

Question 6

(a) (i) Sinon

(ii) ie Ever since Sinon accused Ulysses of bringing about the death of Palamedes, these things had occurred.

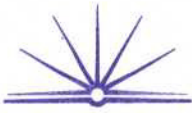
(iii) A Greek prophet/bard, who designated Sinon for sacrifice, according to Sinon's story to the Trojans

(iv) He says these "words" because he knows that pleasing the Greek leaders is the last thing the Trojans want to do; in other words his motive is to save his own life, by saying that by sparing him the Trojans would go against Greek will.

(b) $\text{w}l.m\ddot{o}rni\ddot{a} \quad | \quad \text{D}\ddot{a}rd\ddot{a}n\ddot{i}d\ddot{u}m \quad ,, \quad q\ddot{u}\ddot{a}t\ddot{e}r \quad \text{i}p\ddot{s}o \quad \text{i}n \quad | \quad \text{l}i\ddot{m}\ddot{i}n\ddot{e} \quad \text{p}\ddot{o}r\ddot{t}\ddot{a}e$

$\text{s}ub\ddot{s}t\ddot{i}t\ddot{i}t \quad \text{a}tq\ddot{u}e \quad \text{u}t\ddot{e}r\ddot{o} \quad ,, \quad \text{s}\ddot{o}n\ddot{i}t\ddot{u}m \quad q\ddot{u}\ddot{a}t\ddot{e}r \quad \text{a}r\ddot{m}\ddot{a} \quad \text{d}\ddot{e}d\ddot{e}r\ddot{e}$

2. The two lines (PDDSDS, DDDDDS) are heavily dactylic, which reflects the echoing of the weapons inside the horse.

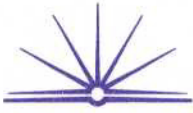


(ii) The first of the two ways in which Virgil does this is by the many disyllabic words in these lines, which suggest by their brief, quick rhythm a sense of unease and unsteadiness (muros... urbis... omnes... lapsus...).

Combined with this is the dactylic rhythm ~~in lines 242 and 243~~ in lines 242 and 243, which by its fast and light motion suggests an ~~unrelaxed~~ and unsteady atmosphere, ^{and also reflects} ~~the reverberation of the weapons throughout the horse, which the Trojans fail to notice~~ ^{clanging} the reverberation of the weapons throughout the horse, which the Trojans fail to notice (moenia / p̄ardānīdūm quāter īp̄st̄) ... [DDDSDS, DDDDDS]).

Moreover the repetition of four times contributes to the sadness of Aeneas as he reflects (quater... quater...) and ^{emphasises} ~~the tension~~ the tension initiated by the echoing weapons.

~~Quater~~



(c) Firstly Virgil intensifies the description of the snakes by his use of the present tense, even though these events have already occurred. An immediacy is created and the tense suggests that these events are happening as Aeneas speaks (*Incumbunt... tendunt... superant...*)

The pathos of the scene is introduced by Virgil's contrast of the tiny, helpless ~~limbs~~^{bodies} of Laocoon's children with the savage and enormous coils of the snakes (*immensis orbibus... parva corpora...*). This is heightened by Virgil's description of the children's limbs as wretched (*miseros*) which suggests the overpowering and frightening sight of the snakes.

Moreover Virgil creates an image of blood throughout the lines which reflects the violent and bloodthirsty snakes and the horror of the scene (*sanguineae... sanguine...*) by a brutal and vivid picture it paints

Lastly Virgil's heavy alliteration of 's' emphasises the violence through its harsh sound and even serves to reflect the snakes' hissing (*ardentisque oculos suffecti sanguine... diffugimus visu exsanguis...)*)