Tatar) had ripped off his blanket, giving him 3 days' penalty with work for failing to get up promptly at reveille. Instead of being taken to the camp prison, Shukhov had then been led to the guard-room where he was ordered to scrub the floor. Shukhov had then gone to get his meagre breakfast which Fetyukov had saved for him. After this, he had decided to go to the sick-bay, having resisted the temptation of buying some tobacco from another prisoner. As it is too early for the doctors, Shukhov is seen by a medical assistant, Kolya Vdovushkin, who reproaches him for not reporting sick the night before. Vdovushkin has already reached his quota of exemptions from work (2), but still allows Shukhov to take his temperature. As he does so, the former soldier feels strange in the clean and quiet room, contrasts the order of his surroundings with his own dirty and dishevelled state and recalls a previous visit to a hospital when he had volunteered for the front again rather than stay there for 5 days.</p> <p>Content: Shukhov now dreams of being just ill enough to escape from the harsh conditions of everyday life and lie in bed for 3 weeks. He remembers, however, that the new doctor believes that work is a first-rate medicine and invents jobs for all patients who can stand. Vdovushkin continues with his writing, the copying of a long poem he had finished the previous evening which he had promised to show to the doctor. Stepan Grigor'ich had advised the student of literature, arrested in his second year, to describe himself as a medical assistant. Having taken him on, the doctor was allowing him to write in prison what he had not been able to when free. As Shukhov's temperature is 37.2 and not 38, he cannot be exempted. Vdovushkin offers to let him stay behind at his own risk. If the doctor considers him fit for work, he will be locked up. It would be best for him to go to work and avoid that risk. Taking his advice, Shukhov says nothing and walks out despite still feeling extremely chilled. Candidates can refer to how those within the camp system are sometimes forced to deal harshly with others because of the rules even though their intrinsic nature is humanitarian. At other times, however, some can perform kindnesses for others. Answers will discuss the main character and how his savvy nature allows him to survive in the face of adversity.</p> <p>Use of Language and Narrative Techniques: The extract consists of 8 short paragraphs in which 2 narrative voices are juxtaposed. The first three paragraphs are written with Shukhov's narrative voice overlaid on the third-person narrator who has access to Shukhov's thoughts and feelings. His skaz discourse is characterised by diminutives (недельки, больничку), dialect words, expressions and grammatical variants (лады, отлёжу, ухайдакался), colloquialisms (уж, небось).</p>	30

Question	Answer	Marks
11A	<p>The 4th and 5th paragraphs are narrated using Solzhenitsyn's narrative voice. The authorial comment on Vdovushkin's work, для Шухова непостижимой, indicates the author's own views of life in the camps for intellectuals without the popular speech elements or slightly mocking and condescending tone used by Shukhov towards them. This narrative voice uses standard educated Russian with only occasional use of colloquialisms (да for 'and', чтоб). The last 3 paragraphs revert to Shukhov's perspective and reveal his thoughts and feelings, though the penultimate consists exclusively of Vdovushkin's direct speech. This contains elements of prison-camp language (БУР, зона).</p> <p>Relevance to Rest of Work: Candidates can discuss in greater detail the character of Shukhov as it emerges through the description of the single day in his life which forms the time-frame of the story. Reference will be made to the harsh conditions caused both by nature and the prison regime and to the array of personalities and social types from different parts of the USSR who are imprisoned in the camp. Mention may be made of Shukhov's key role in the building-work which is undertaken during the day described and how he is able to contribute to this despite feeling unwell.</p>	

Question	Answer	Marks
11B	<p>Describe and analyse the narrative structure and techniques employed in <i>Один день Ивана Денисовича</i>.</p> <p>The povest' is presented as a continuous body of prose without chapters or other forms of breaking up the narrative. The narrative structure thus aims to reflect the continuity of the time-frame. The text deals with events during a single day in the life of the eponymous hero from reveille at 5am till the final counting of prisoners and his going to sleep at the end of the day. The unbroken structure of the narrative helps to convey the monotony and endlessness of the sentences of the prisoners who have no access to clocks or watches of their own. Candidates should discuss the range of narrative techniques employed. The best answers will consider the degree to which these are effective in creating a powerful description of the suffering of the central character, the other prisoners and the guards. Answers will likely focus on the skaz narrator whose voice conveys the feelings and thoughts of Shukhov. Though at first sight the text appears to be an extended interior monologue by Shukhov, periodically interrupted by dialogue, closer examination reveals that the text, in fact, consists of a more complex and subtle blend of voices. Shukhov's voice is at times blended with a more intellectual authorial voice, presumably Solzhenitsyn's, though the syntactical and lexical distance between them is deliberately blurred, often through the use of rhetorical questions which appear as free indirect thought. Frequently, the opening of a scene is described by a reasonably objective authorial voice which then gives way to the more emotionally coloured voice of Shukhov. The effect of this is to allow the narrative to contain critical views from which the author, if need be, can distance himself. The reader has to work hard to detect the authorial intrusions since the language of the two narrative voices are not wholly distinct. While the largely uneducated, working-class Shukhov's discourse is full of dialect and jargon, it is still fundamentally standard colloquial Russian coloured by vocabulary from the regions and settings he has found himself in through life. The authorial voice is primarily standard contemporary literary Russian, though this is sometimes naturally coloured by vocabulary from the setting of the camp. See Q11A for specific examples of the interplay of the two narrative voices. Mention should be made of the use of archaic words, Old Church Slavonic, modern and criminal slang, swearing, camp jargon (зек, шмон, КВЧ, ППЧ, вертухай). This features in both narrative voices, and also extensively in the marked direct speech of other characters throughout the text. Sometimes the spelling of individual words is altered so as to reflect the pronunciation of non-Russian characters (e.g. the Ukrainian Pavlo's Четырнайцать or отдасьтэ), and this gives both colour and verisimilitude to the range of linguistic and ethnic types depicted in the camp, a microcosm of the USSR. At times, Shukhov moves from third-person narration to second as he reflects, comments and directly addresses the reader. This creates a sense of intimacy with the character as does the occasional switch from past to present tense. Sometimes Shukhov is addressing the reader, while at other times it is his fellow prisoners to whom he is speaking. Candidates should provide appropriate quotations to support their analysis of the blended narrative voices and their arrangement throughout the text.</p>	30

Question	Answer	Marks
11C	<p>‘In the characters depicted in <i>Один день Ивана Денисовича</i>, we see man’s innate capacity for survival in the face of adversity.’ Do you agree?</p> <p>Candidates are likely to agree broadly with the quotation, but will have a range of opinions as to the extent to which all cope with hunger, Siberian cold and the harsh, Stalinist prison regime of 1951. Answers should first describe the conditions, then discuss a selection of characters, showing how they have or have not devised successful strategies for survival during their long sentences in the camp where all prisoners have been stripped not just of their freedom, but also of their basic human rights. Answers are likely to concentrate on Shukhov, the protagonist, but must also refer to a number of other prisoners. The best answers will also show the guards as also suffering, despite their having to enforce cruel aspects of the prison regime (cold, not being allowed protected cloths over their faces, having insufficient firewood and having to confiscate the prisoners’). Shukhov, 40, is a veteran of the GULAG, sentenced 8 years before for alleged high treason and well able to survive due to his strategy of saving food and looking out for anything he can subsequently trade or do to create favours he can later call in. He is also strengthened by satisfaction through his high-quality work on the construction site. He is able to stash away his trowel in order to be able to do a good job and is prepared to purloin materials and equipment to make his work easier, whatever the rules say. Shukhov appears to have a basic belief in God, though not to share the intense faith in Christ of Alesha, the Baptist, who is able to be happy in the dreadful conditions because in the camp he has time to think about his soul. Alesha survives through reading his concealed bible and praying about spiritual rather than practical matters, especially for anger to be removed from his heart. The Latvian, Kil’digs, survives through his excellent knowledge of Russian and love of jokes, allowing him to interact with fellow prisoners, while the Estonians in Shukhov’s hut retain their dignity and national identity through sticking together and by conversing in their native language, thereby constructing a private space protected by a barrier through which the hostile, Russian world cannot pass. Tsezar’ Markovich, a cultured film-maker, works in the camp offices and has acquired other privileges such as being allowed to wear his own fur hat. His frequent food-parcels are envied by the others. His intellectual conversations (with X-123 about Eisenstein’s <i>Ivan Groznyy</i> and with Buynovskiy about <i>Bronenosets "Potemkin"</i>) indicate that he still retains his education and love for things artistic. Tyurin, the foreman of the 104th, and his deputy, Pavlo, skilfully handle their workmen. Tyurin has to negotiate increased rations for his team with the camp officers in exchange for a better than required work performance. These survivors are contrasted with Fetyukov and Buynovskiy who are shown to be isolated and struggling in the camp society. Fetyukov is described as the lowest in the team hierarchy. He has virtually no dignity left as he simply scrounges food and tobacco from others. When, towards the end of the text, he is beaten up by guards for licking the bowls in the canteen, he makes no attempt to hide his tears from the others as he goes to his bunk to bury his head in the mattress. Shukhov feels sorry for him now, believing he would not live to see the end of his sentence because of his wrong attitude. Buynovskiy also has problems adjusting to imprisonment.</p>	30

Question	Answer	Marks
11C	He has not yet learned to obey the guards and know his place and still behaves as he did when a captain in the navy. When the men are searched before they leave the camp for work in the morning, he accuses the security chief, Volkovoy, of not having the right to do this, not knowing Article 9 of the Criminal Code and not behaving like a communist. This earns him 10 days in the cells. He, too, is in danger of not surviving the regime because he is unable to adapt to his new circumstances.	

Question	Answer	Marks
12	В. Войнович, Путём взаимной переписки	
12A	<p>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.</p> <p>Context: The extract comes from near the end of Chapter 16. It is some months since Altynnik, a young младший сержант sent to obtain some equipment for his airbase, had stopped off en route at Kirzavod Station to visit Lyudmila Ivanovna Syrova, one of the many women with whom the sexually inexperienced young conscript was conducting a correspondence. Lyudmila, a woman much older than her photo, had with the aid of her brother, tricked the young man into marriage after he had succumbed to her vodka and passed out. Altynnik subsequently was unable to remember whether or not they had had sex. Eventually, Altynnik had left the village, telling his wife he would never return. Back with his unit, he had tried to forget about everything that had happened, though the entry in his ID could not be removed. Out of the blue, a letter full of chatty news has arrived from his любимая супруга Людмила. She has clearly ignored their last exchange. Altynnik has sent her a brief reply in which he has told her that because he was deceived, he considers the marriage invalid and asks her not to bother him again.</p> <p>Content: After 2 weeks, another letter arrives, the tone of which indicates that Lyudmila has ignored Altynnik's letter. After some casual news, she informs him they are having a baby. Altynnik is shocked and writes back a stiff reply: it is not certain they had sex, she should have taken precautions, the baby cannot be his and he now thoroughly dislikes her pirozhki. In spite of this, Lyudmila continues to send letters regularly with news, even when Altynnik stops answering them or reading them, returning them unopened with postage due. Candidates can describe the characters of Altynnik and Lyudmila and the development of their relationship as the young man, who was only looking for a casual sexual adventure, becomes increasingly ensnared in Lyudmila's trap.</p> <p>Use of Language and Narrative Techniques: The extract consists of 2 letters between Altynnik and Lyudmila, framed and interspersed with the discourse of an apparently omniscient third-person narrator who, we learn in the first and last chapters, belongs to Altynnik's regiment. The narration is partly externally focalised from the point of view of this unnamed narrator and partly internally focalised from the points of view of Lyudmila and Altynnik. The register of the narrator clearly indicates he is better educated than the husband and wife. Though elsewhere in the text, the narrator makes occasional grammatical errors, here the Russian appears to be correct. The reference in the last paragraph to Lyudmila separating prefixes from the rest of words suggests the narrator has a condescending attitude to her, and this helps to establish his skaz persona. Lyudmila's lack of education is illustrated by her detaching prefixes (по лучили, по старому, ис ход, пере полняет, etc.), wrongly separating не много, the lacuna: будет...ребёнок, the overuse of question- and exclamation-marks and a generally colloquial tone containing comic non-sequiturs.</p>	30

Question	Answer	Marks
12A	<p>Altynnik also uses a rambling, colloquial tone reinforced by equally amusing non-sequiturs and comma splices. The ending to his letter where he fuses an attempt at a formal ending with his comment about being sick of her pirozhki and a rejection of any attachment to her is particularly funny.</p> <p>Relevance to Rest of Work: Candidates can describe how Altynnik fails to escape Lyudmila's clutches and on discharge is presented with his son, Petr. At the end of the story, the hero is depicted as having at least 2 other children and being fully under the control of his harridan wife, having exchanged the privations of military service for a form of domestic servitude.</p>	
12B	<p>Describe and analyse those aspects of <i>Путём взаимной переписки</i> which resulted in it being banned in the USSR for 20 years.</p> <p>Candidates should discuss which aspects of the text were responsible for its causing displeasure to the Soviet authorities who blocked its publication until 1989 during the time of glasnost'. Knowledge about Voinovich's arguments with the authorities over other works and his support for dissidents which alienated him from the establishment is not required. Answers should show that the text does not comply with the demands of Socialist Realism. The main character, Altynnik, is no positive hero, no role-model for the Soviet reader as to how to behave. The young man is cast as a picaresque figure with a name of much significance. (Ivan (Vanya) – an Everyman-figure of humble origins with universally recognisable classic male sexual desire: Altynnik – a rip-off merchant or small-time wheeler-dealer. Rather than perform the role of ideal citizen, husband and father, the hapless Altynnik is simply duped by the scheming Lyudmila into marriage. We see the young conscript's planned one-night stand turn into a life-sentence of domestic servitude and abuse. Furthermore, through its satire, the story is heavily critical of many aspects of rural life and shows the Soviet army to be peopled by lazy incompetents of all ranks. Overall, the text created too negative an image of the USSR and its inhabitants for the authorities to allow it to be published.</p>	30

Question	Answer	Marks
12C	<p>‘Путём взаимной переписки is a brilliant satire of Soviet life.’ Do you agree?</p> <p>Candidates are likely to agree with the quotation and should discuss which elements of Soviet life are satirised. The best candidates will also discuss Voinovich’s techniques, assessing whether or to what extent they may be considered ‘brilliant’. The story contains several main areas of satire: human nature as exemplified in the characters and behaviour of Altynnik, Lyudmila and to a lesser extent Boris and minor characters, aspects of peasant life in provincial Russia, the Russian army as an institution and the nature of every-day life for the ordinary soldier within it. Voinovich uses mild hyperbole to ridicule negative character traits and aspects of human behaviour, basic living conditions and unrefined village mores as well as the monotony of life in the army with all its ridiculous bureaucracy and rules. These targets are often cleverly interlinked, but candidates may choose to discuss them separately for the convenience of clear analysis. The reader laughs at the antics of the socially insecure and sexually inexperienced young man as his quest for casual sex turns quickly into a forced marriage due to his being plied with copious glasses of vodka by Lyudmila and her brother. In discussing the depiction of the struggle between a weak man and a much stronger woman, candidates might mention a number of particularly comic aspects of character and behaviour: Altynnik’s ineffective attempts to stand up to Lyudmila’s relentless determined ensnarement throughout the text, her oral and written ramblings and apparently uncontrollable hysterics, Altynnik’s hopes that his marriage will simply go away if he can eventually exchange his army ID for a new civilian passport, his own hysterics when found out by his superior officer, his attempts to escape the clutches of his wife and brother-in-law when finally discharged, his emotional struggle when confronted with the baby whom Lyudmila appears to abandon, his ultimate fate (living with a jealous and violent Lyudmila and their increasingly large brood of children). Peasant life, attitudes, customs and behaviour are ridiculed in numerous ways. Worthy of mention are: the badly structured, semi-literate letters of the main characters, sexist, chauvinistic male attitudes, negative attitudes to Jews, an acceptance of animal cruelty, infidelity and domestic violence. Dangerous attitudes to alcohol are frequently present. Apart from the role of vodka in Altynnik’s seduction and forced marriage where he is too drunk to understand where he is and what is going on, Lyudmila tells Altynnik that her brother demands a half-litre each time he visits. Vodka is even consumed for breakfast on the morning after the seduction. At his drunken wedding celebration, Altynnik is introduced to the village teacher whose wife left him because of his drinking. Orfey Stepanovich on a later occasion falls under a train in an intoxicated state. A disproportionate consumption of alcohol is also shown to figure in the negative depiction of army life. When Altynnik is offered pure alcohol to drink by Lyudmila, the young man claims to be a lover of chassis spirit, used on the chassis of a plane. Army discipline is often shown to be weak, and those who serve are sometimes portrayed as juvenile or silly. There are various examples of silly and petty rules as well as incompetence with overtones of corruption. Altynnik has to use an upper berth on the train because a soldier on assignment is not allowed a reserved seat, however long the journey. No transport is organised for those being demobbed, so Altynnik and his comrades have to walk 3km to the station.</p>	30

Question	Answer	Marks
12C	<p>The kindly major (C17) is described as fat, flabby with a womanish face, a man whom many consider a fool for riding a bicycle while other pilots have cars. More significantly, two flying accidents (C17) are investigated by a military commission. The general in charge spends the day fishing and the evenings gambling at cards. The commission concludes that the accidents were due to poor military discipline, and ordinary soldiers and sergeants, rather than the pilots, are deprived of leave for a month. A further example of incompetence in the authorities comes in the form of the policeman in the final chapter who aimlessly traces circles and figures of eight on his bicycle rather than deal with children tormenting a calf or Lyudmila beating her husband.</p>	

Question	Answer	Marks
13	И. Грекова, <i>Вдовый пароход</i>	
13A	<p>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.</p> <p>Context: From the end of Chapter 22. In the 10th class, while working on a sovkhos, Vadim is pursued by Svetka who quickly melts his heart, bringing about his sexual awakening. However, Svetka tactlessly compares him to a boy he thoroughly dislikes, and, as a result of this, he hits her. When she reproaches him for hitting a woman, Vadim, though appalled at his own behaviour, tries to justify himself, suggesting non-violence to women is part of 19th-century morality and claiming that his action was due to his love for the girl. Svetka's interest in Vadim evaporates before they return to school, and Vadim, miserable, takes out his frustration on his mother, once back home. He reproaches her for her tears of welcome, ordering her to bring him some dry clothes. After a month back at school, Svetka asks to see him, and his love appears to return. However, when she bursts into tears at their meeting, his love once again starts to wane. Instead of the anticipated 'Люблю тебя', Svetka informs him she has fallen. Vadim appears not to understand their predicament.</p> <p>Content: It is clear to Vadim that their relationship is over. He realises that marriage at their young age is out of the question. His immaturity is indicated by his worrying about what to tell his mother. Nevertheless, he suggests marriage as a solution. Svetka, very much in command of the situation regarding her pregnancy and their relationship, is disparaging: Vadim would make a snivelling little husband. With arrangements for an abortion already made, she demands a sum of money from Vadim within 3 days. When Vadim tells her he does not have all of it, she tells him to get it from his mother and when he informs her that Anfisa does not have it either, she orders him to get it from somewhere else. He is, after all, a man. Candidates can comment on the image of masculinity as presented by Grekova in relation to Vadim. The boy finally obtains the necessary money from Ada Efimova, but he has to tell her everything first. The narrator informs us he was appalled by the mess he was in. When Svetka fails to turn up for school, he imagines several bad scenarios, partly showing concern for the girl, but mainly for himself, should he be found out by his mother. When Svetka eventually returns, looking as though nothing has happened, his despair gives way to contempt for her mendacity and a resolve never to fall in love again. Candidates can discuss the characters of Svetka and Vadim, the nature of their relationship, his relationship with his mother and Ada.</p> <p>Use of Language and Narrative Techniques: The extract is narrated by Ol'ga, the main first-person narrator, whose style is flowing, educated standard Russian with a smattering of colloquialisms and phrases suggesting spontaneity of discourse (пучок, изметался, как ни в чём не бывало). The extract does not contain the word я and therefore has the appearance of third-person narrative when isolated from the rest of the text.</p>	30

Question	Answer	Marks
13A	<p>The first paragraph is ostensibly Ol'ga's discourse, but after the opening sentence, it is internally focalised from Vadim's point of view, the short phrases, exclamation, rhetorical questions and their answers reflecting the panic of his thought processes. The pattern of short, dramatic outbursts is mirrored in his exchanges with Svetka and Ada. All voices in the dialogue appear to use standard Russian forms. The last paragraph again is internally focalised from Vadim's point of view. The penultimate sentence (Всё врала.) can be read as free indirect speech. This echoes his earlier unmarked direct speech or thought: Целые горы вранья! This sharing of language between narrator and character reflects Ol'ga's knowledge of the young man and contrasts with the externally focalised presentation of Svetka whose use of English and foreign hand-gesture seems mysterious to her. Ol'ga presents the direct speech of Vadim, Svetka and Ada and their dramatic and emotional interaction with almost no intrusion.</p> <p>Relevance to Rest of Work: Candidates can discuss how Vadim treats other girls and women throughout the text at various stages in his life. Some may see his apparent remorse at getting Svetka pregnant as a turning-point in his spiritual development and relate this to the events leading to the story's conclusion. Mention of the wider relationship between men and women in the society of the USSR, as depicted in the text, may be made as well as of the use of abortion as a means of contraception in Soviet society.</p>	

Question	Answer	Marks
13B	<p>Consider the view that <i>Вдоху нарход</i> is fundamentally a hymn of praise to the enduring strength of Soviet womanhood.</p> <p>Candidates should examine the lives and fates of the Soviet women depicted in the text, deciding whether or to what extent the story is a celebration of female triumph in the face of adversity. In so doing, they may contrast the lot of the female characters with that of the male ones. Often, the lives of the male characters are just as harsh or worse. However, while the men tend to run away from difficult situations or let circumstances get the better of them, the women display great tenacity and resilience. They are held together by their interaction in a common living-space, the ship of widows, in a kind of family unit from which, despite occasional bickering and falling out, they draw vital mutual support.</p> <p>Ol'ga, the principal narrator, loses her husband at the start of the war and shortly afterwards her mother and daughter in an air raid. Wounded and unable to continue as a professional pianist, she recovers from her physical and mental trauma by working as a music teacher for under-threes who respond well to her playing and singing.</p> <p>Anfisa enjoys a happy marriage for eight years based on an amicable division of labour. When Fedor is called up, Anfisa returns to factory work, then becomes a nurse at the front where she experiences frightening conditions and is even wounded. Having become pregnant as the result of a passionate, casual affair with a man who quickly lost interest in her, Anfisa fears her husband's reaction, should he return from fighting. When he does come back, he is an alcoholic due to emotional and physical damage from his experiences. Contrary to Anfisa's expectations, 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 once when he wants money from her for more drink, an action she regards as better than she deserves. However, Fedor finds that his wife's obliging attitude to him as the result of her sin is suffocating him, and he starts to look for emotional reciprocity in other women in the flat. When Ol'ga breaks off their relationship before it has taken a physical direction, Fedor turns more to drink, loses his job and one day falls under a tram, leaving Anfisa to bring up Vadim on her own.</p> <p>Vadim is a spoilt, arrogant, selfish and ungrateful child, even driving away a potential new partner for his mother. While still at school, he has an affair with Svetka, but hits her when she tactlessly compares him to another boy he dislikes. When Svetka discovers she is pregnant, Vadim at first denies responsibility, though eventually produces half the money for her to have an abortion. A mediocre pupil, he only scrapes into an institute after his mother pleads with the dean on his behalf. Resentful and out of his depth, he fails his exams, leaving his distraught mother for work in the Virgin Lands where he again mistreats a girl in love with him by simply using her for casual sex. It is only after Anfisa has a stroke and Vadim returns to care for her that mother and son develop a kind of spiritual bond. Vadim strives to make amends for his past attitude, but even his kindness towards his mother is affected by elements of unintentional severity. Overall, he is responsible for a considerable amount of unhappiness for women.</p>	30

Question	Answer	Marks
13B	<p>Ada Efimovna Zayats, a former operetta singer, laments her artistic and romantic past. She had married several times and also had lovers, but her life, she thinks to herself, contained no love, only men and abortions. She had been perpetually rejected and deceived.</p> <p>Kapa (Kapitolina Vasil'evna Gushchina) is a religious woman from a poor family in Sergiev Posad, twice widowed. Her first husband was an old man whom she married against her will. They had had a child, but the little boy had died of scarlet fever, aged 3. Her first husband died soon after, and she was then married off to an honest, but ugly man who was killed during the collectivisation. She then moved to Moscow, where she fell in love with a married man whose wife attacked her in the hostel in which she lived. The fight resulted in her being thrown out, but she, nevertheless, managed to become a carer for a little girl. Sadly, her lover left her and, shortly afterwards, because her employers had no more need of her, she lost her surrogate child, too. She then worked as a night watch. This allowed her peace and quiet to turn to God for consolation. When she retires, she starts to dream of entering a convent, though there are none left.</p> <p>Pan'ka (Pavla Zykova), a formidable, egalitarian, mannish woman fitter, had been orphaned at an early age. Her husband, an alcoholic, had not wanted children, and therefore she had had 3 abortions before he died of drink. Pan'ka takes a lover who moves in with her for a time, and this causes friction with the other women over the household expenses.</p> <p>Most candidates will conclude that the lives of the women are terrible because of the way they are mistreated by men and forced to play a subservient role, but the women themselves are often extremely emotionally resilient, surviving bereavement, separation, abandonment and disappointment, by supporting one another through thick and thin. Thus, the text does appear to be a hymn of praise to the strengths of Soviet womanhood. Some candidates, might argue, however, that all this is merely the background to the story of Vadim and his moral transformation (see Q13C), while yet others might argue that both aspects are of equal importance.</p>	

Question	Answer	Marks
13C	<p>‘Vadim is no more than a monster, the worst kind of Soviet man.’ Do you agree?</p> <p>Candidates should describe and analyse the character and behaviour of Vadim throughout the text before assessing whether or to what extent they agree with the quotation. Answers should consider Vadim’s behaviour not just as being peculiar to him, but also as representative of a type of Soviet male in the text’s historical context. Comparisons with other male characters may be made.</p> <p>Vadim is spoilt as a young child, by his mother and the other women in the flat. At the youngest age he believes himself superior to other children, like a маленький король. He cannot bear not being the centre of attention at school. Though his mother is clearly devoted to him, she is unable to grasp what she reads in books about child-development and, as a result, is largely to blame for her son’s selfish nature and ungrateful behaviour. At 4, Vadim forms a strong bond with the man he assumes to be his loving father, almost becoming indifferent to his mother and calmly accepting her slavish devotion. Fedor’s death some two years later has a serious effect on Vadim. Once at school, Vadim seems to be hurt by the fact that he is no longer the best. He becomes sullen, insolent and unaffectionate, lacking any appreciation for his mother’s great efforts to provide for him.</p> <p>Vadim’s unpleasant nature shows itself in his cruelty to the cat, his secret smoking and his resentment that his mother is continually making sacrifices for him. As he gets older and more aware of the words and deeds of adults, he forms an increasing distaste for human mendacity. Ada remarks on his disillusionment with life, comparing him to Byron, a comment which makes the boy feel proud.</p> <p>He is selfish and jealous, driving away his mother’s new partner, refusing to acknowledge that his mother has a right to a life of her own. His jealous nature and reprehensible treatment of women is shown once again when he mistreats his first girlfriend, Svetka</p> <p>With a mediocre school certificate, Vadim says he would rather just get a job, but gives in to his distraught mother and agrees to sit entrance exams to an institute. After failing, he is angry that his mother interfered to get his name added to the supplementary list, threatening to leave home for good. Once at the institute he cannot cope with the studies or environment, particularly female authority figures.</p> <p>When working the Virgin Lands, Vadim writes only occasional, short and unloving letters, though once he sends a postal order to Anfisa. After two years, he loses the sparkle of youth, turning out to be an ordinary and unremarkable. On one occasion, he is stranded in a snowstorm, getting frostbite. One of the nurses in the hospital to which he is taken falls in love with him. Vadim, considering himself superior to her, patronisingly allows her to love him and look after him. While Zhenya clearly wants to marry him, Vadim is just using her for casual sex. He is still bored, his soul restless, always trying to analyse where he has gone wrong and searching for something illusive and apparently unattainable.</p>	30

Question	Answer	Marks
13C	<p>Having begun to miss his mother, when Vadim hears that his mother has had a stroke, he returns as soon as he can, going straight to the hospital. From this point onwards, his character starts to change profoundly as he sets about assuming the role of a remorseful and dutiful son, seeing to her every need and refusing all help from the women in their flat while she is in hospital and later at home. It is as if he is trying to atone for his past behaviour by shouldering all the caring. Sometimes he is rude and ungrateful to those who would help and can be described as cruel when refusing her visitors or when tying his mother to the bed to prevent her getting up and injuring herself when he is forced to take a demeaning job after his money has run out. Though Anfisa's condition improves a little, her son's attempts to teach her to speak are in vain, though he is more successful in teaching her to distinguish and pick up various coloured crayons. Vadim's praise gives Anfisa great joy, but her modest improvement is short-lived. When she has a relapse, Vadim cannot cope with the situation, sometimes breaking down, but also finding solace in drink and sex, upsetting his helpless mother who has to endure his behaviour. When the old lady finally dies, Vadim is polite to the women in the flat, allows Kapa to wash her, but refuses to let her place a prayer on her forehead. At the crematorium, he is clearly vulnerable and after the funeral, his life is empty. At the wake, he drinks a lot and speaks little. That night, he dreams of all the sins he has committed against his mother, breaks down and weeps. We are told that this spells the start of a new life for him.</p> <p>Some candidates will likely argue that the quotation is too condemnatory, and that from this point he is on a path to moral redemption. Others will seek to establish positive aspects of his character earlier in the narrative and may suggest that his transformation begins when he starts to care for his mother or even earlier before he returns from the Virgin Lands. Yet others may argue that his changed behaviour is simply too little, too late.</p>	