

*Iliad* Worksheet: Part II

Objectives: To practice reading passages of texts closely; to consider the uses of figurative language in a particular cultural context, in narrative, in poetry, and with respect to particular audiences.

Directions: Locate, identify the narrative context of, and interpret epic similes in the excerpts of *The Iliad* provided in Wilkie & Hurt's *Literature of the Western World*. For instance, if you were writing a paper about the uses of figurative language in this work, how would you account for these particular elements? For the purposes of this assignment, a list of similes exceeding four lines in length has been provided below to ensure that your research is thorough. I've also completed the first one as an example. Once you have analyzed the epic similes in context, here are some questions to think about:

1. Whose national epic is this (i.e., who is "our side"?)
2. With what words and images does each simile depict "our side" (that is, the audience for the poem, or the identity of individuals in the audience)? The "other side" (nation, group, or individual)? From what non-war-related pursuits are most of the images drawn? Why does the poet use these particular images?
3. What conclusions can you draw about the ways in which figurative language can be used to guide a listener's reaction to a particular story?

*Be thorough—this assignment will be graded.*

<b>Iliad Book, Page, lines</b>	<b>Description</b> [describe the simile and its elements—i.e., the tenor (what the simile is about) and the vehicle (the figurative, or nonliteral, elements used to comment on the tenor)]	<b>Analysis</b> (What is the context? What are we supposed to think about the tenor, based upon the figurative elements used to describe it? What does it tell us about attitudes at the time? About attitudes of this particular audience? )
Book 6, pg 158, lines 587-598	The tenor is Paris (Priam's son who has stolen Helen), and the vehicle is a pampered stallion (OED: a non-castrated male horse, esp. one kept to serve mares) who breaks his rope to bathe in a stream, is flashy, buff, and likes being free to roam	The context is the aftermath of Paris's single combat with Menelaus (Helen's husband), which would have settled the war except that Aphrodite hid Paris in a cloud and deposited him in bed with Helen. Hektor came back to the palace to shame Paris into returning to the battle, after which Paris returns to the battle in a manner like the stallion in the simile. Instead of being the steady family man Hektor appears to be, Paris is selfish, headstrong, spoiled, and foolish. No one, including his own family, respects either Paris or Helen, though he is capable of fighting and does so when pushed.
Book 9, pg 160, lines 3-10.		
Book 12, pg. 180, lines 336-346		
Book 16, pg 182, lines 8-14		

Book 16, pg. 186, lines 182-192		
Book 16, pg. 188, lines 250-255		
Book 16, pg 189, lines 304-316		
Book 16, pg. 190, lines 348-354		
Book 16, pg. 191, lines 410-419		
Book 16, pg. 192, lines 447-457		
Book 16, pg. 193, lines 471-477		
Book 16, pg. 195, lines 557-567		
Book 16, pg. 199, lines 725-738		
Book 16, pg. 202, lines. 863-888		
Book 16, pg. 204, lines 943-950		
Book 17, pg. 212, lines 238-250		
Book 19, page 233, lines 411- 423		
Book 22, page236, lines26- 36		

Book 22, page 239, lines 167- 173		
Book 22, page 239, lines 193- 197		
Book 22, page 240, lines 220- 239		
Book 22, page 243-244, lines 364-381		
Book 24, page 251, lines 94-100		