

Question 6 -

(B) (i) - 1.

| mōēnīā | Dārdānīdīm || qūāptēr ypsā | līmīnē
| pōrtāē |
| sūbstītūt. | ātq(hē) | ~~vāterō~~ | sōnī(hīm) | qūāptēr
ārmā dēdēptērē |

Question 6-

A) (I) Sinon.

(II) 'Hinc' refers to the death of Sinon's friend Pallamedes, who was supposedly killed through the 'jealousy of the harsh Ulysses', and to Sinon's promises to avenge the death of his friend if he ever returned to his native country as a victor, subsequently arousing 'bitter hatred' in Ulysses.

(III) Calchas was a Greek soothsayer who held great sway among the Greeks through his manipulations of their superstitions. He was the soothsayer involved in the sacrifice of Agammemnon's daughter Imphigenia. He was an accomplice of Ulysses and the man supposedly responsible for condemning Sinon to death.

(IV) By claiming that the Greek leaders want him dead, Sinon is appealing to the Trojans' very understandable hatred for the Greeks. By claiming that his death is something that the Greek leaders are pressing for, Sinon is hoping, through appealing to Trojan hatred of the Greeks, to arouse in them a strong desire not to see the wishes of the Greeks met to any degree whatsoever. Sinon is hoping therefore for the Trojans to spare his life, so that he may bring about the opening up of Troy to the Greeks.

B) (I) 1. See previous page.

(I) 2. There is an abundance of dactyls and ellisions in these lines. Perhaps these are used to indicate the rapidity with which the Trojans brought the horse into their walls.

(II) In line 234, Virgil uses repetition to place emphasis on the fact that the Trojans are opening up their city's walls and exposing themselves to danger. Here, 'dividimus muros' and 'moenia pandimus' mean almost the same thing. By this repetition Virgil places emphasis on this action, highlighting the fact that it is a foolish action. He also uses a single, short sentence in line 234 in order to place further emphasis on this foolish action and to let the gravity of such an action sink in with the audience.

Between lines 237 and 238, Virgil uses the structure of the poetry to help create an ominous atmosphere. He places a deliberate pause before and after the short sentence 'scandit fatalis machina muros feta muros' - 'that fated engine climbs our walls, packed with arms.' By isolating this sentence from the rest of the poetry, Virgil is placing emphasis on it and again allowing the gravity and ominousness of such an event sink in with the audience.

In lines 238 and 239, Virgil describes how the 'young boys' - 'pueri' and 'unwedded maidens' - 'innuptaeque puella' of Troy were singing and rejoicing in the bringing in of the horse, delighting in touching the rope with their hands. Throughout the whole of book two, Virgil makes constant reference to the youth of Troy, alluding to its innocence and indeed its ignorance. By describing the children's enthusiasm at the

bringing in of the horse Virgil is creating pathos, as we are reminded of the innocent children who are going to suffer as well.

Virgil uses structure again in line 240, as well as imagery to create an ominous atmosphere. He puts a deliberate pause before and after the sentence 'illa subit mediaque minans inlabitur urbi'- 'That monster rises up and menacingly glides towards the middle of our city' allowing again the gravity of such an event and the imagery created of the horse 'gliding' like some kind of ethereal and ominous force, to sink in and have particular effect on the audience.

In lines 241 and 242, Aeneas's repetition of the word 'o' as well as his addressing of the gods expresses deep emotion and creates pathos and an ominous atmosphere. And finally in lines 242 and 243 the repetition of the the word 'quarter' and Virgil's description of how the arms gave out a ringing sound in the horse's belly, all create dramatic irony, a sense of disbelief at the unmindfulness of the Trojans, and an ominous atmosphere.

B) Through lines 203 and 205, Virgil paints quite a terrifying scene by describing the ominous silence which accompanied the arrival of the snakes. He uses the word 'tranquilla'- 'peaceful' to indicate the ominous silence here. In line 204, he also uses the interjection ('horresco referens') ('I shudder to tell the tale') to indicate quite emphatically that what is to come is extremely difficult for Aeneas to recall, and therefore indicating that it is quite terrifying. In lines 206, 207 and 208 Virgil creates a vivid and terrifying picture of the attacking snakes by emphasising their height. Using such words as 'arrecta' and 'superant' he describes how their chests rose up amid the waves, and how their 'blood-red crests towered above the waters'. He describes also how their 'coils' stretched out behind them in a long trail. By emphasising their height and through the description of the snakes, Virgil was alluding to images of mythological dragons, making them seem even more terrifying. By emphasising the height of the snakes, Virgil was also creating a parallel between the snakes and the shape of the Greek war ships. The snakes become representative of the Greeks and their arrival is terrifying. Virgil also places emphasis on 'blood'- 'sanguine' in his description of the snakes, alluding to the impending blood-letting no doubt. In line 209- 'sonitus, spumante, salo', Virgil uses alliteration of the letter 's' as well as onomatopoeia to emphasise the sounds of the foaming of the sea and the hissing of the snakes. In line 210, Virgil gives a vivid description of the snakes' eyes, describing them as suffused with such horrible things as blood and fire. As well as further emphasising the idea of blood in his description of the snakes, Virgil also describes their eyes as being suffused with fire, alluding to the fire which was to come later on. In line 211- 'sibila lambebant linguis vibrantibus ora' Virgil again uses alliteration of the letter 'b' and onomatopoeia to emphasise the sound of the hissing of the snakes' lips and tongues, thus creating a terrifying picture. Finally, in line 212, Virgil uses the word 'agmine' which was traditionally a military term, to describe the 'unswerving advance' with which the snakes made for Laocoon and his children. The use of this word makes the snakes seem almost like military agents sent from the gods to destroy Laocoon, and thus increases the terrifying nature of their arrival.