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MARK SCHEME

Maximum Mark: 60

Published

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

This document consists of **64** printed pages.

Part I: Topics (30 marks)

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

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

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

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

Texts and notes may not be taken into the examination.

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

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

Part I: Topics – 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.

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>Выберите по одному персонажу из каждого выбранного вами произведения и сравните их жизнь на дне общества.</p> <p>Candidates should compare the lives of two characters, one from each of their chosen works. The answer should feature a description and analysis of each character's situation and problems and a comparison between the plights of both at the bottom of society in the context of the two social and temporal contexts. 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. See Q1B below for specific details of plots and characters. The best answers will likely offer an opinion as to which character is in the worst situation. In addition to the content, candidates might discuss the artistic methods used (dramatic, narrative, cinematographic techniques) and the degree to which these are effective in portraying the problems and misery of the selected characters.</p>	30
1B	<p>«Эти произведения шокируют читателя и зрителя и сильно критикуют общество». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent the content of the works (nature and behaviour of characters, settings, plots, ideas expressed by characters or implied by writers or directors) shock the reader or spectator and criticise the society of the time. Candidates might express an opinion as to whether or to what extent the creators of the selected works are exaggerating the characters' ways of life and the conditions in which they live to make a political point or critical comment about society. Some general knowledge of the different social, temporal and historical contexts in which the works are set will be required.</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 petty debts and stolen goods and trivia such as 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 the moments of hope in the plot relieve the awful nature</p>	30

Question	Answer	Marks
	<p>of the characters' lives, as do occasional moments of happy drunkenness and the occasional tender moment between lovers (eg Natasha and Peipel in Act 3). However, such moments are exceptional and rare. The overall impression is one of darkness and pessimism with most characters appearing to be unredeemable and / or opting to deceive themselves from the terrible reality of their existence. 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 and his attempts to shame society into social reform.</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. Intending to buy a cow and do agricultural work, Egor quotes poetry and admires nature as he travels to the town where his former gang are gathered, anxiously awaiting news of a successful robbery. The gang's members, who are drinking champagne, smoking and playing music, appear somewhat caricature-like. The young men are muscular, the women sexually attractive. Some of their names (eg the leader, Guboshlep, and Bul'dog) reflect physical features. Their language is colloquial and full of criminal slang. During the jolly drunken revelry, Lyus'en hugs, kisses and dances with Egor, eventually suggesting sex. The celebrations come to a sudden end when a phonecall brings the news that the robbers have been caught. Guboshlep orders the gang to disperse and offers Egor some money. At first he refuses, but then accepts, though his fellow prisoners had collected some money before his release. Egor helps the gang escape by leading the police away from the others. His release papers showing when he was released will cover him. After unsuccessfully looking for former associates, Egor decides to travel to the village of Yasnoe to visit Lyubov' Fedorovna Baykalova, the woman with whom he has been corresponding while in prison. The young woman has strict parents who have told her not to bring a convict home. He lies to her about the reason for his imprisonment, claiming he was a bookkeeper who took the rap for his bosses who were stealing. Lyuba, however, already knows why he was in prison, but his lies do not stop her from inviting him to stay. Though he would rather steal pennies from a dead man's eyes, she is not afraid of him. He can relax, then revert to stealing if he wants. Lyuba's parents are frightened of their guest. Egor wins over her father by using clever psychology. As the plot develops, Egor finds some happiness in agricultural life, but crime and violence return. Candidates should point out that for readers brought up on a diet of Socialist Realist literature, this text is indeed shocking, for the picture painted of country life is violent and gritty rather than peaceful and sanitised. Socialist Realism was meant to depict positive characters with strong moral principles triumphing over evil and decadence. That the negative characters are clearly all firmly rooted in Soviet society is bad enough, but that the sympathetic character, Egor, is killed by the wholly unsympathetic Guboshlep and that evil appears to triumph over good, seems to call into question the very value-system of Soviet society.</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, in particular for 6</p>	

Question	Answer	Marks
	<p>year old Sanya, whose father had died in WW2, 6 months before his birth. His mother takes up with a smart, handsome, soldier with whom she has a sexual encounter on a train, shortly after he has committed a robbery in a carriage. Tolyan, Katya and Sanya pass themselves off as a family, conning their way into communal accommodation and into the trust of their fellow residents. Sanya, who longs for a father figure and admires Tolyan's muscles and tattoos, is treated roughly by the man he looks up to, especially when he gets in the way of Tolyan and Katya making love. Katya soon learns that her lover is a selfish, violent brute, a calculating thief who feels no guilt in stealing from those who have accepted him into their community. There are happy moments in the couple's relationship, however. We see Katya snuggling up to Tolyan in the warm, sunny south by the Black Sea and the couple enjoying an expensive meal in a train's restaurant car, though Katya appears to be laughing hysterically. Soon after, we see that all is not well. We see her lying in bed in a state of depression, frightened by her situation and the behaviour of her son who has learned the art of deception from Tolyan. She wants Tolyan to stop giving him lessons in case the little boy becomes like him. She does not want him to end up in prison and her son to be put in an orphanage. However this happens after Tolyan is interned after a robbery and Katya dies from a botched abortion. Her son is placed in an orphanage where he treasures his memories along with his mother's watch and Tolyan's gun. He dreams that Tolyan will one day be free and come for him. Years later, Sanya encounters Tolyan who has degenerated further as a drunk and womaniser. Tolyan initially fails to recognise Sanya and has difficulty even remembering who Katya was. He wants nothing to do with his former protégé. Sanya feels Tolyan has betrayed him and his mother, follows him as he is getting onto a train at night and shoots him dead, thus liberating himself from feelings of hero worship and a desire to emulate his surrogate parent. References to the longer version of the film with additional scenes set at a later date will be accepted, if relevant and justified. 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. However, in general, the film provides us with a negative depiction of Soviet society which clearly still has much wrong with it despite many years of socialism and supposed progress. 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. However, as <i>Bop</i> was made in the late 1990s, after the end of the USSR and its Socialist Realist ideology, it is therefore not ideologically shocking, though it clearly does depict characters and events which the viewer finds profoundly disturbing.</p>	

Question	Answer	Marks
2	ЖИЗНЬ МУЖЧИН И ЖЕНЩИН И ОТНОШЕНИЯ МЕЖДУ НИМИ	
2A	<p>Что мы узнаём об отношениях между мужчинами и женщинами в выбранных вами произведениях?</p> <p>Candidates should discuss what we learn from the chosen works about the complex relationships between men and women. The best candidates will take into account the historical, cultural and social context of the period in which each work is set.</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 relationships between Katerina and her husband and Katerina and her lover. The eponymous heroine is Katerina L'vovna Izmaylova. She had married a provincial flour merchant, Zinoviy Borisovich Izmaylov, a widower more than twice her age, not because she loved him, but because she was poor. After 5 years of marriage, there were still no children, just as there had been no children from her husband's first marriage. This was a matter of sadness to the couple as well as to Katerina's father-in-law, Boris Timofeich, a widower of nearly 80. The young woman is bored and depressed as the household is too quiet for her fiery nature. She is reproached for her childlessness, there are few visits out, and her husband shows her little affection. In the spring, their watermill bursts, and this means that Katerina is left quite alone while her husband and father-in-law deal with this problem and their affairs in town. The young woman is drawn toward the sound of laughter coming from the bar and here she encounters the handsome Sergey who is bold, cheerful and insolent with black curls and stubble. Despite the cook's warnings about Sergey's previous affairs, Katerina and Sergey begin an affair. When discovered by Boris, Sergey tells him what has been done cannot be undone and that is best not to bring shame on one's own house. He submits to 500 lashes without a groan. The old man locks him up and sends for his son. When Katerina discovers where Sergey is, she tells her father-in-law to release him, swearing they have done nothing wrong. Boris does not believe her, promising that she too will be flogged when her husband returns and that Sergey will meanwhile be sent to jail. Katerina then gets rid of Boris with buckwheat kasha and mushrooms laced with rat poison.</p> <p>After Boris' funeral, everyone is shocked as Sergey never leaves the side of the now very confident mistress. People come to accept this state of affairs, saying it is her business as she is generous to them. Sergey recovers, and life seems good for them until Katerina's husband returns. Katerina wants a passionate relationship with Sergey, but he is less demonstrative. When Katerina asks him why people call him a deceiver. Sergey replies that the women were perhaps worthless, that his behaviour has just been the result of temptation. Katerina replies that she does not want to know about his other women, but warns him that if he should ever deceive her, she will not be parted from him alive; their union has come about as much from his cunning as her desire. Sergey says that he is gloomy because when Zinoviy returns, she will return to his bed. Katerina is delighted with his jealousy. Sergey claims he is not just interested in sex, but really loves her and wants to marry her. She tells him she cannot be without him. She is ready to follow him to prison or cross. Her devotion is absolute. She tells him she knows how to make a merchant of him, but that there is a long way ahead. Katerina is troubled by strange dreams of a cat which may symbolise a baby, or, in another dream, the spirit of her dead father-</p>	30

Question	Answer	Marks
	<p>in-law. When Zinoviï returns, Katerina tries to explain away the bed being made up for a couple and for the presence of Sergey's belt, but it is clear that Zinoviï has heard tales and is determined to get to the bottom of things. An argument follows during which Katerina becomes increasingly bold. When her husband tells her no one is going to take away his authority over her, she brings Sergey in. Zinoviï is bewildered since his wife is not behaving as he had expected. After a fight in which Zinoviï bites Sergey, Katerina and Sergey murder Zinoviï and dispose of his body. Katerina takes advantage of being a widow and lives openly with her lover. 3 months later, Katerina is pregnant and has council approval to take over the estate with Sergey. Sergey starts to be known as Sergey Filipich. However their relationship is tested when they discover that their share will be reduced because of a claim by Zinoviï's young nephew. It seems that Sergey is now more motivated by money than love. Katerina and Sergey plot to murder the nephew, but their crime is witnessed by suspicious villagers, and the police arrest both of them. The murderers are taken to prison and, at the end of February, sentenced to public flogging followed by penal servitude in Siberia. When the flogging takes place in March, Sergey evokes more pity than Katerina who is able to walk down from the scaffold steadily. In the prison hospital, she now appears to reject her baby who is then entrusted to the care of Fedor's aunt as he is now the sole heir to the estate. Katerina cares nothing for the child and only hopes to see her lover when they depart for Siberia. Sergey, however, is no longer in love. At Nizhny Novgorod they are joined by another group of convicts. Among these are Fiona, a magnificent woman who turns no man down, and Sonetka, a 17 year old blonde who is more selective about her sexual partners. Sergey makes a play for Fiona and meets with success. Katerina encounters her lover with Fiona in his cell. Though Katerina wants to say to herself she does not love him, she feels she does so more than ever and bursts into tears. In the morning, Fiona tells Katerina that Sergey means nothing to her. The news makes Katerina calmer. The next day Sergey tells her he is no Zinoviï, she is no longer the wife of a rich merchant and beggars cannot be choosers. Katerina walks beside him for a whole week without speaking to him or looking at him, standing on her dignity. Meanwhile, Sergey starts to court Sonetka which enrages Katerina. Later in another transit prison, Katerina is attacked. She hears Sergey ordering her to be given 50 lashes as another convict holds her down. Sonetka finds this amusing, but Fiona comforts her as both are equal, having both been discarded. Katerina has become a laughing stock: the convicts enjoy mocking her, though Fiona tries to defend the sick woman. Boarding the ferry at the Volga, Sergey teases Katerina by asking to treat them to a drop of vodka for old time's sake. When reproached by Fiona for his behaviour, Sergey tells her he never loved Katerina and that her ugly mug means less to him than one of Sonetka's old shoes. Katerina appears to make no attempt to defend herself. She stares at the waves and imagines the head of Boris Timofeich coming out of one and out of another her husband holding the boy. She tries to remember a prayer, but can only acknowledge the good times they all had and how they robbed people of their lives. Trembling and staring at the waves, she seizes Sonetka by the legs and jumps overboard, taking the girl with her. Katerina makes sure that Sonetka drowns before herself vanishing below the waves.</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</p>	

Question	Answer	Marks
	<p>candidates will make reference to the relationships between Zinaida and her entourage. The story is told from the point of view of 16 year old Vladimir Petrovich who falls under the spell of his new neighbour, 21 year old Princess Zinaida Aleksandrovna Zasekina during the May and June of 1833 in an idyllic, lush setting on the outskirts of Moscow. The young princess holds court to a string of admirers whom she teases, humiliates and controls like a cat playing with a mouse. For all of them, including the narrator, her word is law. He dresses fashionably for her, but lacks confidence, stutters, blushes and is generally gauche in her presence. He dreams of rescuing her from her enemies and dying at her feet. He even jumps off a dangerously high wall at her command to show his love, briefly losing consciousness. Zinaida can speak French with a good accent, a sign of education, and clearly enjoys the poetry read to her and composed by her admirers. She is also able to describe her own Romantic images and settings to these men, though her knowledge of literature and the Arts is not as strong as theirs. Zinaida's character is described in a number of ways. To Lushin she describes herself as a flirt with no heart and as having an actor's nature, and when it is clear that the narrator has found out about her relationship with his father, she acknowledges her guilt, saying that there is much in her that is dark, evil and wicked. The narrator's mother thinks she has a 'mine de grisette'. Lushin sees her entire nature in terms of caprice and independence, but she points out to him that he is wrong. As she earlier told the narrator when discussing her feelings towards Malevsky, Zinaida cannot love those she looks down upon. She needs someone to master her, though she feels it unlikely she will encounter such a man. Thus, it is not surprising that she falls for the handsome, independently-minded father of the narrator, Petr Vasil'evich, a man with a horse that no other can ride and a wife whom he did not marry for love. Petr Vasil'evich is about 41, some ten years younger than his wife, Mar'ya Nikolaevna. Handsome, well dressed and with an elegant figure, he is always calm, self-assured and imperious. He had not married for love, and his wife is jealous of him. It is implied that that he no longer finds her attractive or sexually accommodating. The relationship between the older man and the young princess brings about a profound change in Zinaida's attitude and behaviour. She becomes cold to her admirers, stops flirting with them, and enters a state of emotional trauma, melancholy and tears. On discovering that it is his father who is the real object of Zinaida's affections, the young man is devastated. Jealousy turns to misery, though curiously, bitterness does not result and the father-son relationship survives. The effect of his actions on the young narrator is clearly profound and long-lasting, for Vladimir Petrovich never goes on to marry. When her lover's wife discovers their secret through Malevsky's betrayal, Zinaida is quickly abandoned, following a heated exchange between husband and wife, and the narrator's whole family returns to Moscow. Later the narrator witnesses a meeting between Zinaida and his father when she appears to ask him to leave his wife about whom she appears to be somewhat rude. In response, her former lover hits her with his riding-crop, but she kisses the scar this has caused on her arm. Though capable of infidelity and cruelty to his wife, son and lover, Petr Vasil'evich seems to have a sense of moral duty to his family, a genuine respect for his wife in particular as well as a lasting love for Zinaida and concern for her well-being. It appears to be her fate which causes him emotional and physical distress and leads finally to his death from a stroke at the young age of 42. The stroke is brought on by a letter from Zinaida which uncharacteristically upsets him. Some 8 months after his last encounter with the girl, Petr begs a favour from his wife, breaking down in tears as he does so.</p>	

Question	Answer	Marks
	<p>In his final letter to his son, Petr urges him to beware the love of women. Following his death, his widow sends Zinaida a considerable sum of money, presumably the favour her husband was asking for. In time Zinaida marries, but dies in childbirth shortly before the young narrator has a chance to see her again. 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. Vladimir and Elena do not appear close: they sleep in separate rooms in their modern, luxury flat, say 'Good morning' with a formal kiss and exchange few words over breakfast. There is tension and some argument over her plans for the day. Vladimir does not like her visiting her son and his family who inhabit a crumbling khrushchevka on the edge of the city and who appear to be continually receiving financial help from Elena. Elena defends her actions by telling Vladimir she does not tell him how to treat his daughter, Katya. When Elena rings the bell, her grandson Sanya is reluctant to answer the door. There are obvious tensions between the boy and his parents, for Sanya prefers computer games and the company of his friends to conversation with his elders. Though this might in some respects appear to be normal teenage behaviour, it is perhaps slightly strange since whether he will be conscripted or go to university will depend on a bribe to be financed by Vladimir provided that Elena can persuade her husband to part with the money. The deadline is fast approaching, and Elena agrees to talk to Vladimir. Back at home, Elena resumes her housekeeping duties, though her manner of tidying away Vladimir's papers and putting out the light makes her seem more like a nurse or servant than a wife. The next morning, Vladimir reads a note from Elena about the money for the bribe. He does not see why he should support Elena's son's family; he lives with her, not them. Elena casts up his contrasting attitude to his own daughter. Vladimir gets angry, telling her to leave Katya out of it: he had done all he could. It is not his fault she turned out to be like her mother, only interested in enjoying herself. Vladimir hopes Elena is not taking cash out on her credit card for them. Realising he has gone too far, he apologises for suggesting this and offers to think about the request, giving an answer in a week. Before he leaves for the gym, the couple appear to make up: he takes her hand affectionately and she laughs. While swimming in the pool, Vladimir has a heart attack. Elena hurries to the hospital looking anxious. The couple seem close. Vladimir says he would give everything to turn the clock back 10 years: it was better because she was looking after him then. The doctor is reassuring: he will soon be allowed home, but Vladimir asks his wife</p>	

Question	Answer	Marks
	<p>to phone Katya. The next day, Elena tells Katya her father is weak but conscious. Katya suggests he has probably groped all the nurses already. Katya believes that Elena is simply playing the role of the worried wife rather than showing genuine feeling for her husband, but Elena denies this. Katya admits that she herself does not care for her father: she cannot be cured. She is what she is. Katya visits Vladimir in hospital where he is pleased to see her. It is a rare occasion. Katya replies that she was never his reason for living, unlike money. Vladimir tells her money is important to her, too. Katya says she has been spoiled, but adores her father, asking him to keep the money coming. It is clear she has an expensive, hedonistic lifestyle, involving alcohol, sex and drugs. There is much ironic banter between father and daughter. Katya believes that they are all rotten seeds, that having children is pointless and irresponsible since they will be just as doomed as the parents. Her sardonic comment makes Vladimir feel better, and the two laugh. Vladimir tells Katya he loves her, and they kiss each other affectionately. Once the patient is home, domestic life resumes its previous pattern: Elena plays the role of nurse and housekeeper with few words being exchanged. One day, Vladimir tell his wife he has decided to write a will. Elena says this makes her uncomfortable, but her husband says it is right as everyone is wondering what will happen when he is gone. Katya will inherit almost everything, while Elena will get a life annuity in monthly payments. Elena looks dejected. Rather than comment on what she has just been told, Elena asks Vladimir about the matter of the money for her grandson. He replies that Sasha's father should be taking care of him. Elena reproaches her husband for giving everything to his inconsiderate and unhinged daughter, but Vladimir replies that she is actually quite sensible: Elena just does not know her. After some more argument, Vladimir asks for paper, saying the lawyer will be coming the next day. Elena phones her son to tell him the bad news. Both are upset. Elena says there is some truth in what Vladimir has said about it being his job as father to deal with the problem, but that they will think of something. In Sergey's flat the family play out an everyday scene with little conversation or other communication. Elena, pensive, is next seen looking up an article about viagra in a medical encyclopedia. She adds 2 viagra tablets to Vladimir's many pills and brings them to him with his breakfast. Vladimir says the will is coming out wrong as he cannot concentrate. Elena tells him to first take his medicine. Elena returns to the kitchen, again looking pensive, then returning to collect Vladimir's tray. He is tired and will take a nap. His breathing is slightly laboured as the cocktail of medicine starts to take effect. A few minutes later, Elena is breathing heavily as she opens her husband's door. As she looks in, she falls to the floor, recovers, rushes in and, panting, checks for a pulse. She then removes all the paper with drafts of the will, reads them and burns them in the kitchen. Now her breathing returns to a more relaxed state. She removes traces of the burned papers and puts the viagra packet by her husband's bed. When the doctor comes, Elena claims she did not know Vladimir had any viagra. At the crematorium, Elena is sobbing while Katya, looking sad, is holding back her tears. Some time later, back at the flat, Elena takes 3 wads of cash from the safe before travelling to the lawyer's where it is explained to her and Katya that as Vladimir had not yet made his will, everything will be divided equally, regardless of his intentions. When Katya asks about the money her father usually kept in the safe, Elena tells them there was nothing. Katya seems to believe her and, beginning to smile, suggests they start to work out how to carve up the property. Elena is next seen travelling to her son's flat, firmly clutching her bag. Sergey and Tanya are obviously delighted to receive the money. They call their son and</p>	

Question	Answer	Marks
	<p>celebrate his going to university with whisky. They also announce that Tanya is expecting again. The celebration is curtailed by a power-cut. Sanya decides to 'go for a walk'. He is, in fact, joining some friends for beer and a smoke prior to attacking another group of lads in some woods. During the fight, he is injured. The film ends with Elena's son and family in Vladimir's flat. They appear to be moving in as they are discussing how best to rearrange things, even though Elena points out that things have not yet been settled with Katya. The dysfunctional family are making themselves comfortable in their new home, watching TV and drinking tea.</p>	
2B	<p>«Создатели этих произведений отлично изображают неблагополучные семьи с необычными проблемами». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent the creators of these works depict dysfunctional families with unusual problems well. As well as discussing the relationships between husbands, wives and lovers mentioned in Q5A above, candidates should discuss the relationships between children and parents. The best candidates may also discuss the artistic means used to depict the families and their problems. In the case of the texts, candidates may therefore refer to the use of symbols, especially from the world of nature and the use of the pathetic fallacy to echo points of human ecstasy, tragedy and crisis as well as to the use of the narrator and the interplay of narrative and dialogue. In the case of the film, reference can be made to the building up of tension through the presentation of boring, everyday actions at normal pace, the use of music, sound and lighting, symbolism interwoven into the action, intertextual references and the juxtaposing of scenes and conversations between parents and their children.</p>	30

Question	Answer	Marks
3	СОВЕТСКИЕ ГРАЖДАНЕ В ВОЕННОЕ И МИРНОЕ ВРЕМЯ	
3A	<p>Из каждого выбранного вами произведения выберите по одному персонажу, который переживает или пережил войну, и сравните их поведение в военное или мирное время.</p> <p>Candidates should compare two characters who are enduring or have endured war (one from each of their chosen works) and compare their behaviour at the times of war and / or peace. See Q3B for detail of plots and characters. The best candidates will not merely describe the action, but will evaluate the credibility of the behaviour depicted in the physical and historical contexts of the works. Narrative and cinematographic techniques which contribute to the depiction of characters may also be discussed.</p>	30
3B	<p>«В этих произведениях изображение советских граждан идеализировано». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent the depiction of Soviet citizens in the chosen works is idealised. A range of characters from each work should be considered along with a description and analysis of their behaviour during the course of the plots. The best answers may discuss the implied views of the writer or director of the works. Consideration will be given to their historical context and to the social and political context of the time of publication or release. Candidates might discuss the artistic methods used (dramatic, narrative, cinematographic techniques) and the degree to which these contribute to an overall ideological viewpoint.</p> <p><i>Река Потудань</i> is a poignant account of the emotionally and psychologically destructive effects of war on Nikita Firsov who is returning home after serving for 3–4 years as a Red Army private in the Civil War. He, like his comrades, has grown wiser, and learned to endure as a result of his experiences, yet Nikita's reaction to civilian life indicates that he has been seriously emotionally and psychologically damaged. In his relationship with Lyuba, he appears thoughtful and considerate by keeping his distance and giving her space to study. He shows that he has not lost his good work habits from the army where the soldiers had mended houses, dug wells and the like for society in general. When Lyuba's friend dies, Nikita makes a coffin for her. Nikita doubts whether he is good enough for Lyuba, and when delirious with fever he thinks flies are chasing round his brain and that the pillow retains the scent of his mother's breath, indicating a longing for happier past times. As their relationship develops, he struggles to meet the physical expectations of a romantic relationship. In their marriage, he does the household chores and, ashamed, he stays away from his work while she goes to the hospital. He is depressed and suicidal, while apparently going along with the plan to prepare for children by repairing and painting the house and making children's furniture. One morning Nikita gets up and follows a beggar to Kantemirovka where he goes to the market and simply stops thinking of Lyuba, life's problems and himself. He appears to lose the power of speech. Having been employed by the market manager to do menial work in return for food, he gradually begins to think and remember again. His feelings of loss and sorrow slowly pass. Work distracts him from memories and the desire to see his father. In summer he is sent to prison, accused of theft, but quickly found not guilty because, dumb and</p>	30

Question	Answer	Marks
	<p>emaciated, he is too indifferent to the charge – he has no lust for life and no pleasure-seeking disposition. After learning of Lyuba’s attempted suicide, he returns to her and succeeds in consummating his marriage, though he feels no great joy in it. Candidates might conclude that Nikita has conquered his fears and dealt with his sexual inadequacy. No longer is he looking for a mother-substitute rather than for a wife in Lyuba. Apart from running away, he has behaved throughout in a kind, considerate and gentle manner to her, and Lyuba accepts him back into her life, wishing them to move forward. Seen through positive, Socialist Realist eyes, the couple appear to have prospects of a happy future together. However, others may read the text as the struggle of a gay man to suppress his sexuality and conform to the norms of a society in which homosexuality has no place. Furthermore, the image of the freezing, emaciated Lyuba in her worn nightdress at the very end of the story is not that of a fecund mother-figure, but rather prefigures death. The conclusion of the story is, therefore, only a pause in the couple’s mental and physical decline. Though some might see the ending as idealised, no one is likely to regard the general narrative in such terms, for it shows emotional suffering and its consequences in graphic terms.</p> <p>When writing about <i>Летят журавли</i>, candidates will contrast the morally correct character and behaviour of 25 year old Boris Borozdin with that of his often morally reprehensible cousin, Mark. When war is declared, Boris and his friend, Stepan, volunteer for the army, though Boris is very obviously in love with Veronika and could well have been given an exemption from call-up. Before leaving, Boris leaves with his grandmother a toy squirrel for his girlfriend. He has concealed in it a loving note of farewell which is not found till much later. Before going off to enlist, without having said goodbye in person to Veronika, Boris tells Mark to stay with the family. Boris does not write to her from the front. After the death of her parents in an airraid, Veronika moves in with Boris’ family. Mark is assigned to look after her to stop her brooding. An airraid siren is heard. Veronika refuses to go, saying she is not afraid. Mark, a concert pianist, frantically plays the piano to drown out the sound of the siren. When a bomb falls, he holds her, then kisses her. (Before her boyfriend left for the front, Mark had already made a play for her.) Veronika attempts to fight him off, but Mark rapes her. The scenes then switch between Boris and Stepan at the front, and a miserable Veronika announcing her marriage to Mark. Boris is shown passing his photo of Veronika to Stepan for safe-keeping before Boris and another soldier are shown on a mission through mud and barbed wire in which Boris bravely carries his injured partner along through water, before himself being shot. He dies with a vision of his wedding to Veronika. Meanwhile, Mark and Veronika are evacuated to Siberia where Boris’s father is Chief of the Army Hospital. Mark and Veronika live unhappily, with a tense atmosphere. Mark asks her why she is always criticising and how he can make her happy. He appears to be making an effort. Mark insensitively takes Veronika’s squirrel as a present ‘for a little boy’. When Veronika discovers the squirrel’s absence, she tracks Mark down at Antonina’s party and finds him playing and singing a love song at the party. Boris’s note is discovered with the squirrel, and Antonina, realising its origins, is obviously put out. At the hospital, Chernov (Mark’s boss) is blackmailing Mark’s uncle for the use of transport (for Antonina’s use). He suggests Mark’s call-up exemption will not be renewed if he fails to co-operate. It appears Mark has offered Chernov money in the doctor’s name for his exemption. When the doctor calls on Mark and Veronika, Mark is complaining that his wife has made a scene. The doctor</p>	

Question	Answer	Marks
	<p>upbraids him for thinking that others should lose life and limb for his sake and asks him to explain how he has continued to be exempt from call-up. As a shocked Veronika starts to pack, saying she is renting a room, the doctor suggests that Mark should leave instead. Mark is last shown in the film saying he has wanted to go for ages. Though a soldier comes with news of Boris's death, Veronika does not give up hope until at a victory parade in Moscow she finally sees Stepan who hands her the photo Boris gave him to look after. One of the film's main messages (in terms of Socialist Realism) is that Boris has done his duty in a selfless and courageous manner, whereas Mark has behaved disgracefully in several ways. Thus, the audience is provided with a positive and a negative role model. Candidates should decide whether or to what extent the contrasting depictions of the wholly good Boris, the largely evil Mark and the faithful Veronika are credible or idealised. Answers are likely to reflect a range of views.</p> <p><i>Баллада о солдате</i> centres around 19 year old signalman Alesha Skvortsov whom we first see on the battlefield as he disables two tanks to his obvious surprise. Alesha is modest and honest and admits to being scared when his general, calling him a hero, asks for details of what has happened. When the general tells Alesha he is putting him up for an award, the young soldier asks to be allowed to go home instead as he did not have time to say a proper goodbye to his mother and could also fix the roof at the same time. Alesha is delighted when he is given 6 days leave, but a combination of circumstances and his good nature conspire to limit his visit home to a matter of minutes. As he leaves the war zone, a soldier asks him to take a present of soap and a message to his wife in a town he will have to pass through. At one station, Alesha helps a one-legged man with his luggage. The disabled soldier goes to send a telegram to his wife, and because Alesha has to go looking for him when their train comes in, they both miss it. Once aboard another train, Alesha is surrounded by the crude banter of other soldiers, but this is alien to his character and he does not join in. Later, at the disabled soldier's stop, Alesha keeps the man company until his wife, whom he fears will reject him, turns up to collect him. The signalman now has to bribe a guard to hitch a ride on a military goodstrain full of hay. Having fallen asleep, he wakes to the sight of a girl who has just got on. When she notices him, she is frightened he will rape her and tries to jump off, but Alesha restrains her, saving her from hurting herself. Gradually during the journey, Shura comes to trust him. When the guard opens the door to look for something, the two cuddle in the hay to keep out of sight, but after all is clear, she pushes him away. Alesha does not force himself on her, however. When Shura tells him she is thirsty, Alesha leaves the train at a station to find water. He returns to find the guard trying to get Shura, a civilian, to leave the train. Alesha objects, and there is a brief fight, though he resolves the matter by offering the guard more tins of meat. When, however, the lieutenant arrives and spots the tins, the guard is punished with 5 days detention and the couple are allowed to continue their journey during which there is a discussion about platonic friendship between men and women. Alesha states that he has had such a relationship and that it is wholly different from love. When Alesha again leaves the train for water, on this occasion he does not return in time and has to hitch a lift. On the way, he has to push the truck out of water-logged pot-holes. Reunited with Shura, the two go to deliver the soap, but find the building a smoking ruin. They are then directed to where the soldier's wife is now living, apparently with another man. Disgusted, Alesha does not linger. Having left, he returns to retrieve the soap which he then takes</p>	

Question	Answer	Marks
	<p>to the soldier's father. This takes up yet more time. The two resume their journey. At the next stop, Shura has reached her destination. Both appear sad at being separated as Alesha continues on his journey to Sosnovka. This train is hit by shells, and Alesha helps to rescue passengers from the burning vehicle. As he is not eligible for the next train, he takes a raft to reach a road where he eventually hitches a lift to his village. His reunion is further delayed as his mother is far off in the fields and takes a while to get home. Their brief meeting and embrace are very poignant. Close-up shots, pained expressions and tears from the mother, together with a silent backing track, reinforce the emotional atmosphere. Some candidates will agree with the narrator that Alesha, because of his character and actions, might well have become a wonderful citizen, for he is indeed a model example of a Russian soldier. Others, however, might question whether he is perhaps rather too good to be credible (too devoted to his mother, too morally upright and sexually naïve for a 19 year old soldier in wartime). Answers are likely to reflect a range of opinion.</p>	

Question	Answer	Marks
4	ЖИЗНЬ В СОВЕТСКОЙ ДЕРЕВНЕ	
4A	<p>Как авторы этих произведений изображают жителей советской деревни?</p> <p>Candidates should describe and analyse the depiction of the inhabitants of the Soviet villages by the authors of their chosen works. The nature of the different characters and their contrasting attitudes and behaviour during the course of the plot should be discussed along with what they represent in terms of the overall meaning of the individual texts.</p> <p>The main character of Solzhenitsyn's story, a snapshot of country life and a hymn of praise to good heartedness in the face of poverty and adversity, is Matrena Vasil'evna Grigor'eva, an elderly peasant woman living in squalid conditions in a remote area of Russia in the 1950s, after the demise of Stalin. She has endured personal misfortune and poverty all her life, losing all 6 of her children at a young age and a husband in WW2. Initially deprived of a pension, Matrena has little money for food or clothes, and her house is badly in need of repair. She is often coerced into helping out at the collective farm for no pay and appears to be neglected by most of her extended family. When Matrena is persuaded to give the timber of her outhouse to Kira, her adopted daughter, so she can build on a plot of land, thereby validating her tenure, the old woman agrees to help with the transporting of the wood. After one of the sledges used to move the timber becomes stuck on a railway track due to the snapping of a tow-rope, Matrena attempts to mend it, but sadly meets a horrible violent death when a train smashes into the vehicles and people still on the track. Some answers may suggest that the poor economic state of the countryside, the bleak living conditions which all endure to a greater or lesser extent, the inept and corrupt management of the collective farm, the failure of the railway management to guard the level crossing and stop two coupled engines travelling without lights are all the results of the policies of Stalin. However, these policies are all put into practice by individuals who make a choice to behave in particular ways and have to square their actions with their consciences. The fatal accident can therefore equally be attributed to human greed, personal errors of judgement and voluntary drunkenness. Though the squabbling over Matrena's possessions and the mercenary attitude of Faddey Mironovich and others towards her could occur in practically any temporal and historical context, this unpraiseworthy behaviour strikes the reader as being particularly at variance with the theoretical values and expectations of the then USSR. Reference should be made to the rehabilitation of Ignatich, the narrator, a returnee from the camps who is now allowed to work as a Maths teacher though shortly before he could only have found work as a labourer due to the political climate. It is through his objective eyes that the local inhabitants are described and evaluated. Through his perception of people and events, we are led to conclude that the often-wronged Matrena stands out as the only morally righteous individual in the community, the only true Christian or communist.</p> <p>When writing about <i>Поездка в прошлое</i>, candidates will mainly focus on the character of Miksha who undertakes a physical, spiritual and ideological journey from diehard upholder of Revolutionary socialist principles and defender of those prepared to indulge in ruthless violence for the cause to pragmatic questioner of earlier practice and revisionist thinker. Nikifor Ivanovich Kobylin is a middle-aged peasant living in the village of Sosino, some 40 km</p>	30

Question	Answer	Marks
	<p>from the Kurziya, the location of a former camp for exiled kulaks in the northern taiga. The story opens with his friend, Vlasik, from the district capital, telling him over tea, vodka and cigarettes that the authorities have closed off all the fishing area in the suzem so he will soon no longer be able to poach for fish, as he likes to do. As the men plan a fishing-trip, a stranger (Kudasov) asks to be guided to that inhospitable place on the pretext of showing him part of the river designated for fish farming. On the journey, the official barely responds to Miksha's attempts to make conversation about the kulaks, the past and his uncles Mefodiy and Aleksandr, both ruthless Red partisans whom Miksha venerated for their toughness and zeal. Kudasov, apparently furious, cannot understand why people boast of killing. Miksha is riled and recounts how Aleksandr, the commandant, was killed in 1930 by counter-revolutionaries and was given a Bolshevik hero's funeral. Miksha expresses regret at the class battles of the past and describes how one kulak had smashed his nose with a stone. Kudasov's only response is to hurl wood onto their campfire. During the trip, Miksha recalls memories of the place he has not visited for 35 years. When he discovers the spot where his uncle Aleksandr was killed, he cries as he goes over the official version of how his uncle died, a victim of the class-enemy. As he had loved his uncle more than anyone else in the world, he had sharpened a knife and was only stopped from seeking revenge by his father who spoiled everything by telling him they should not be spilling more blood. As the official appears to have some knowledge of the place, Miksha starts to wonder if his companion is a former exile. He appears not really to be interested in the fish and has only had a cursory look around. Only when they return to Miksha's house and Kudasov presses a banknote into the reluctant Miksha's hand, saying 'Goodbye, Kolybin' and 'Your memory's not what it used to be', does Miksha realise the identity of his companion. It is the same person who broke his nose years ago. This realisation shatters Miksha who now has to accept the real version of how his uncle died and the implications this has for Miksha's erroneous attitude to his uncles and his father. Aleksandr had got drunk and raped a 15 year old girl. Her brother, Kudasov, though only 14 at the time, stabbed her attacker in revenge. In answer to Miksha's question about whether he had reported the murder, Kudasov says he had not as he is still waiting for other people who murdered thousands to set an example. Once Kudasov has left, Miksha starts to take stock of his life. We learn that the alcoholic ex-con with only 5 years of education had buried reality under layers of lies and self-deception. His comfort had been the false memory of his 'uncle hero'. He recalls the words of his dying father which were reported to him: his father bore him no malice. He was not to blame. His uncles had made him that way.</p> <p>All his life he had despised his father for being gentle and quiet in contrast to his uncles. When in 1937, his father had been sent to prison for being an agent of the international bourgeoisie, he had followed his Uncle Mefodiy's instructions, renounced him and taken his uncles' surname. Coming too late to his senses, Miksha now attempts to discover the truth about his father from the surviving old people who remember him. Visiting old Matrena, he turfs out her lodger, Zina, and Vlasik both of whom have been on a binge, in order to speak to the old woman alone. Matrena tells him that Ivan Varzumov had been a good man. He had helped many people with the authorities by writing down their requests for them. Aleksandr and Mefodiy had given him much grief for subverting Soviet power this way. He had also had to deal with a difficult, drunken wife, but had deeply mourned her when she had died. When Matrena runs out of information, Miksha leaves. Unable to recall any other suitable old</p>	

Question	Answer	Marks
	<p>people nearby, he goes to the district capital only to discover that his first likely informant, Vasiliy Semenovich, has already died. His widow tells him that his father had saved her husband's life during the Civil War. Mefodiy had accused Miksha's father of warning Vasiliy and had wanted to execute him for aiding a counter-revolutionary, but Alexandr had stopped him carrying this out. Miksha also learns that his father had stood up to his employer, an exploiter of the poor, by setting up a company which brought food by ship to the town at reasonable prices. The exiled kulaks had encouraged him, and Ivan Nikiforovich had become popular because of his actions. Miksha is advised to consult the man who set up the company with Ivan, Pavlin Usol'tsev, Miksha's idealistic old teacher. This good man, who had only wanted to bring enlightenment to the locals of this backwater, had been arrested in 1938. Though no one had come to his aid at that time, he had returned to the community on his release some 15 years later. When the now very drunken Miksha gives his name as Kobylin, the teacher fails to remember him, but when Miksha recalls he was then called Varzumov, the old man recognises him as the one who renounced his father and shuts the door on him, saying that not everything can be forgotten. Miksha now goes off to the cemetery where his uncles are buried and thanks them for ruining his life. Thinking of his wife, he now attempts to go home, but gets lost in the dark in the field. Thinking she is leading him to the river, he appears to catch the scent of smoke from his home. As it gets light, he climbs the riverbank towards Sosino. However, now he appears to hear church bells which make him recall the plaintive singing of the exiles, the victims of dekulakization, long ago. He then goes to his father's grave, then actually to his father, having discovered both historical and personal truth. A week later, an article appears in the local newspaper saying that one N Kolybin, an alcoholic, had attempted to cross the river at night amid ice and slush on his return from poaching some fish. While drunk, he had decided to spend the night in the cemetery where he had frozen to death. It is the duty of public organisations to be vigilant for hardened drinkers and to fight alcoholism. The ending is ironic in that the authorities appear unaware of the real circumstances of his death, instead using it as a sound warning on the evils of alcoholism.</p> <p>The setting for <i>Деньги для Марию</i> is a Siberian village in the late 1950s. The story centres around the efforts of Kuz'ma, a driver on the nearby kolkhoz, to help his wife who had reluctantly become manager of the village shop. Mariya is a poorly educated, semi-literate, naïve, but kind-hearted woman whose character traits have resulted in potentially serious problems for her and her family. When an inspection reveals that the shop has a deficit of 1000 roubles, Mariya is given a mere 5 days to find the missing money or the law will take its course. The knowledge that previous managers have been dealt with severely fills her with alarm and distress. She had only taken on the role because the family needed extra money, lived close to the shop and because no one else was willing to assume the responsibility. Mariya is obviously not a thief, but she nevertheless appears to be guilty of general carelessness with money and of giving credit to unreliable customers. The reader sees her in various states of emotional distress and depression throughout the text. Mariya's response to being accused is mainly passive, but she is fortunate in that she is comforted and well supported by her loyal, more practical husband who sets about borrowing money from a range of villagers with differing means and amounts of generosity. Kuz'ma is seen to embody a traditional role in Socialist Realist texts – that of father-figure, head of the family and principal provider and problem-</p>	

Question	Answer	Marks
	<p>solver. However, instead of behaving according to the Socialist ideal of brother helping brother, the villagers react in remarkably different ways. While Gordey and Natal'ya give all they can, though they clearly have little to offer, others, such as the comfortably-off but miserly Stepanida, give nothing at all, while Evgeniy Nikolaevich, the local Headmaster, donates only to further his own reputation within the community. Money is mainly regarded as a corrupting influence, a threat to simple rural values and the idea of the village as the soul of Russia. For Gordey, the village has lost its traditional solidarity. It has become spiritually and morally impoverished as the collective values of the past have been replaced by general greed and a desire for money and profit. In the past, money had never been important for Kuz'ma who had always been content with what little he had. Though he has some success in cajoling and begging cash from the villagers, he fails to acquire enough and is forced to travel to the hostile environment of the town to try to borrow from his comfortably-off, estranged brother, Aleksey, whom he has not seen for 7 years. Aleksey has already exchanged the values of the village for the alien ones of the town. These are displayed by the travellers on the train with whom Kuz'ma shares a compartment. These town-dwellers look down on him, belittling him on account of his country manners and values. Kuz'ma retains an optimistic attitude and belief that in the end enough money will be found. More than once during the course of the narrative, he dreams that people will be sufficiently generous to solve Mariya's problem. However, the open-ended nature of the conclusion leaves the question of Aleksey's help unresolved. Despite Kuz'ma's exemplary behaviour during the time-frame of the main narrative, the character is not depicted as being entirely perfect. We learn that after his marriage to Mariya, he once had a brief affair with an old flame. Because of this, his wife had left him, though Kuz'ma successfully won her back, promising never to repeat his bad behaviour in future.</p>	
4B	<p>«Авторы этих произведений негативно относятся к ценностям советской деревни». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should first discuss the nature of the values expressed and put into practice by the characters in the stories. See Q4A above for detail of content. They should then assess whether or to what extent these values appear to conform to the value-system advocated by early idealistic revolutionaries – equality, collectivism, loyalty, solidarity, mutual aid, defence of the working-class, defence of the Revolution, etc. There should then be a discussion as to whether or what extent the authors of the selected texts present the reader with a negative view of the values or lack of values of the characters as well as a discussion about the positive and negative aspects of Soviet values themselves. There will likely be a range of opinion as to how critical the authors are being, both of traditional Soviet values and of the way they are / are not being put into practice. Significant attention is likely to be paid to the endings of the stories since these are critical to determining their meaning and the authors' ideological standpoints.</p>	30

Question	Answer	Marks
5	АСПЕКТЫ ПОСТСОВЕТСКОГО ОБЩЕСТВА	
5A	<p>Сравните по одной сцене из каждого выбранного вами произведения, которая ясно показывает суть проблемы или кризиса для главного персонажа / главных персонажей или для общества.</p> <p>From each of their chosen works, candidates should select a scene illustrating the essence of a problem or crisis for the main character(s) or for society and compare how this is handled. See Q5B below for detail of plots and characters. Candidates should take into account 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 or for society. The use of particular cinematographic techniques (eg close-up shots, musical references) to further the sympathetic or unsympathetic treatment of a character or to illustrate the general seriousness and / or poignancy of the situation featuring in the scene might also be considered by the best candidates.</p>	30
5B	<p>«Режиссёры этих фильмов оптимистически относятся к постсоветскому обществу». 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 the directors of the films take an optimistic view of post-Soviet society. Candidates will describe and analyse the general content of the films (characters, plots, themes), but will likely concentrate on the endings and their interpretations of these as positive or negative in an attempt to define the directors' general attitude to post-Soviet society. Some general knowledge of relevant problems in post-Soviet society will be required.</p> <p>Bodrov's <i>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. It depicts a society in the Caucasus striving to gain independence, to establish itself as an equal entity rather than a subjugated area under alien domination and occupation. 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, particularly Muslim girls, face 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. The film opens with a conscript (Vanya Zhilin) undergoing a humiliating military medical. Shortly afterwards, the camaraderie of soldiers drinking and playing snooker gives way to a cheerful group of men in a tank being ambushed by terrorists / freedom fighters in a remote area of the Caucasus. During exchanges of gunfire, several are killed on both sides. Vanya and an experienced soldier, Sasha ('Sly'), are captured by a Caucasian tribesman,</p>	30

Question	Answer	Marks
	<p>Abdul-Murat, whose son is being held by the Russians. He intends to exchange his prisoners for his son as his offer of money has been refused. He had only needed one hostage, but takes two in case one should die. The prisoners are transported, slung on mules, to a mountain village. A girl (Dina, Abdul's daughter) stares pensively as they arrive in this obviously Islamic setting. As Sasha starts to recover with tea brought by Dina, others are saying Islamic prayers. The village has a mosque and a cry of 'Allahu Akhbar!' can be heard. At first, there is an unfriendly atmosphere between the two captives. Sasha calls Vanya 'a rotten soldier' because he had no time to shoot. When Hasan, a mute guard, comes to check on them, Sasha tries to hit him, but is thrown backwards. The soldiers are then shackled. Sasha refuses to help Vanya wash, though Vanya has helped him. There is little conversation, though some teasing of the younger man. Gradually during their captivity the two bond. The sense of being in an alien environment is reinforced by the sounds of the locals talking in a language other than Russian, the ethnic clothes, folksong (We are the children of the mountains...the wind frightens the heart of strangers here) and primitive farming methods. Later we see folk-dancing, a wedding procession and a funeral. As Vanya thinks of home, the scene shifts to his mother, a teacher, reading his first letter home to her class.</p> <p>A villager tells Abdul no one likes him keeping Russians in the village. It would be better if he killed them. An attempt to trade the captives for Abdul's son fails to come off because the Russians, thinking the enemy take no prisoners, have not brought Abdul's son and instead try to trick the rebels by using an imposter as bait. Abdul now wants them to write to their mothers to prove they are alive and to set up the deal once more. When Sasha initially refuses, Abdul says he will cut his throat. (It later emerges that Sasha is an orphan and has written to a deceased cook.) Vanya mends Abdul's broken watch and Dina starts to respond gently to his smiles. Abdul visits the town to post the letters. They will take ten days to reach their destinations. He arranges with a cobbler to tell any Russian woman looking for him how to find him. Meanwhile, in the village, Dina is teased by some children about not having a suitor. Vanya appears to commiserate and gives her a bird-mobile which he has made. The Russians continue to develop a relationship with Hasan by joking with him. When a pot-shot is fired in their direction, Hasan appears indignant. Later, Dina tells them the man lost two sons in the war, while a third works for the Russian police. Russians had cut out Hasan's tongue. His wife had left him for a geologist. He had found her and killed her, then served time in Siberia. He was unable to keep his mouth shut so they cut out his tongue. His wife had been her big sister. Clearly, the interethnic relationships and loyalties are extremely complex. Dina is sad because her father has told her he will kill the Russians if their mothers do not come in ten days. In Russia, Vanya's mother receives his letter and is distraught. The villagers continue to disapprove of the Russians' presence. Though Vanya does not want to harm his captors, Sasha reminds him it is necessary, as it is war. In an attempt to escape, the two break into a cellar where they discover alcohol, though this is against the traditions of the Muslim villagers. They both get drunk. Hasan takes them onto the roof where they do a dance. Vanya gives Abdul his repaired watch. Abdul is delighted. Abdul tries to see the Commander in the town, but is refused. The Commander is seen talking to Vanya's mother, explaining he had tried to do a deal, but it had been unsuccessful. They had wanted to ambush them. No one can be trusted, not even children. Vanya's mother sits stony-faced, then hits the Commander before going off to try to find her son's captor. The cobbler gets a young boy to take her to a tea-house where Abdul will find her. We see a</p>	

Question	Answer	Marks
	<p>soldier exchanging a gun for two bottles of vodka in a shop. Two rebel leaders come at night to Abdul to demand his prisoners in order to find Russian mines. Neither Abdul nor Dina are happy to see them taken away. Abdul goes with them. When he mentions to the rebel leader that the two may be blown up, the man replies he does not care. They have to get through. The Russians successfully disable the mines and are next seen on a riverbank celebrating with music, dancing, a barbecue, vodka and a wrestling match. The happy rebel leader gives the Russians meat and vodka, telling them no one will touch them. He invites Vanya to wrestle his nephew. The shackles are removed, and the Russians watch a wrestling match. When the loser is carried off, Vanya is invited to wrestle the winner. Vanya takes Sasha's advice and shouts loudly as he starts the fight. The champion appears to give up immediately, for the challenge has been a joke. Abdul returns home with his prisoners and re-shackles them. Vanya admires Dina's necklace, telling her she is beautiful, to which she smiles. Abdul tells her to look after the house as he is going to town to meet Vanya's mother. In the tea-house, Vanya's mother tries to stress what she and Abdul have in common. She, like his son, is a teacher.</p> <p>Abdul says that is not important as they are enemies. She has no choice but to trust him. Meanwhile, Sasha has obtained a key for the shackles, but has only been able to open one lock. Before the two break out, Sasha asks Vanya to see his son in Chita if things go wrong. They jump out of a window, pursued by Hasan, who pounces on Vanya. Sasha hits him, pushing him over a cliff, then bashes open the shackles with a rock. The men run along the side of a river to a meadow where they encounter a shepherd. The man refuses to hand over his rifle, so Sasha stabs him with a key. Having run off, Vanya examines the rifle, which accidentally goes off. Though they run away, they are captured. Sasha admits to the killing, and the two Russians are separated. Vanya is put in a pit for animals at Abdul's. Vanya, to whom Dina has brought water, tells her not to come any more. He tells her again he would marry her, but she says that is impossible. A wedding procession passes by, and Dina does a dance, asking Vanya if he liked it. This is followed by the funeral of the shepherd after which Sasha's throat is cut in a cemetery. Vanya imagines Sasha is visiting him and asks him how he will make it without him. A local asks if Vanya is the man who can fix clocks, but Vanya says he will not have time to do the repair. An old rebel goes to the town to see his policeman son. On the way, he brings money to the vodka merchant who sells him a gun. Abdul's son is separated from the other prisoners as they are being taken away. The Commander is stuffing himself with caviar and watermelon, while talking to the son of the rebel. He tells him he does not want to live here as no one likes them and after the war they will like them even less. As the young man goes to meet his father, the old man shoots him dead. During the ensuing skirmish, Abdul's son makes a run for it, but is shot dead by the Russians. Back in the village, Abdul is devastated. Dina, dressed in black, tells Vanya he has one more night to live. She cannot help him as he must die. However, she will bury him, putting her necklace in the grave so that he might find a bride in heaven. Abdul collects his son's body from the town while the Commander tells Vanya's mother they will make the rebels pay. Dina changes her mind, and brings the key for the shackles to Vanya, telling him not to kill any more people and to go. Vanya tells her he cannot go because Dina would never be forgiven. Abdul comes for Vanya. When Dina asks her father to spare Vanya, Abdul reproaches her for not crying for her brother. Abdul leads Vanya away, watched by Dina. Once high up on a mountain, Abdul tells Vanya to keep walking and not to look back. Raising the gun, he shoots. Vanya imagines Sasha telling him to look round. As he does</p>	

Question	Answer	Marks
	<p>so, he sees that Abdul is walking away, having spared him. Four helicopters are seen overhead, flying to attack the village. Vanya waves frantically, shouting 'Stop!', but in vain. The cycle of senseless revenge killing continues regardless of the wishes of the individual. Candidates are likely to argue that Bodrov is suggesting this cycle should stop. By showing us how acts of kindness can change attitudes to enemies, he is suggesting that reconciliation is possible at the level of the individual and that this should be encouraged, despite the ideology of opposing sides and the revenge tradition of both Russians and Caucasians. Candidates may disagree as to what extent Bodrov is optimistic about post-Soviet society, however. Although he shows that individual enemies can find much in common, can empathise with each other and refrain from killing, he equally shows that the rebels as collective groups and the Russian State continue their entrenched views and policies towards each other with terrible consequences for individuals on both sides.</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. A pleasant, childless Italian couple, Roberto and Claudia, arrive at a bleak children's home in provincial Russia with the intention of meeting 6 year old Vanya Solntsev whom they plan to adopt if they like him. The institution is run by the elderly Semen Alekseevich, more inadequate than cruel, but the real power is the business-like Zhanna Arkadievna, known as Madame. The pair appear well intentioned towards the children in their care, but are making a good living through arranging adoptions with rich foreigners. The home is spartan and overcrowded, though it technically fulfils basic requirements. From its basement, a gang of opportunist teenagers, led by Kolyan Nikolaev, run a criminal business, using the younger children to wash car windows, beg and steal as well as hand over gifts brought to them by foreign visitors. Some of the older girls are involved in prostitution. Kolyan, whose cruel mother had rejected him at a young age, uses violence to ensure that those who work for him hand over everything that comes their way, though some of it is given out for necessary purchases or rewards. Vanya's friend, Anton Makarov, who puts on his best shirt when the Italians arrive, clearly longs to be adopted, too. The meeting is successful, and the couple will return to collect Vanya in two months. As they leave, Vanya asks Madame how another recently adopted boy, Alesha Mukhin, is doing. Madame appears not to know, but assures Vanya that all is well. Alesha's alcoholic mother comes looking for her son, but is ejected roughly by the Head. Shortly afterwards, Vanya and Anton run into her at a bus stop where the distressed woman asks for information about those who adopted her son. Realising she has no one but him, she has come looking for him, but it is too late. Vanya wonders how his mother would find him if he went to Italy, and the news that Alesha's mother has jumped under a train, prompts him to find out his origins. Anton tells him that all the information is in their personal files in the office safe, but that the Head has the key. When Kolyan beats Vanya for failing to hand over some of his earnings, Irka takes pity on him and agrees to teach him to read. This will enable him to discover the contents of his file. Vanya steals the key from the sleeping Head, but is disturbed by Kolyan and Timokha who see the light on in the office. Timokha helps Vanya to open the safe. There is little information in</p>	

Question	Answer	Marks
	<p>the boy's file. It appears he has no parents, but there is the address of Vanya's original home in Zarechensk. Replacing the file in the safe, Vanya steals the relevant page with the address. After an apparent attempt to run away, the Head tries to persuade him he will have a better life in Italy. He should not waste his life, as he has done, by staying put. Madame is more forceful when telling him off: The Italians have paid her already. They will put him in a home for imbeciles, then a juvenile detention centre, and he will have to work to repay her. The Head appears to tolerate her approach, but feels for the boy who relents tearfully. Madame orders him to be locked up till the next day. As dawn breaks, Irka comes to Vanya with clothes, having taken money from Kolyan's chest where the communal funds are kept. She and Vanya make their escape as brother and sister. Kolyan has been too hard on her. If they find his mother, they can live together. At a second-hand clothes market, Irka buys Vanya a new jacket to give him a disguise, then gives him the tickets and money. Madame blames the Head for what has happened, insisting he should repay the 5000 euro fee to the clients. Kolyan wants the others to find Vanya, but without letting Madame and the Head know. As Madame and the Head are being driven off by Grisha to start their search, Madame discovers that the covering letter from Vanya's first home is missing and realises that Vanya and Alesha came from the same institution. Vanya will think he can find his mother by going there. Irka puts Vanya on the train, saying she will be back in a minute. As she goes to buy pirozhki, a man approaches her, claiming she has stolen his watch. Though she tries to embarrass him by embracing him, he insists they go to the police, and the train moves off without her. During noisy arguments, Irka gives the police a false description of what Vanya is wearing. Madame promises the police a bonus if they find the runaway. Alone on the train, Vanya passes himself off as the son of a drunk and successfully arrives at the correct station while his pursuers have failed to catch up with the train. Madame has by now worked out Irka's role in Vanya's escape. Leaving the station at Zarechensk, Vanya successfully avoids the police, but is mugged by two slightly older, abusive streetboys after asking them how to get to Frunze Street. The boys want his clothes (his jacket is worth a couple of beers). As Vanya sits down to remove his trousers, the little boy throws sand in the eyes of his attackers and runs away. With blood on his face, he makes a pathetic figure as he sits on some steps. A man offers help, but Vanya refuses. In a hotel room, Madame and Grisha await lunch. The two start to make love, but this is interrupted by a call from the police who have detained three boys (the power of a financial incentive). Meanwhile Vanya is helped by several kind people to get to his destination. As he tries the door, his pursuers arrive, and Vanya has to hide. Madame wants to wait inside and offers the man on duty \$20 and a bonus, but the man refuses, promising instead to tell them if Vanya should appear. Madame returns to her hotel, leaving Grisha to bring Vanya to the hotel and tie him up. As he drives off, Grisha catches sight of the boy in his headlights. Vanya runs off, and Grisha gives chase. The little boy shows considerable intelligence, trying to block Grisha's path with a corrugated iron panel and shouting 'Help! He wants to kill me'. Some men take Grisha for a paedophile, though Grisha explains the boy is a runaway, and a fight ensues. Rescued by two women, Vanya runs to his destination. The man on duty invites him in, asking him for his story. When Vanya produces the document from the home, the kind man gives him food, telling him he is one of theirs. The man laments the current situation regarding unwanted and orphan children: They are selling kids for cash. The country is going downhill. They have 20 new babies whose mothers are refusing to be mothers. A woman came to look for</p>	

Question	Answer	Marks
	<p>her son. What was she thinking of before? Having searched the records, the man finds the address of Vanya's mother, Vera Solntseva. Vanya wants to set off at once, but the man tells him they cannot know if she is still there. He will check in the morning. Meanwhile, Vanya can sleep. However, the little boy slips out once the kind man has fallen asleep only to find that his mother is working a nightshift. Meanwhile, Grisha is being treated in a hospital by a doctor with a nurse called Vera. He is lucky to be alive. As Madame pays, she receives a call from the Head as a boy has been spotted at the pier. She tells him to inform the police that she is on her way and orders Grisha to bring the jeep.</p> <p>While walking in the rain, Vanya once again encounters Grisha who runs after him. When Vanya is cornered, he cuts his arm with a broken bottle, telling Grisha he is not afraid and that he has found his mother. Shocked and angry, Grisha removes his own bandage and puts it on the sobbing boy whom he then hugs. When Vanya asks if Grisha will take him to Madame, the man says he will not, telling him to go. Vanya is seen approaching his mother's flat. When a voice asks him if he is wanting her, a smile breaks out on his face. In a voiceover, we hear Vanya send greetings from him and his mother to Anton who is now living with Claudia and Roberto in Italy. Kravchuk appears to be highly critical of many aspects of post-Soviet 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 to Vanya. However, though there is a happy ending for Vanya and Anton, there is no indication that the corrupt individuals depicted are punished or that the conditions in children's homes or in society in general are being improved. Thus, it is doubtful whether Kravchuk is particularly optimistic about the future, though some may well make this case.</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. At the start of the film, the bullying and pompous Director of the Bolshoi, Leonid Vinitchenko, forcefully reminds Andrey Filipov, a cleaner, that he is not allowed to listen to rehearsals. Filipov had been a world-famous conductor until he fell into disgrace in the Brezhnev era for supporting Jewish musicians. He had heard that Brezhnev had wanted to throw out all Jews from the orchestra, but had continued with a performance of Tchaikovsky's violin concerto with a brilliant Jewish soloist, Lea Strum. During the performance on 12 June 1980, a KGB officer, Ivan Gavrilov had walked on stage, snapped Filipov's baton and ordered the curtain to be brought down. This humiliation, the expulsion of the Jews from the orchestra, the imprisonment and subsequent deaths in Siberia of Lea and her husband following their interview with Radio Free Europe, a US government-funded institution, had not only ruined Filipov's career, but also driven him to alcoholism and occasional depression. Since that time, Filipov has felt guilty for destroying the lives of others due to his obsession with the Tchaikovsky piece and sometimes relives painful memories from the past. Vinitchenko tells him he will not conduct again till the office is spotless. As he cleans the dust from under Vinitchenko's desk, a fax comes through from the Théâtre du Châtelet in Paris. The Los Angeles Philharmonic Orchestra has cancelled a performance, and the Bolshoi is being offered an opportunity to replace them in two weeks' time. Filipov intercepts the invitation and, aided by</p>	

Question	Answer	Marks
	<p>Sasha Grossman, the former principal cellist, now ambulance-driver, sets about setting up a gigantic fraud. First of all, to Sasha's dismay, Filipov hires Gavrilov, the man who had ruined their lives, as orchestra manager. Filipov maintains that he had only been obeying orders, and believes he is still the best manager. Moreover, he can negotiate in fluent French. Gavrilov accepts the offer because, unknown to Filipov, he wishes to revive his role as a visiting speaker at a conference of the French Communist Party, meet old friends and renew his acquaintance with a favourite restaurant, Le Trou Normand. Gavrilov still appears to believe in the idea of building a better world through communism, though he is not above paying for individuals to pose as supporters at his Sunday public meetings. The manager thinks he is driving a hard bargain with the French who are, however, delighted with the Russians' terms as they are actually at pre-perestroika levels, thus ensuring the theatre will make a handsome profit. Filipov and Grossman then reunite many of the former orchestral players who now work in other, often menial, capacities such as furniture removal men, taxi drivers and market traders. They also recruit a musical oligarch, Petr Tretyakin, who plays cello at the lavish, vulgar wedding-reception of another oligarch who has employed Filipov's wife to supply the entertainment for 1000 guests. When the reception degenerates into violence and mayhem after a rival oligarch guest kisses the bride, Gavrilov pursues the lover of music, dodging bullets under tables, to secure his sponsorship of 50 000 dollars in return for a place in the orchestra in Paris. Gavrilov is also able to solve the problem of many musicians lacking passports and none of them having visas.</p> <p>A deal is struck with Vasili, a gypsy violinist, who arranges for 60 sets of documents to be assembled at the airport. He also agrees to supply additional instruments and performance clothes through his family contacts in Paris. Once in Paris, the orchestra, believing they are being swindled, demand their subsistence money and, after making a fuss, take themselves off with 100 euros each to party the night away. In the hotel lobby, Filipov encounters Guylène de La Rivière, manager and adoptive mother of the soloist for the Paris performance, Anne-Marie Jacquet. Guylène has tried in vain to stop Anne-Marie from performing. Though Anne-Marie has long dreamed of playing the concerto with the Bolshoi, Guylène wishes that she does not come into contact with Filipov. Before Lea and her husband were arrested and taken to prison, they entrusted their baby daughter to neighbours who brought her to Filipov. The baby was smuggled into the French Embassy and later to France by Guylène, a friend of Filipov's and musical agent who happened to be in Moscow. In order to protect Anne-Marie from the truth about her parents, she had concocted a different past for her. She now asks Filipov whether he will tell her the truth, and Filipov maintains he will not. The next day, almost no musicians appear at the rehearsal. Having been drinking for most of the night, they are now undertaking casual work (eg trying to sell caviar to restaurants, busking, etc.). Anne-Marie says they are wasting her time, but Sasha, whose playing has impressed her, says he is one of the worst and needs to rehearse, unlike the others. Filipov maintains that rehearsals kill spontaneity and he therefore dislikes them. Anne-Marie is further shocked by the appearance of the gypsies who start to iron clothes for the performance. The violinist is about to call off the concert, but, amazed at Vasili's skill at chromatic arpeggios, changes her mind and invites Filipov to dinner where she asks if it is true Filipov defied the regime to defend Jews. Filipov tells her he was not heroic, but there was no choice. Telling Anne-Marie about Lea, but not that she was her mother, Filipov explains everything he did was for the concerto and the</p>	

Question	Answer	Marks
	<p>harmony it brings. The violinist decides that although she understands his pain, she is not Lea, he has wanted her as a replacement for Lea, not for herself and that the concert is doomed without a rehearsal as she has never played it. Anne-Marie leaves Filipov who takes consolation in vodka. Sasha calls on Anne-Marie, trying to persuade her to play. If the concert does not take place, Filipov will die.</p> <p>When she refuses, he asks her what if, at the end, she were to find her parents. When he returns to the hotel, Anne-Marie is waiting. She asks him what he meant, but Sasha avoids an answer by going into a lift with two of the orchestra who happen to come past. When Anne-Marie returns home, she finds a note from Guylène telling her to play along with Lea's annotated score. It is hers. Guylène apologises for lying to her. Maybe she will find out the truth about her parents. After studying the score, Anne-Marie phones Sasha to tell him she will play. The orchestra receive texts summoning them from their casual jobs. At this point, the Director of the Bolshoi, on holiday in Paris, sees a poster advertising the concert and races to the theatre to stop it. Gavrilov tells Filipov he will not be present: he is going to speak at a party meeting as this is more important. On the way, he sees Vinitchenko in a taxi. Meeting him as he gets out, he pretends to ask for his help to stop the concert. Once in the theatre, he redeems his past actions, by locking the Director in a cupboard. After an uncertain start, the concerto is a triumph, the orchestra having been uplifted by the brilliance of the soloist's playing. So great is their success that a new Andrey Filipov Orchestra is able to undertake a world tour with Anne-Marie, who now knows the truth about her parents, as soloist. 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 also 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 in it. Candidates are therefore likely to present a range of views about the director's attitude to society.</p>	

Part II: Texts

Candidates answer one question from Part II: Texts and will 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 weaknesses 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>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>Шинель</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 narrative techniques employed; comment on its relevance to the work as a whole.</p> <p>Context: The opening lines of the story.</p> <p>Content: The skaz narrator introduces the story, setting it in a government department, but, in a long digression, he refuses to say which. He gives as his reasons the touchiness of official bodies and that everyone thinks the whole of society is insulted when an individual feels he has been. He then quotes the details of a particular example of a complaint relating to the police. A vague description of an unnamed civil servant follows. After some remarks about his lowly rank (титулярный советник) being despised by society, the narrator tells us the surname of the civil servant. After a short digression on the origins of his surname, he informs us of his Christian name and patronymic. Candidates can discuss the character of Akaky Akakievich. They may also refer to the character of the skaz narrator.</p> <p>Use of Language and Narrative Techniques: Candidates should define skaz narration, quoting examples of features of this narrative technique contained within the extract. Gogol's skaz narrator is characterised by unreliability, naïvety and lack of omniscience, shifting narratorial focus, generalisations, circumlocution, digressions and ambiguous comments, all of which create an illusion of spontaneous oral narration and serve to confuse and entertain the reader. Among the elements in this extract are: unreliability (withholding the name of the department); lack of omniscience (not remembering which town the капитан-исправник is from, deliberate vagueness about the character's appearance through the overuse of the «ват» suffix, lack of knowledge about the origins of Bashmachkin as a surname); digression (the complaint, the reference to haemorrhoids and the Petersburg climate, the attitude of certain writers to titular councillors, the reference to the footwear of the clerk's male relatives); aposiopesis (in the first line and after the reference to haemorrhoids); the use of an exclamation mark to show emotion and personal feelings rather than omniscient, controlled and detached narration (Что ж делать!); self-conscious narration (reference to the writer as мы, the reference to having to explain the civil servant's rank, reference to other writers [possibly an ironic reference to Gogol's <i>Записки сумасшедшего</i>], amateurish use of italics for emphasis); comic alogism (даже шурин).</p> <p>Relevance to Rest of Work: Candidates can discuss the events of the plot and the possible significance of the theft of the overcoat and the death of the clerk in the context of various interpretations of the text.</p>	30

Question	Answer	Marks
6B	<p>Describe and analyse Gogol’s use of comic techniques in <i>Шинель</i>, assessing whether these are effective.</p> <p>Candidates should describe and analyse the range of comic techniques employed by Gogol in the story, assessing whether or to what extent these are effective. The best answers will contain some attempt to evaluate which elements are more significant and effective in imbuing the text with humour. Candidates are likely to refer to the bizarre plot, the grotesque characters (main and secondary) and the creation of an inept skaz narrator to confuse and entertain the reader. Detailed analysis of specific narrative techniques and literary devices appearing to belong to the narrator’s discourse should feature, all supported by appropriate quotation and explanation. As well as those features of skaz narration mentioned in Q6A, candidates might mention: the use of comic names, hyperbole, word play (eg with <i>значительное лицо</i>), playing with register and style (the pathetic passages), use of sexual, vulgar or grotesque imagery (references to haemorrhoids, underwear, moustaches, the absence of cockroaches in Petrovich’s kitchen due to the smoke from cooking), negative comparison (<i>вицмундир у него был не зелёный, а какого-то рыжевато-мучного цвета.</i>), negative statement (<i>...и не без удовольствия увидел, что...</i>), the use of direct speech, the balance between this and first-person narration, irony.</p>	30
6C	<p>‘The reader of <i>Шинель</i> can never feel sorry for Akaky Akakievich.’ Do you agree?</p> <p>Candidates should discuss whether they agree with the proposition that the reader can never feel sorry for Akaky Akakievich. While some candidates might argue for the social interpretation of the text, taking the events of the plot at face value and using the pathetic passages as well as the clerk’s mugging and eventual demise as justification for our feeling sorry for him, most will stress that the realist or sociological approach to the story is now firmly discredited. This means, therefore, that any reader’s sympathy for the main character would be wholly misplaced. Most candidates will show how Gogol tricks the casual reader into believing in the reliability of the skaz narrator through his persona, characterised by unreliability, naïvety, lack of omniscience, occasional, apparent poor memory, shifting narratorial focus, propensity for generalisation, circumlocution, digression and ambiguity. A careful reader, able to see through this ruse, will realise, however, that the narrator is really only providing us with a few random facts about the main character. Though this is enough to allow a story to be told, it is not enough for the reader to sympathise or empathise properly with him. In reality, we learn almost nothing of importance or relevance about the clerk’s appearance, character, past or origins which would lead us to feel for him. At the start of the text, we are told he is of unmemorable appearance: shortish, pock-marked, with reddish hair and weak eyesight. The repeated use of the <i>вам</i> suffix creates a feeling of uncertainty even about the few ‘facts’ we are given. Later in the text, the fact that he is over 50 is slipped in almost imperceptibly. Akaky lives in a humble rented room, and when he dies, leaves only a bundle of goose quills, a quire of paper, three pairs of socks, two or three buttons and his old worn-out apology of an overcoat. The clerk has neither family nor friends. His life has centred around his obsessive copying, and though his new coat causes his personality to develop a little, his new-found status and confidence last only until he is relieved of his love-object by thieves.</p>	30

Question	Answer	Marks
	<p>Though some of this confidence remains for him to stand up for himself in front of the clerks when trying to speak to the частный, he is unable to stand his ground with the official himself, let alone the even more intimidating значительное лицо. Though shocking events befall the clerk, the undeveloped nature of the character lets us view them from a cold, intellectual distance. In creating his characters, Gogol exaggerates certain features of their personalities and appearances so that they become grotesque, caricature-like and largely unlovable. Although we can observe some of the clerk's distress, the modern ideal reader, wise to the rhetorical tricks of the 'pathetic passages', is never tempted to empathise properly with him, for to do so would be to miss the point of Gogol's writing, the creation of the skaz narrator and perfection of the skaz technique.</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 end of Chapter 9. Rudin has gone to meet Natal'ya in secret at the place she named in her note, slipped into his hand by her maid. She wishes them to make a decision about their future together. The location is Avdyukhin Pond, which symbolically has 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 narrator informs the reader that Rudin, though intelligent, does not know whether he loves Natal'ya or not, whether he is suffering or would do so if they parted. Natal'ya, however, is very much in love with him and has rushed to meet him. She is determined, and immediately takes charge of the situation. She tells Rudin that her mother has learned from Pandalevsky about their earlier meeting. Dar'ya Mikhaylovna would rather see her daughter dead than let her marry Rudin. She believes he does not love her and has just been amusing himself. Natal'ya asks him several times what he intends to do. She is shocked and disappointed when Rudin tells her they should simply submit to fate: he is a poor man, and Natal'ya would have to endure separation from her family and her mother's anger. They are not destined to be together. On hearing this, Natal'ya bursts into tears.</p> <p>Content: The dramatic encounter in the extract well illustrates the contrast between Rudin's words and deeds. Rudin with passion asks Natal'ya not to cry and tear him to pieces. Natal'ya explains that the reason for her tears is that she has been deceived in Rudin. She is hurt because he has told her to submit, apparently disregarding all he had previously said about freedom and sacrifice. As Rudin hesitantly begins to deny this, Natal'ya gains a new strength. She explains that when her mother had said she would rather agree to her daughter's death than to her marriage to Rudin, she had said she would rather die than marry someone else. She now realises that his wish for them to submit means her mother had been right all along: he had been joking with her out of boredom, for want of anything else to do. Rudin attempts to assure her she is wrong, but she is not listening. She asks Rudin why he did not prevent her from getting involved and why he had not stopped himself: all is over between them. Rudin asks her to calm down so they can both think out what to do. Rudin appears to react in a cowardly manner to the situation, while Natal'ya, half his age, reacts with bravery and clarity of thought and purpose. Pointing out that Rudin had previously talked often about self-sacrifice, Natal'ya tells him that had he told her he loved her and invited her to run away with him rather than marry her, she would have gone with him, risking everything. Illustrating one of the text's key themes and perhaps the most significant aspect of Rudin's character, Natal'ya states that his words and deeds are far apart and that he has lost his nerve just as he had done two days before at dinner in front of Volyntsev.</p> <p>Use of Language and Narrative Techniques: The extract is one of the most dramatic in the entire text. It consists almost entirely of a dialogue between the</p>	30

Question	Answer	Marks
	<p>principal characters in the main plot. Both characters speak in standard educated Russian, appropriate to their social standing. The dialogue is brisk, often containing broken syntax and very short sentences as well as many imperatives and exclamations. All of this is appropriate for a fast-moving, tense and emotionally charged scene. Natal'ya's discourse flows more than Rudin's as she knows her own mind more than he does. The sense of immediacy and drama is reinforced by minimal narratorial intrusion so that the scene is almost like that of a play. We are told only that she raised her head, her eyes sparkled through her tears, that her voice broke, that she did not listen to him. Of Rudin, we are told that at first he spoke passionately, then later that he is confused. The dialogue is slightly stylised, however, in that within Natal'ya's discourse покориться is repeated three times in the first half while знаете ли, что я and струсили are twice very close together in the last paragraph.</p> <p>Relevance to Rest of Work: Candidates can further discuss the characters featuring here: Natal'ya as a determined young woman, stronger than her male suitor, and Rudin as a typical man of his generation (a man of the '40s), an ineffective intellectual in love. There should be some discussion of whether or to what extent he can be considered a 'superfluous man'. Mention should be made of the immediate aftermath of the extract: Natal'ya tells Rudin that he does not really love her, despite his claims to the contrary, that he is a малодушный человек. Rudin acknowledges to himself that she has shown great strength of will, that he was pitiful and insignificant in front of her and starts to doubt the nature of his feelings for her. Mention might be made of the ultimate fates of both characters and how the reader is meant to perceive them: Natal'ya ends up happily married to Volyntsev, while Rudin dies in Paris on the barricades during the revolution of 1848 in a last attempt to translate his words into actions.</p>	

Question	Answer	Marks
7B	<p>Describe and analyse Turgenev's use of nature in <i>Рудин</i>, assessing how effect this is.</p> <p>Candidates should describe and analyse the various ways Turgenev uses nature in the text and whether or to what extent this is effective. Answers may allude to the term 'poetic realism' to describe how Turgenev uses the natural world to poeticise his depiction of reality. The 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, supernatural events do not. Candidates will 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. See Q7A above for detail of contrasting human emotions reflected by nature in chapter 9 when the couple part. 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 2 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. 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.</p> <p>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</p>	30

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	<p>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 whether his use of symbols is traditional or original.</p>	
7C	<p>'Above all, it is the love interest which makes <i>Рудин</i> a memorable work.' Do you agree?</p> <p>There is likely to be a range of opinions about the quotation. Candidates should describe the primary (Rudin / Natal'ya) and secondary (Volyntsev / Natal'ya, Lezhnev / Aleksandra Pavlovna) love interest in the text along with other aspects which render it a potentially memorable work. These include the sensitive depiction of a range of characters, an interesting plot, the fascinating psychological portrait of Rudin, a superfluous man of the '40s, the charming and evocative depiction of the natural world with its code of symbols and imagery, the insight into the nature of country life for the social classes depicted in the text and the intellectual ideas voiced and discussed by the characters. Mention should be made of the Slavophile / Westerniser debate with Rudin, clearly heavily influenced by German intellectual thought, as the voice of abstract general principles and high-minded liberalism, a champion of the pursuit of knowledge and new ideas, a lover of the beautiful and the cultivator of the finer emotions. Candidates should attempt to assess the contribution of each of these aspects of the text to its success, placing them into some sort of hierarchy before deciding whether it is the love interest which primarily makes the text a memorable one.</p>	30

Question	Answer	Marks
8	Л. Толстой, <i>Смерть Ивана Ильича</i>	
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 narrative techniques employed; comment on its relevance to the work as a whole.</p> <p>Context: From Chapter 12, shortly before the end of the text and two hours before the death of the main character, Ivan Il'ich. For 3 days, Ivan had been in agony, terrified and struggling with death in the black sack, though he now knew his end was near. Because Ivan still felt his life had been a good one, he could not let go. A force has now struck him in the chest and side, making it harder for him to breathe. Falling through the hole in the sack, Ivan has glimpsed a light and thus has realised his life has been imperfect and that things should be rectified. He is now wondering what the right thing is.</p> <p>Content: As Ivan has these thoughts and sensations, his son, Vasiliy Ivanovich, enters the room, catches the hand of his screaming father, presses it to his lips and bursts into tears. The narrator repeats the description of this significant moment. When Ivan feels his hand being kissed, he opens his eyes, sees his son and feels sorry for him. He also feels sorry for his wife, Praskov'ya Fedorovna, when he sees her with undried tears and a despairing look. He is unable to voice his thoughts that it will be better for them when he has died. He asks his wife to take his son away, telling her he is sorry for them both. His strength fails him, and he mispronounces 'forgive me', but feels that God will understand, nevertheless. Suddenly, he no longer feels oppressed, realises he is sorry for them and must die so as to release them along with himself from suffering. He seems no longer to be aware of his pain as he struggles to notice it. He also cannot find his former fear of death. Death has given way to light. Candidates can discuss the depiction of the deathbed scene, discussing the credibility of the narrator being able to report the thoughts and feelings of the dying man. The different attitudes to death held by Ivan and his wife should be mentioned as well as the symbolic significance of Ivan's son, a child still untainted by the hypocrisy of society, its spiritually worthless aspirations and false values.</p> <p>Use of Language and Narrative Techniques: The extract is an interesting, though at times, problematic mixture of third-person omniscient narration, some of which is externally focalised and some of which is internally focalised and presented from the point of view of Ivan. This allows us to experience intimately the sufferings and thought processes of the dying man. The degree of intimacy is further enhanced by phrases of Ivan's marked direct speech and, more especially, marked direct thought which appear more and more frequently towards the end of the extract in tandem with the culmination of Ivan's spiritual enlightenment, transformation and acceptance of death as inevitable, desirable and something not to be feared. The second last paragraph of the extract contains two rhetorical questions which can be read as either belonging to the narrator's discourse or, because they are in the present tense, to Ivan's. The remaining sentences of the extract firmly belong to the narrator's discourse. The narrator's authority conveys to the reader the sense that what Ivan appears to be experiencing is absolute fact. The paragraph beginning И вдруг... is highly stylised. The И conveys a sense of biblical gravitas, emphasised by the thrice repetition of с...сторон. The two sentences following</p>	30

Question	Answer	Marks
	<p>on from this can also be read as the free indirect thought of Ivan or as omniscient third-person narration. The use of standard Russian by Ivan is indicative of his social class and education. The narrator uses a similar register.</p> <p>Relevance to Rest of Work: Candidates can discuss the characters of Ivan Il'ich, his wife and son, the often difficult relationship between husband and wife because of their lack of common interests and because she does not share his spiritual transformation in the face of death and realisation that the life they have been leading is a false one. Ivan's reassessment of his life and, thus, Tolstoy's overall message should be mentioned.</p>	
8B	<p>What role do the female characters play in <i>Смерть Ивана Ильича</i>?</p> <p>Candidates should describe the role of Praskov'ya Fedorovna and Liza, the wife and daughter of Ivan Il'ich, in terms of their part in the story as well as in terms of their symbolic significance as the embodiment of spiritual emptiness, social conformity and materialism. As such, they serve as a contrast to the spiritually enlightened and morally improved Ivan Il'ich who, by the end of the story, has rejected the attitudes and values he once shared with them. As a new graduate in his first job in one of the provinces, Ivan had enjoyed a number of affairs with a range of respectable and not so respectable women, as was expected and condoned by society. Such women are thus depicted as being there to serve the young lawyer's physical needs. On becoming an examining magistrate in a different town, Ivan had drifted into marriage with a dance partner who had fallen in love with him, Praskov'ya Fedorovna Mikhel'. She was the most attractive and clever young woman of his set, but he was also motivated by her moderate wealth, connections and because getting married to her was considered the right thing to do by the most highly placed of his associates. The relationship had quickly become strained due to her pregnancy and their lack of common interests, and Ivan began to use his work as a means of escape from his domestic life. Due to their growing rows, within a year of marriage, Ivan had started to see his wife as someone simply to manage his household and provide meals, sex and the propriety of external forms required by society.</p> <p>The relationship deteriorated further after Ivan's appointment as Public Prosecutor in another town where the cost of living had failed to keep up with his salary. Two of their four children had by now died, and Praskov'ya blamed her husband for all the problems in their lives. There were continued squabbles over their son's education and more trivial matters. When, however, after 17 years of marriage, Ivan had obtained a promotion and an increased salary in a post in his old ministry, the couple had both been delighted by the improvement in their circumstances, and their relationship had taken a turn for the better. There were fewer disagreements as both had their own interests, cultivated friends and generally felt satisfied by their separate lives in the capital. In their marriage, Praskov'ya is thus largely depicted as little more than a means of satisfying her husband's domestic and sexual needs. She has the function of the partner required of respectable men by society. With the onset of his first symptoms, Ivan becomes irritable and hard to live with, often starting quarrels. Praskov'ya exaggerates the severity of her husband's temper over the years of their marriage, but exercises self-restraint as she realises his mood is due to some physical discomfort. She starts to pity herself and with this comes hatred for Ivan. Detesting him and wishing him dead, she is equally aware that without him she would be financially worse off. She insists he see a doctor, though she,</p>	30

Question	Answer	Marks
	<p>indifferent to her husband's concern, does not listen properly to his account of the consultation as she is going out with her daughter. Liza, cast in the model of her mother, finds what her father has to say tedious. Having been educated at home and having turned out well, Liza had been courted by the best young men and now has formed a most suitable attachment (from society's point of view) to an examining magistrate, Fedor Petrovich Petrishchev. Both she and her mother start to be annoyed at Ivan's growing depression and obsession with his illness, carrying on shopping and visiting friends. Ivan realises they regard him as an obstacle in their path and starts to feel more alone.</p> <p>Praskov'ya blames her husband for not sticking to doctors' orders and thus not getting better. It becomes clear to Ivan that neither wife nor daughter understands the thoughts and mental sufferings he is experiencing as he starts to realise he is dying. As a result, he begins to hate his wife. Praskov'ya is, however, not totally uncaring. When it is clear that there is no improvement, she insists he see a specialist, though this is for her own sake as much as for Ivan's. She cries at the look of hope on her husband's face when he is told there might be a chance of recovery, yet she can still go to see Sarah Bernhardt, claiming the need to chaperon their daughter. Liza seems more concerned with her fiancé and the opportunity to see the famous touring actress than the need to sit with her father and cannot, like the rest of her family, begin to discuss the reality of his impending death. As Ivan's condition worsens, he becomes increasingly isolated from his relatives, finding solace in Gerasim, the embodiment of Russian peasant virtues and values, a servant who has a simple, honest attitude to death.</p> <p>Ivan is filled with hate at his wife's healthy look and her apparent refusal to be honest about his condition and therefore prefers his company to that of his wife, even though she appears to want to sit with him out of more than a sense of duty. The pressure of living with a dying man increasingly tells on Praskov'ya. As her husband's condition looks increasingly hopeless, she starts to want her own sufferings to be over as much as his, a feeling shared by Liza. Trying to persuade Ivan to make his confession, she cries at his initial refusal. After taking the Sacrament, Ivan feels better, though his hatred for all things false returns on seeing his wife again. However, as the moment of death approaches, Ivan realises the immense power of love and the supreme importance of loving others. Suffused with feelings of love, he overcomes his fear of pain and death, pitying his wife and trying to ask for her forgiveness before finally dying. In the second chapter of the story, we are told about Praskov'ya's behaviour following Ivan's death. Here she displays her true feelings in relation to Ivan's passing. When receiving Petr Ivanovich, one of her husband's colleagues, she stops weeping when she learns the high price of her chosen cemetery plot and assumes the look of a victim. In stressing her suffering as she listened to Ivan's screams, Praskov'ya is clearly showing her egotistical nature. Rather than mourn her husband, she is more concerned with securing her financial position, for she questions her visitor closely on whether she can obtain a government grant following her husband's death and quickly loses interest in her visitor when he fails to come up with any means of achieving this. Liza's reaction to her father's death seems also to show signs of selfishness. Rather than grief-stricken, her look is determined and almost angry. Thus, mother and daughter continue to display materialistic, unwholesome values and false feeling which Tolstoy wishes to condemn.</p>	

Question	Answer	Marks
8C	<p>'The real tragedy is not Ivan Il'ich's illness and untimely death, but the lie he has lived before this.' Do you agree?</p> <p>Candidates are likely to agree with this statement. Most will argue that though a painful, lingering death at the age of 45 for an intelligent, educated family man with an important job in the legal profession is clearly unfortunate and unfair for the individual, his relatives and for society as a whole, a spiritually empty, predictable and conformist life, lived as a lackey to social propriety, has to be considered a greater tragedy. Candidates should trace the course of Ivan Il'ich's life, describing his professional and social advancement as well as his material success, but also describing his superficial, hypocritical and often unsatisfactory relationships with his family and colleagues. They should then show how, as a result of his illness, suffering and the need to confront death, Ivan is brought to the realisation that all of his life has been false, immoral and lacking in genuine purpose. It has not been a good one, after all. Only at the very end of his life does he redeem himself by acknowledging the error of his ways, dying with a morally correct attitude as to how best to live. Tragically, Ivan is now unable to translate his new mode of thinking into actions that might have a positive effect on his family, friends and those he encounters in his professional life in the legal profession and Civil Service. Some might argue that Ivan's death is, in fact, not a tragedy at all, since it is only through the intensity of the suffering leading up to his death that he is made to reassess his life and can be brought to a higher degree of spiritual awareness. Without serious illness, there would have been no moral improvement. Candidates might also briefly describe the life-styles and moral attitudes of other characters in Ivan's life, contrasting the honesty, kindness and compassion of Gerasim, the Russian peasant servant from whom Ivan derives comfort and inspiration, with the superficiality, selfishness, mercenariness and casual hedonism of his wife and friends (Petr Ivanovich and Shvarts) which he previously shared.</p>	30

Question	Answer	Marks
9	А. Чехов, Дядя Ваня	
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 dramatic techniques employed; comment on its relevance to the work as a whole.</p> <p>Context: From near the end of Act 2. It is after 1am. Voynitsky and Astrov have been drinking brandy, the former because of his regret that he had not started a relationship with Elena 10 years previously and because he feels cheated that all his toil for the professor has been a waste of time since Serebryakov’s work has amounted to nothing. Astrov is drunk because he is dissatisfied with life. He cannot bear living in provincial Russia where people have narrow minds, no imagination or are absorbed in introspection and because he has no one in his private life. Sonya has reprovved her uncle for his behaviour as she considers it unsuitable for a man of his age and has asked Astrov not to let her uncle drink as it is bad for him. She has just begged Astrov not to drink because it is out of keeping with his refined and beautiful nature and because he is destroying himself. Astrov has given her his word he will stop.</p> <p>Content: Astrov claims to sober up, but the alcohol is obviously still affecting his emotions. He feels it is too late for him. He has worked too hard and grown vulgar, and his feelings are blunted so that he cannot love anyone, though he feels Elena could still turn his head as he is still capable of being affected by beauty. He acknowledges that this is not love, however. His train of thought is interrupted by a sudden and horrible recollection of losing a patient under chloroform. Sonya tries to discover if he has any feelings for her, by asking how he would react if he discovered that a girl was in love with him. Astrov fails to make the connection between the theoretical girl and Sonya, shrugs his shoulders and says he would tell her he could not love her as he is too busy. He then departs, leaving Sonya in an emotional state. Though Astrov has not responded to her hint that she loves him, Sonya feels ecstatic, laughing with happiness. This is quickly dissipated, however, when she remembers she is plain. Candidates can discuss the characters of Astrov, Sonya and Elena.</p> <p>Use of Language and Dramatic Techniques: The characters use a register appropriate to their social station and the prevailing social conventions. Polite forms are used, though Sonya is hinting to Astrov that she loves him. The short, sometimes disconnected, incomplete phrases of the characters convey a sense of spontaneous thought and discourse as well as great emotional intensity. This is emphasised by the actions referred to in the stage directions (Astrov’s covering his face with his hands and shuddering, his pressing Sonya’s hand, Sonya’s sudden happy laughter and her wringing her hands). There is much scope for making the audience feel for their mental anguish and turmoil by varying the pace of delivery and exploiting the small pauses, indicated by the marks of broken syntax. Pauses, whether clearly marked or not, reflect either internal tension or tension between the characters.</p> <p>Relevance to Rest of Work: Candidates can discuss the development of the relationships between Astrov and Sonya and Astrov and Elena during the rest of the play. In particular, they should refer to Act 3 in which Elena asks Astrov whether he has feelings for Sonya and Astrov declares and shows his love for Elena. Though Elena appears to resist his advances, she betrays her true</p>	30

Question	Answer	Marks
	<p>feelings by briefly laying her head on Astrov's chest. Answers should refer to the final outcome for the 3 characters and their respective romantic aspirations. Elena resists her love for Astrov, staying loyal to her husband, while the doctor takes consolation in his medical and conservation work. Sonya finds solace in the resumption of her work with her uncle.</p>	
9B	<p>Describe the dramatic techniques employed by Chekhov in <i>Дядя Ваня</i>, assessing whether these are effective.</p> <p>Candidates should describe Chekhov's innovative dramatic techniques as employed in <i>Дядя Ваня</i>, assessing whether or to what extent these are effective in the context of the original and present-day productions. Answers are likely to mention the absence of a traditional hero figure, the broadly equal importance of the main characters and the interweaving plots. In this play, Voynitsky's anger and frustration at his wasted life explode when Professor Serebryakov proposes that Sonya's estate, selflessly managed for 25 years by Voynitsky, should be sold. Voynitsky attempts to shoot the professor, but Sonya ultimately reconciles her uncle with her father who departs, leaving his daughter and brother-in-law to resume their former work and the estate secure. Interwoven with this high drama are 3 unsatisfactory relationships displaying repressed feelings and unrequited love (Voynitsky and Elena, Astrov and Elena, Sonya and Astrov). The emotions of all characters are displayed to touch the audience through words, actions and, more subtly, through gesture and body language. We recognise and readily identify with innocent love, unrequited love, passion, guilt, hope, disappointment, despair, frustration, regret, longing and reconciliation with reality. Often the conflict in relationships of all kinds is founded on a lack of emotional reciprocity and a failure, on the part of one or more characters to communicate feelings. For Chekhov, real drama is founded in ordinary human relationships, not in the heightened actions and stylised speeches of traditional Russian drama. Important incidents, such as the attempted murder of Serebryakov, happen off-stage and are left to the audience's imagination. Answers may mention: the creation of realistic characters depicted in shades of grey; the 4 act structure; the use of coincidence (Voynitsky happening upon Elena and Astrov as they kiss in Act 3); the dialogue – that of natural speech which can be imbued with different levels of emotional intensity at the director's discretion to emphasise or minimise the intensity of serious or comic moments; the use of linguistic differentiation (Serebryakov's use of Latin or the peasant overtones of Marina). Pauses are used to reflect the inner conflict of characters, to create suspense or anticipation and to vary the pace of the action. The length of these can vary from production to production, altering the audience's perception of scenes and characters. They are numerous and occur both within and between speeches. Music is used to enhance or alter the atmosphere (Telegin's cheerful polka in Act 1, his gentle guitar playing in Acts 2 and 4). Mention might also be made of lighting effects to create atmosphere or to reflect night and day or weather effects. The sound of bells in Act 4 is used to convey the idea of departure and moving on in the lives of the characters.</p>	30

Question	Answer	Marks
9C	<p>‘Despite being written over a century ago, <i>Дядя Ваня</i> remains remarkably vibrant and relevant for the modern audience.’ Do you agree?</p> <p>Candidates will probably agree that the play is vibrant, though there may be a range of opinion about the question of relevance for the modern audience. Discussion can centre around one or more issues, the best answers covering a selection of them. Answers might deal with the credibility of the characters, the emotional drama of their interaction, the degree to which the audience can sympathise and empathise with them, the characters’ reactions to the principal dramatic incident – the attempt on Serebryakov’s life by Voynitsky. Though the interaction of today’s men and women differs somewhat from that of Chekhov’s time, the range of emotions and feelings he depicts is broad and completely recognisable today. A modern audience has no difficulty in understanding jealousy, bitterness, lust and love, be this reciprocated or unrequited. Unsatisfactory relationships, misunderstandings, shattered illusions and ideals, all transcend the passing years. Through two prospective couples (Voynitsky and Elena, Astrov and Sonya), we experience the pain of unrequited love while Elena and Astrov reveal the frustrations of unfulfilled desire. The tense relationship between Serebryakov and his much younger second wife highlights the problems of unsatisfactory marriages. Many of the issues raised during the play by the characters also strike a chord today. Astrov voices remarkably modern ideas about the importance of conserving the environment, protecting it from development and nurturing its flora and fauna, while through Voynitsky, Astrov and Sonya we are made to think about the theme of disillusionment and shattered ideals. While some candidates may consider altruism coupled with religious feelings to be less relevant today than in Chekhov’s time, they will likely recognise altruism and idealism in their fundamental and continuing forms. They will also laugh at the comic moments which lighten the tension of the drama from time to time. Mention might also be made of the thoroughly modern nature of Chekhov’s dramatic techniques: the dialogue – that of natural speech which can be imbued with different levels of emotional intensity at the director’s discretion to emphasise or minimise the intensity of serious or comic moments; the use of linguistic differentiation for different social classes and levels of education; pauses used to reflect the inner conflict of characters, to create suspense or anticipation and to vary the pace of the action; music (Telegin’s guitar) used to enhance or alter the atmosphere; the possible use of lighting effects to create atmosphere.</p>	30

Question	Answer	Marks
10	М. Булгаков, <i>Роковые яйца</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 narrative techniques employed; comment on its relevance to the work as a whole.</p> <p>Context: From the end of Chapter 11, the penultimate chapter. Moscow is under martial law. As the reptiles and ostriches advance on the capital, there is chaos among the population as refugees from Smolensk arrive in the city and Muscovites attempt to leave it. However, this is impossible as the army has cordoned off all the stations for the north and east as it tries to remove gold and paintings to safety. Looters are being shot. In the Institute Professor Persikov sits silently, his head in his hands. He has been reading about the airforce's attempts to gas the area near Vyaz'ma and the many civilian casualties this had caused and a cavalry division's victory against a flock of ostriches near Mozhaysk. Moscow is to be evacuated if the reptiles cannot be contained 200km away. Persikov, who does not want to abandon what is left of his experiments, is alone apart from Pankrat, the watchman, and Mar'ya Stepanova, his doting housekeeper. Suddenly the silence is broken by the sounds of a raging mob breaking in and throwing cobblestones through the windows. Mar'ya Stepanova urges the professor to flee, but he has no idea where to go. Mar'ya grabs him by the sleeve, but he beats her off and goes into the corridor.</p> <p>Content: As the doors fly open, a soldier appears retreating backwards in the face of a furious crowd. He fires a revolver to try to deter the mob, then tells Persikov to flee as he cannot do any more. The professor is described in religious terms как белое изваяние. Mar'ya Stepanova's scream is heard as the soldier slips pasts Persikov to save himself. The words of the out-of-control, ignorant, animal-like mob show the ferocity of populist anger at the scientist they hold responsible for the disaster: Бей его! Убивай... Мирового злодея! Ты распустил гадов! Candidates can discuss whether or to what extent they are correct in blaming the scientist. The narrator's opinion is clear. As the mob advances with sticks and guns, Persikov enters his laboratory, for him a sacred place. Here we are presented with religious imagery: Mar'ya (Mary) is kneeling while Persikov, Christ-like, распростёр руки, как распятый... Calling the mob дикие звери and howling at them to go, he ends with a call to Pankrat to see them off. However, Pankrat lies dead, his head smashed, his body trampled, as more and more people pour in, oblivious to the firing of the police outside. Persikov is then killed by a man who splits open his head with a basic weapon, a cane. The physical description of the attacker shows him to be representative of primitive people: Низкий человек на обезьяньих кривых ногах. This again emphasises the narrator's point of view regarding the events described. Next, Mar'ya Stepanova is killed. The narrator describes her as Ни в чём не повинную. This implies that the professor is perhaps guilty of something, after all – if not for the bureaucratic error which spawned the plague of giant reptiles, for his intellectual arrogance, for being oblivious of the dangers of the new society around him and for letting his discovery pass into the hands of the equally arrogant, but ignorant Rokk. The extract concludes with a matter-of-fact description of the mob smashing up the professor's equipment and laboratory, killing his frogs and setting fire to the building. An hour later, the Institute is ablaze, guarded by armed men while firemen attempt to quell the flames.</p>	30

Question	Answer	Marks
	<p>Candidates can discuss in more detail the character of Persikov.</p> <p>Use of Language and Narrative Techniques: The extract consists of a mixture of mainly omniscient third-person narration interspersed with short bursts of dialogue spoken by a soldier, members of the mob and Persikov. The third-person narration is externally focalised, and this matter-of-fact description of a horrific scene forces the reader to concentrate on the symbolic significance of the event rather than feel excessive sympathy for the characters affected by it. The religious imagery used by the narrator (see Content) steers the reader into a particular ideological interpretation of events, however. All characters, regardless of their social station, use the standard educated Russian of the narrator. In the paragraph beginning <i>Искажённые лица...</i> the fast-moving actions of the characters is reflected in the use of short phrases and many verbs. The last paragraph consists of a single long sentence with several examples of repetition and alliteration (<i>разнесли в клочья, в клочья разнесли... / раздробили стеклянные столы, раздробили рефлекторы</i>). This has the effect of mimicking the relentless continuing nature of a conflagration and the sounds of the crackling blaze.</p> <p>Relevance to Rest of Work: Candidates can give a brief account of the plot of the story, describing how, due to a bureaucratic error, a consignment of reptile eggs intended for Persikov is instead sent to the sovkhos where the ignorant Rokk, unable to recognise the kind of eggs he is working with, has them successfully hatched. The giant creatures escape and quickly reproduce, killing his wife and wreaking havoc on the Smolensk region before advancing towards Moscow. They should describe the dire consequences for Russia and individuals when the State purloins the professor's discovery and the text's overall message. See Q10B.</p>	
10B	<p>Is <i>Роковые яйца</i> anything more than an entertaining work of science fiction?</p> <p>Candidates are likely to suggest that the story is more than 'an entertaining work of science fiction'. They will either argue that the text should be read as an anti-Bolshevik allegory or as a satire, largely directed at contemporary Soviet society and institutions or as a combination of these. As an allegory the plot runs as follows: Professor Persikov, a middle-aged, eminent zoologist specialising in reptiles, discovers a red ray with amazing properties. When exposed to the ray, organisms reproduce at remarkable speed. Ivanov, his assistant, constructs a special chamber containing mirrors to amplify the effects of the ray. Persikov conducts experiments with frog-spawn which produce incredible results. Thousands of tadpoles hatch in the course of 2 days, growing into frogs within another and breeding a new generation within 2 more. Persikov kills off the results of his experiments with cyanide. When news of the discovery reaches the ears of the authorities, an aspiring Soviet bureaucrat, Rokk, decides to have the professor's discovery and equipment expropriated in order to restore the country's chicken population which has been wiped out by foul pest. Despite Persikov's protestations that the technique is untested and therefore dangerous, a sovkhos is set up to begin production. Due to a bureaucratic error, a consignment of reptile eggs intended for Persikov is instead sent to the sovkhos where the ignorant Rokk, unable to recognise the kind of eggs he is working with, has them successfully hatched. The giant creatures escape and quickly reproduce, killing his wife and wreaking havoc on</p>	30

Question	Answer	Marks
	<p>the Smolensk region before advancing towards Moscow. The Red Army is unable to contain them, and there are innumerable human casualties. The city is terrified, and a violent, ignorant mob descends on Persikov's institute, smashing it up and lynching 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. Long epidemics follow before, in the following spring, Moscow begins to regain its former way of life. The message is, therefore, that politicians should not interfere in matters about which they have inadequate knowledge and expertise, for ignoring the warnings of experts can lead to disaster on a massive scale, including the loss of valuable knowledge for ever. Ivanov is unable to replicate Persikov's discovery after the professor's death, however hard he tries. 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.</p> <p>Throughout the story, Soviet officials and aspects of the system put in place by the Bolsheviks, are held up to ridicule, thus emphasising the message of the text. The best answers will contain detailed explanations about the nature of the satire and how this would have appeared to Bulgakov's 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. For example, when leaving the Institute, he is unable to put on his galoshes correctly (chapter 2). After his talk in the Tsekuba about the red ray and its effect on the ovule, he is overawed by the audience's reception. He tears up the seven amorous notes thrown onto the stage and has to be forcibly dragged back onto it, bowing irritably, his hands sweaty, his bow-tie considerably out of place (chapter 7). 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 after the wrong eggs are delivered to the sovkhos of which he is head, for reptiles hatch instead of chickens, and his wife is eaten by a giant snake. 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. Shchukin and Polaytis, 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.</p>	

Question	Answer	Marks
	<p>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 Вестник промышленности, 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 Известия is shown as lacking appetite for the new or sensational. The editor and the typesetters dismiss the sighting of a giant ostrich as a drunken hallucination. Ivanov, yawning, finds nothing of interest in the next day’s edition. Only a day later do they print the story with the result that the paper sells out. 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 Evgeny Onegin 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.</p>	

Question	Answer	Marks
10C	<p>'The characters in <i>Роковые яйца</i> are so sketchily drawn that the story is a failure.' Do you agree?</p> <p>Candidates should discuss Bulgakov's methods of characterisation in <i>Роковые яйца</i> and assess whether or to what extent the lack of detail and character-development has a negative impact on the story's success. Those who regard the text as primarily a political allegory referring to contemporary political figures and events or consider it to be mainly a satire of contemporary Soviet society and institutions or both of these will argue that the sketchy nature of the characterisation is a virtue. For them it is a necessity which creates detachment and objectivity so that the reader is not distracted from the text's message by sympathy for characters with whom he can too readily identify. Candidates reading the text on a more superficial level may agree with the statement in the quotation. 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, discussing the degree to which they are developed, whether we can sympathise with them or not, why, and whether this is important or not for the story's success. Candidates should show awareness of the differences between the drawing of minor and major characters as well as of the effects of this. 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, since she has clearly been cheating the system and therefore deserves to be punished. Though we do not feel for these characters, they are important in the successful creation of the text's overall meaning, and we nevertheless appreciate their significance. The reader's attitude to the major characters of Rokk and Persikov is somewhat different, however, since we are provided with more detail about their backgrounds, personalities and ideas. This allows us to appreciate their symbolic nature intellectually, but also to sympathise with them to a fair degree for what they have done and for what they end up losing. 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. It may be therefore argued that in respect of these two characters, the story is successful both intellectually and emotionally.</p>	30

Question	Answer	Marks
11	В. Маяковский, Клоп	
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 dramatic techniques employed; comment on its relevance to the work as a whole.</p> <p>Context: From the second half of Scene 3, (Part 1). Prisyarkin's wedding celebration is taking place in the opulent beauty-parlour of his mother-in-law, Rozaliya Pavlovna Renesans. The beauty-parlour is a symbol of philistinism as its function is hairdressing, manicures and pampering. There are paper flowers in front of the mirrors, bottles of alcohol on the little shaving-tables and a grand piano to the left. The wedding-party is seated at a round table. In a speech riddled with political jargon and clichés, Prisyarkin has declared the wedding 'open'. Bayan's speeches about Prisyarkin, the good life and the luxuries now available to all in society are also full of ironic references to socialism and the new political society. Traditional toasts are drunk to the newly-weds and the traditional горько! is frequently heard. As much alcohol is being consumed, everyone is becoming drunk and beginning to behave in a disinhibited fashion. One of the ushers takes on the role of morality policeman, reproving Bayan for what he wrongly considers to be an oath. The whole party sing a short parodic song in praise of Bayan.</p> <p>Content: As a result of the vodka, disorderly behaviour starts to occur. The hairdresser pokes his heated fork in a dangerous manner at the matron of honour, taking objection to her curly hairstyle as he considers this inappropriate after the Revolution. The matron of honour is insulted at his verbal and physical attack and calls him Сукин сын, whereupon the drunken usher once again objects to bad language being used in front of the newlyweds. The accountant separates them, starting to sing again, symbolically turning the handle of the cash register like a barrel organ. The bride asks Bayan to play a popular waltz which she describes in an attempt at French as charmant and a petite histoire. The usher, armed this time with a guitar, takes offence, thinking he has heard pissoir and starts to object to her use of inappropriate language. This time, Bayan intervenes and pounces on the piano keys. The usher appears determined to pick a fight. In a threatening manner, he accuses Bayan of only playing on the black keys, suggesting he thinks these are good enough for the proletariat whereas he plays on all the keys for the bourgeoisie. When Bayan defends himself by saying he is, in fact, concentrating on the white keys, the usher accuses him of favouring the Whites (rather than the Reds), ordering him to play on all the keys. Bayan protests that the key is C major (which has no need of black notes). The usher thinks Bayan has again used inappropriate language, takes offence and hits him on the back of the neck with his guitar. A grotesque fight breaks out with the accountant sticking his fork into the matron of honour's hair and Prisyarkin pushing the accountant away from his wife. The accountant appears to justify his absurd action by blaming the groom for providing salmon to eat. In the tussle, the bride is pushed onto the stove which overturns. Her veil catches fire which rapidly spreads with serious consequences.</p> <p>Use of Language and Dramatic Techniques: The extract consists of lively, fast-moving dialogue involving 6 characters on stage and a few voices off stage. It is a highly dramatic and pivotal moment in the plot. The action is both</p>	30

Question	Answer	Marks
	<p>shocking and comic at the same time due to the absurd and exaggerated physical and verbal interactions of the characters who become increasingly inebriated. In order to engage fully with what is happening on stage, the audience requires a high degree of sophisticated cultural and linguistic knowledge (e.g. the hairdresser's pretentious use of French, El'zevira's reference to the composer of romances, Makarov, and the screen actress, Vera Kholodnaya, the usher's confusion of French with Russian, his hearing of Bayan's Russian error <i>цедура</i> as <i>дура</i>). These linguistic errors are humorous in themselves, but also reveal much about the education, social origins and aspirations of the characters. The scene concludes with a brief reprise of Mayakovsky's parody of a popular song, once again imbuing a tragic moment with comic overtones. This juxtaposition disconcerts the audience and maintains interest.</p> <p>Relevance to Rest of Work: Candidates can discuss the characters of Prisyppkin and Bayan, the consequences of the fire (all killed apart from Prisyppkin), his survival until being unfrozen in 1979, how he and his value-system relate to that of the clinical, futuristic world of the second half of the play, how the play ends and its possible interpretations. Mention will be made of the dual satire (that of the NEP-man and his bourgeois philistine values in Part 1 and that of the clinical future world of 1979 in Part 2).</p>	
11B	<p>Consider the view that <i>Клон</i> is a hilarious triumph of avant-garde theatre.</p> <p>Candidates should first define avant-garde theatre (experimental theatre using plot, characterisation, language, set, music and lighting in radically new ways to create a direct relationship with the audience). They should then discuss the play, considering whether or to what extent it is different from established, bourgeois forms in respect of a number of these aspects of dramatic art. Answers should contain a discussion about the degree to which the play may be labelled 'hilarious' and a 'triumph'. Through discussion of the plot (See Q11C), candidates will show that the play shocks, entertains, amuses and informs due to a wide range of innovative dramatic techniques. Mayakovsky creates grotesque characters whose exaggerated features and 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 Prisyppkin's plight in Part 2, are viewed primarily with an intellectual rather than emotional response. The plot is dynamic, fast-moving and contains several incidents with life-changing consequences for the characters. 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. Mention may be made of the detailed stage directions and notes about the set at the start of each scene. The striking, unusual nature of the sets causes an alienation effect, allowing the audience to distance themselves 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 Shostakovich, the featuring of contemporary dance (e.g. the chorus girls and foxtrot in Scene 7) and the original and outlandish sets by the Kukryniksy and Rodchenko all contributed to the powerful atmosphere. Candidates may describe and analyse the different types of comedy and humour in the play. The best candidates will discuss a wide range of examples, pointing out the extent to which each type features and suggesting how effective each type is. Answers should contain a description of</p>	30

Question	Answer	Marks
	<p>the satire and specific examples of its targets. For example, the State's obsession with documents and bureaucracy is shown when Prisyppkin realises he will have to fill out many forms to pay 50 years of unpaid union dues in Scene 6.</p> <p>Candidates should 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. Much of the humour results from incongruity. For example, the speeches at the wedding (Scene 3), are full of inappropriate political clichés, while 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 Prisyppkin. Linguistic humour appears in the comic names of characters, in word-play and puns. 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 Prisyppkin 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 features in the repair-man's comment about E'izevira's breasts in Scene 2, in Bayan's commentary to Prisyppkin'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 истуап</i> as <i>писуап</i> in Scene 3. Visual humour 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. See Q11A for specific examples. Some may argue that the play is hilarious throughout, though others will point to the change of tone in Part 2, the audience's altered attitude to Prisyppkin and increasing sympathy for him as well as the ambiguous ending which destroys much of the earlier comic effects. Some will argue that the play is a triumph simply because of the author's use of humour and original dramatic techniques, while others will suggest that, despite this, the play does not entirely hang together because of the ambiguous nature of the message, and, as a result, to call <i>Клоп</i> a triumph would be overstating the case (See Q11C).</p>	

Question	Answer	Marks
11C	<p>‘The play is flawed, for the message is ambiguous.’ Do you agree?</p> <p>The quotation is likely to produce a range of opinion with some candidates arguing that the play is a consistent satire of NEP, the NEP-man and his bourgeois philistine values and others suggesting that this stops at the end of Part 1 when Mayakovsky switches his target to that of the clinical future world of 1979. Because of the change of tone in Part 2, the audience’s critical attitude to Prisytkin moves to one of increasing sympathy for him as they begin to see him as their representative in an alarmingly cold, loveless and pleasure-free future society. If this interpretation is followed, the ending is therefore ambiguous as we are no longer sure whether philistinism or the dry, rational dystopia is the real target of the author’s satire. Whichever line is taken, candidates will agree that Mayakovsky has created a remarkable and challenging work as the spectator becomes a participant in the action, forced to respond to the play’s powerful political message, however he sees this. All will agree that Part 1 of <i>Клоп</i> is unequivocally 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 Prisytkin, the embodiment of a number of bourgeois traits, tastes and values. The former Party member styles himself Pierre Skripkin, has a penchant for fashionable clothes and hair, likes to wear a tie, dances the foxtrot and sees it as his right to have the good life since he has fought for it. The 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, Prisytkin does survive, frozen in a cellar. In 1979, when he is discovered, a democratic vote is taken about whether to unfreeze him or not. Despite the reservations of many that there is a danger of the arrogance and sycophancy of the late 1920s being spread, the majority vote for him to be brought back to life. It turns out that the minority were right. Prisytkin does spread the feared diseases along with a liking for alcohol, cigarettes, decadent music, dancing and love. Ultimately, he is exhibited in a zoo together with the bedbug which was unfrozen with him, two parasites sharing a cage and highlighting the ‘horrors’ of a bygone age. The zoo director announces that the mammal was wrongly classified as belonging to the highest group of humanity, the workers, and suggests he is more dangerous than the bedbug, being able to lure his victims with his pre-Revolutionary behaviour and tastes, disguised as those of the new society. In a final twist, reminiscent of Gogol’s <i>Ревизор</i>, Prisytkin 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 Prisytkin’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 Prisytkin spreads his primitive germs, love, jealousy and passion have been absent. Those who see the play as a single satire will not find it flawed, while those who regard it as a dual one may suggest that it is.</p>	30

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 the beginning of Chapter 7. Altynnik, a young младший сержант sent to obtain some equipment for his airbase, has stopped off en route at Kirzavod Station to visit Lyudmila Ivanovna Syrova, one of the many women with whom the sexually inexperienced young man is conducting a correspondence. Lyudmila, a woman much older than her photo suggests, has met Altynnik and brought him to her typical peasants' house which she shares with her mother and 14 year old son. Lyudmila's age and appearance deter the young man from attempting to seduce his hostess. Altynnik has asked when the next train leaves, but no train will stop until the next day. When the young man asks how they will spend the time, Lyudmila blushes, then swiftly produces a meal consisting of half a litre of vodka, fried potatoes, lard and mushroom pies. Altynnik and Lyudmila toast their meeting.</p> <p>Content: The extract shows the comic progression of the effects of the vodka on the minds and bodies of the two main characters. Altynnik, hoping to get drunk quickly, downs the entire bottle with seemingly little initial effect. However, as the alcohol actually starts to take effect, his mood improves: he removes his boots, loosens his clothing, feels light and free and begins to see his hostess with increasing benevolence. Lyudmila, who also has become enlivened, starts to seem younger and more attractive to her guest who no longer has any doubt that the day spent waiting for the train will hold much promise for a bit of fun. Lyudmila's age begins to appeal to Altynnik: she would know why people kiss and what to do subsequently. He would have more success than he had had with young Galka, the only girl he had previously asked to kiss before joining up. (See Chapter 6). Neither she, nor he had apparently known the point of it, and in the end, nothing had happened. With Lyudmila, Altynnik grows more confident of a successful sexual encounter, eats up the potatoes and compliments Lyudmila on the pies. The vodka is clearly encouraging his appetite. The conscript then makes some critical remarks about the poor quality of food in the army and the inhuman way soldiers are treated generally: Soldiers are human, too. A little luxury in the form of butter would not go amiss in exchange for being treated like horses.</p> <p>Use of Language and Narrative Techniques: The extract consists mainly of 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 point of view of the young conscript. The description of Altynnik's physical feelings, the use of казалась and показались, the reporting of his thoughts about Lyudmila's sexuality and sexual awareness in comparison to Galka's all indicate Altynnik's predominating perspective. Both the narrator and Altynnik use colloquialisms: а ему хоть бы хны (narrator), шрапнель, конский рис и кирза (Altynnik's soldiers' slang in the dialogue section towards the end of the extract). Altynnik's direct speech is highly colloquial, especially Хоть бы, вот я говорю and ты на нём хоть верхом езди, а кусочек маслица дай. Ironically, the grammatical</p>	30

Question	Answer	Marks
	<p>error (ездий instead of езд) belongs to the narrator who is recording the dialogue, suggesting his level of education also displays some limitations. The extract thus shows evidence of a complex mingling of voices which are sometimes hard to distinguish.</p> <p>Relevance to Rest of Work: 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. Unwittingly, Altynnik becomes her husband, the father of a baby boy and in time of at least two other children, despite a number of attempts to disclaim paternity of the child conceived during their drunken one-night stand and several assertions that he was tricked into marriage. At the end of the story, the hero is depicted as 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>What are the targets of Voinovich's satire in <i>Путём взаимной переписки</i>?</p> <p>Candidates should discuss in detail the various targets of satire contained in the story. The best candidates will attempt to place them into some sort of hierarchy before forming a conclusion about which, if any, is most significant. There are three main areas: 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. Voinovich uses mild hyperbole to poke fun at human foibles and the nature of society. 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.</p> <p>Worthy of mention are: the badly structured, semi-literate letters of the main characters, sexist, chauvinistic male attitudes (Altynnik's belief that he is likely to score with Natasha because she is lame, Boris's crude remarks about the shop-girl's breasts when buying vodka), negative attitudes to Jews (Lyudmila's remark that Altynnik is a malanets and thus better off than she, then later her comical hinting that Altynnik is uncircumcised), an acceptance of animal cruelty</p>	30

Question	Answer	Marks
	<p>(Boris had tested his new rifle by shooting her dog), infidelity and domestic violence (Lyudmila dragging her husband home and smacking his head with her fist in the final scene because she thought he had been spending his money on drink and possibly flirting with the shop-girl. Earlier, she recounts that Boris had not visited one Sunday as he had attended the funeral of a man who had died from drinking wood alcohol. The deceased's wife had gone off with a policeman as a result of which her husband had beaten her, but now she feigned grief so as not to lose face). 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, remarking that everyone knows a man would sell his own mother for one. 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 chassid 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. In C16, Pidonenko, the orderly, ignores Altynnik's warning that casually sitting astride a table, pecking at it with a dagger, will result in 48 hours of solitary confinement, if caught. Furthermore, Pidonenko refuses to hand over Altynnik's letter until he agrees to be punched 4 times on the nose. 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 that Altynnik and his comrades have to walk 3km to the station. 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, a two flying accidents (C17) resulting in serious and expensive damage to planes 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
12C	<p>'In Altynnik we see a likeable rogue, hoisted by his own petard.' Do you agree?</p> <p>Candidates are likely to agree broadly with this statement about the text's main character, though there may be a range of opinion as to how much the reader can find Altynnik likeable and about whether he really does deserve his fate. While some may argue his lot is determined by his intrinsic nature and behaviour, others may not entirely blame him for falling victim to a predatory older woman, determined to acquire a husband at any price. Ivan Altynnik is a young conscript младший сержант who, at the start of the text, is depicted as a prolific writer of letters to would-be admirers in the hope of sowing his wild oats. 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.) Candidates should describe how the reader's sympathy waxes and wains as we are shown the young man's actions and learn of his innermost thoughts as his planned one-night stand turns into a life-sentence of domestic servitude and abuse. The reader starts to feel sorry for the hapless lad as events and older and more cunning individuals get the better of him. Though lust instigates his downfall, his thoughts, words and deeds often show a high degree of common decency and sympathy for others. Altynnik is duped by Lyudmila into marriage, probably assisted by her brother, who poses as an honest broker. We witness his dilemma as he ponders whether to get off the train to take his chances with Lyudmila or stay on for 2 further stops for Natasha, a less attractive, but more certain conquest. We experience his fear as Lyudmila takes him home as he mentions an invented friend who will pop by in the morning. His shock and disappointment at Lyudmila's age and appearance appear comic, but pitiable, so too his drunken clumsiness and reaction to being told that he had had sex with her and had promised to marry. Altynnik is no inveterate villain. The young man appears to feel sympathy for the dog shot by Boris to test out his rifle and to be so profoundly moved by Lyudmila's hysterics that he abandons his intention to walk out and goes along with the wedding, finally only asserting himself and telling his new wife he is never coming back when she puts him on the train in a more sober condition after a short sleep following the riotously intoxicating celebrations. Once back in his Unit, Ivan appears somewhat changed. He no longer writes letters, but keeps himself busy in an attempt to blot out what has happened to him. From time to time, he tries to remove the seal from the page in his ID which shows he is married, but to no avail. The reader feels for him as he decides there is no point in protesting that the marriage is illegal: he has broken army law by being AWOL, has been drunk to the point of intoxication and has married without army permission. His shock at the news that he is to be a father, his attempts to disclaim paternity and to keep his wife at bay, his despair and hysterics when the major discovers the entry in his ID all cause us to be amused as well as to pity him. Far from punishing him, the major merely rebukes him, sympathises and later helps him change the baby. He even offers to lend him money, thus showing the reader that Altynnik is not such a bad boy, after all. This is further exemplified in Altynnik's attitude to the child. Try as he might, he cannot abandon the baby whom Lyudmila dumps on him just as he is finally being released from service. He is horrified when the child is nearly attacked by a crow and gladdened as well as grieved when the major tells him the little boy looks very like him. Boris finally persuades Altynnik to come back with them for a couple of days, just for the sake of appearances.</p>	30

Question	Answer	Marks
	<p>Though Altynnik thinks his acquiescence will be temporary, his return to Lyudmila's marks the beginning of a state of permanent sexual enslavement and subservience. The narrator happens upon him some 4 years later in his village, and the 2 go for a drink to recall old times. The narrator learns that Altynnik has never been able to escape the clutches of his vigilant wife. He now has 3 children as well as Vadik, his step-son, of whom he is clearly proud as he is studying in Leningrad at the Railway Institute. Finally, Lyudmila appears, rebukes her husband for spending money on drink, then drags him home, punching his head severely. Altynnik's lust is satiated, but at a terrible cost to the good-hearted rogue's personal freedom and self-respect, for now he is being punished for his sin and redeemed through suffering.</p>	

Question	Answer	Marks
13	И. Грекова, Вдовий пароход	
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 start of Chapter 12. Anfisa Maksimovna Gromova had become a nurse and volunteered to work at the front in order to be near to her husband from whom she had heard nothing during the fighting. While away, she had had a brief passionate affair with Grigoriy, a convalescent soldier with a leg in plaster. When her lover returned to his unit, he left no way for Anfisa to contact him. Anfisa discovered she was pregnant and was in 1943 sent home where, with Ol'ga's help, she found work as a childminder in a crèche for under-threes. Here she worked happily, able to keep her son with her, but when a new director was appointed, tensions emerged, and Anfisa and Vadim had to move to a new kindergarten. Anfisa has got used to her new working environment, but Vadim misses the worship shown to him by those in the crèche.</p> <p>Content: The extract describes the sudden re-entry of Fedor into Anfisa's life when the former soldier, finally returns home a couple of years after the end of the war. Anfisa is clearly as shocked at her husband's return as he is by the presence of his wife's 4 year old child in their flat. Fedor remains seated when Anfisa appears. She replies to his 'hello' almost inaudibly and immediately offers to leave with her son, letting Fedor stay. However, Fedor displays a traditional male responsible attitude, saying it is he who should leave as he is the man. Anfisa's still strong feelings for her husband are indicated by her tears of pity when she notices that one of his legs is now shorter than the other. Fedor tells her to stop snivelling as things are bad enough without that and asks her if there is any vodka. Anfisa goes to get some from Капа who asks her if Fedor has beaten her yet. This indicates an acceptance and, indeed, expectation of domestic violence in male / female relationships in Russian society. Anfisa's Не бил покамест. and Ой, боюсь я, Капа, чего будет? clearly show that she is expecting physical punishment for her perceived sin. Капа reiterates her view that Anfisa must now answer for getting herself into trouble. After the couple silently drink a glass of vodka, Anfisa tells her husband her pregnancy is her fault though she does not know how it happened. Against her expectations, Fedor says he does not blame her for anything and asks her what the boy's name is. When she fails to tell him what his patronymic is, he offers her the chance to have Vadim be called Fedorovich, thus clearly forgiving her and accepting the child as his own.</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. Though the extract is almost entirely made up of an exchange of marked direct speech between Anfisa and Fedor, there are nevertheless some traces of Ol'ga's narrative perspective coupled with internal focalisation from the point of view of Anfisa. In the second paragraph, the switch to the present tense а там Фёдор followed by the 3 present-tense verbs сидит, смотрит and молчит contrast with the expected past-tense verb forms, adding a sense of dramatic immediacy in Ol'ga's account of events and</p>	30

Question	Answer	Marks
	<p>emphasising Anfisa's shock at the sudden reappearance of her husband. The 4 verbs in quick succession at the start of the paragraph help to convey a sense of how busy Anfisa is with her son. The use of juxtaposed past and present tenses continues in the next paragraph with <i>сказал</i> and <i>встаёт</i>. Ol'ga's narrative presence is later also indicated in the elliptical construction <i>Анфиса – к Капе просить водку</i>, the colloquial <i>Ушлая баба</i> and the present-tense verb <i>говорит</i>. In the extract, there is an interesting mixture of voices in the colloquial and mimetic marked direct speech of Anfisa, Fedor and Капа – <i>Нету, Может (Anfisa), Фёдор-то небось рад-радехонек, нашкодила (Капа), сопли не распускай, Ступай (Fedor)</i>.</p> <p>Relevance to Rest of Work: Candidates can discuss how the previously happy relationship between Anfisa and Fedor changes as a result of their war-time experiences, Fedor's relationship with Vadim and perhaps touch on Vadim's relationship with his mother. 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 only 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. Having pandered to his every whim from birth, Anfisa quickly turns her son into a spoilt, arrogant, selfish and ungrateful child. Mention of the wider unequal and unfair relationship between men and women in the society of the USSR, as depicted in the text, may be made.</p>	

Question	Answer	Marks
13B	<p>Consider the view that Anfisa is essentially a victim of maternal love.</p> <p>Candidates should discuss the character of Anfisa, describing her actions in the story and considering whether or to what extent her unhappy relationship with her son and sorry life in general come about because of her maternal love. This often leads her to make unwise choices regarding the upbringing of Vadim which impact negatively on his personality and behaviour. The best candidates will realise that the phrase ‘victim of maternal love’ is the judgement of Ol’ga about Anfisa in chapter 27. Though Anfisa had been happily married to Fedor before the war, they had had no children, and she had concluded that she was infertile. That she became pregnant as the result of her fling with a convalescent soldier was therefore a great shock. Anfisa is already 37 when Vadim comes into the world after a difficult birth. At the end of Chapter 8 we learn: Она вся переливалась в него, в своего сына, в своего хозяина. Никто никогда не был ей таким хозяином, ни Фёдор, ни Григорий, никто. Только Вадим. Anfisa spoils the baby, described by Ol’ga as a принц небесный on account of his good looks. The other women in the flat also spoil him. In the orphanage where Ol’ga and his mother work and which Vadim is allowed to attend, he is by far the most talented, handsome and intelligent child, but he is also haughty and condescending to the other children, like a маленький король. When Vadim is forced to attend a nursery school whose pupils are largely the children of scientists, the little boy fails to take to it since he cannot get used to the idea that he is not the most important child there. Though his mother is clearly devoted to him, she has only had 6 classes of school education and a nursing course. She is therefore 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. When her husband, Fedor, finally returns home after the war, he accepts the four year old as his own, and 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. His work is simply average. Though Anfisa still sees him as a god, her son becomes sullen, insolent and unaffectionate, lacking any appreciation for his mother’s great efforts to provide for him. 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. One summer, when Vadim returns from pioneer camp, eager to see his mother for the first time in his life, the boy is shocked to find her with an old acquaintance from her time at the front. Vadim immediately becomes jealous of his mother’s new partner and behaves so badly that he drives Vasiliy Sergeevich away, refusing to acknowledge that his mother has a right to a life of her own. For Vasiliy, the relationship cannot work if Anfisa cannot control her son, and so it must end. As Vadim approaches manhood, he quarrels increasingly with his mother, resenting everything she does for him, sometimes not speaking to her for days and coming and going at will. Instead of standing her ground over his smoking, Anfisa ends up grovelling and apologising to him, telling him he can smoke if he wants to. Regardless of what he does, for Anfisa, сын всегда сын (chapter 20). At the end of school, Vadim has a mediocre school certificate and appears to have thrown away his chances of further study. Though he says he would rather just get a job, he gives in to his distraught mother and agrees to sit entrance exams to an institute. His revision is inadequate, and he fails to obtain a place. Without telling Vadim,</p>	30

Question	Answer	Marks
	<p>Anfisa visits the Dean, persuading him of her son's worth. Vadim is put on the supplementary list, but when he learns this from his mother, he is angry that she has interfered, shouting that he has never wanted to go to the fourth-rate institute and that he is sick of her tears. He threatens to leave for good. Despite this, however, he does start classes, though he immediately finds himself out of his depth and soon loathes the institute, its teachers, good students, science and all those who try to control him, especially if they are women. He soon falls in with another disenchanted student, Klavochka, and the two seek out a wild student life until they are both candidates for expulsion due to their dreadful marks. Vadim announces to his mother that he has danced to her tune long enough and that he is leaving the institute for work in the Virgin Lands. Anfisa is distraught, slips off her chair, trying to grasp her son's legs, but to no avail. Without her son to dote on, Anfisa becomes limp and flabby. She is no longer interested in her work and wants to retire, claiming now she will be able to please herself. However, she quickly becomes bored, misses her son, becomes worried that her pension will be inadequate and develops a mean streak, falls out with her neighbours and starts to become ill. Vadim writes only occasional, short and unloving letters, though once he sends a postal order to his mother. Eventually, after many adventures and months of separation, he starts to notice the beauty of nature and to miss his mother, her tears and her calling him 'my son'. When Vadim receives a telegram telling him 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 shortlived. 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. Most candidates will agree that Anfisa has been a victim of maternal love, producing a thoroughly unpleasant son, though he tries to atone for his behaviour at the end of his mother's life. Some may argue that Anfisa's life is punishment for her unfaithfulness to her husband, while others may blame Soviet society for her predicament.</p>	

Question	Answer	Marks
13C	<p>'Вдовий паролод is structurally and stylistically dull: it is nothing more than a tale of 'быт'.' Do you agree?</p> <p>Most candidates are likely to disagree with the quotation. Answers will probably offer a description of the text as a tale of the everyday lives of 5 women sharing a communal flat in Moscow from the time of World War 2 into the Brezhnev era. The story is told mainly from the points of view of Ol'ga and Anfisa, yet we also learn of the past and present lives of Капа, Pan'ka and Ada as they successfully struggle to live their lives with or without partners and children in poor, cramped conditions which many will find shocking. The text can be read as an example of feminist achievement, a triumph of female spirit over male domination and aggression, a voice for social change. The women are shown to be able to make their lives alone, without the need for a masculine presence, often showing remarkable courage. Ol'ga 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. Anfisa braves terrible conditions at the front in an attempt to be near to her husband, Fedor. When she becomes pregnant by another man who abandons her, she returns to Moscow to bring up her child alone. When Fedor finally returns home, 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 only 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. See Q13B. For some, the women's acceptance of a secondary role in public and private life and the negative effect this has on their lives shows that Gekova is advocating social change. Anfisa's slavish devotion to Vadim, his reprehensible attitude to his mother, Svetka and Zhenya, Anfisa's attitude to Fedor (chapter 12- мужчина сам себе хозяин) are all aimed to strike the modern reader as unacceptable. Some may argue that <i>Вдовий паролод</i> does more than just describe the everyday lives of ordinary people in that it also highlights a range of historical and social phenomena, thus providing us with considerable background knowledge about the period covered by the narrative. These include: the depiction of war and its effects on Moscow, frightening conditions at the front; spartan living conditions in houses, basic conditions in children's homes, schools and higher education, austere working conditions in the Virgin Lands; inadequate provision of medical services; the impact of communist ideology on individuals generally and specifically at work. Some candidates may suggest that the text provides excellent psychological character development (Ol'ga, Anfisa, Vadim), while the best answers will take issue with the first part of the quotation, describing the interplay of narrative perspectives within the text and assessing its effectiveness as a means of engaging the reader as he tries to form an objective reality from the story-world.</p> <p>The principal voice belongs to Ol'ga whose flowing, educated first-person narrative contrasts with the more colloquial, peasant-like register and points of view of Anfisa and Vadim, grafted into some sections of ostensibly third-person</p>	30

Question	Answer	Marks
	<p>narration and sometimes appearing as free indirect speech. Other sections of omniscient narration can be read as belonging to Ol'ga's discourse, sometimes internally focalised from the point of view of other characters (eg Chapter 5). Answers should illustrate how first-person sections, internally focalised third person sections and free indirect speech allow the reader to acquire greater intimacy with the characters' feelings, views and motivation. The apparently random fluctuations in perspective are deliberate and designed to create subtle effects: the creation of multiple points of view in relation to a single event or character or the illusion of an intimate dialogue taking place between Anfisa and Ol'ga (eg Ольга Ивановна Вадима теперь разлюбила. [end Chapter 20] compared to ...Нет, я не разлюбила Вадима. [Start of Chapter 21]). First-person and third-person sections of narrative are frequently broken by mimetic, often colloquial direct speech from a range of character types. This conveys an illusion of spontaneity and realism to the events described. Candidates may be divided as to the success of Grekova's technique. For those keen on a challenge, the shifting perspectives add subtlety and ambiguity, and this requires the reader to work hard to extract a meaning from the narrative. Others will find this a hindrance to establishing clarity of meaning at crucial points in the narrative. Yet others may find certain fluctuations and juxtapositions of points of view alarming and even bizarre. However, it is unlikely that anyone would claim her technique is dull.</p>	