

## Question 3

2) i) Juvenal is complaining about the difficulties of surviving in Rome, largely due to the overwhelming population of Greeks who have inhabited the city. He especially makes reference to the way money is seen as more important than Roman values, and here he outlines the treachery of the Greeks, a 'fault of their race.'

(speaking through Umbrius)  
ii) Juvenal begins by making a historical reference. P. Equatius Celer, an old Stoic philosopher, gained favour from Nero by giving false evidence against his friend and follower Barca Soranus. This sort of dishonour, as Juvenal asserts any way, is un-Roman and therefore Greeks should not be allowed in the city.

In explaining this, Juvenal uses periphrasis in explaining that ~~Celer~~ the Stoic was Greek: 'ripa nutritus in illa / ad quam Gorgonei delapsa est pinna caballi' (nourished on that (same) river bank, to which the feather of the Gorgon horse fell (Pegasus)). The word 'caballi' also has the connotations of 'nag' - describing the Greek horse in a negative way.

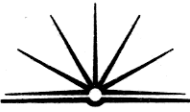
Juvenal then says - non est Romano



*cuiquam locus hic* 'There is no place here for anyone Roman). This is ironic, as 'here' refers to Rome. This irony emphasises the degree to which the Greeks have taken over Rome.

Juvenal continues to mention how the Greeks, '*gentis vitio*' (by fault of their race) don't share friends and drive away poor Romans (such as Umbricius). Juvenal uses emotive language, and particularly striking is the juxtaposition of '*patriaeque veneno*', referring to the the poison of the Greek race. 'Patria', however, usually means Rome, and hence it seems that Rome is being 'poisoned' by the Greeks.

Finally Umbricius tells how he is 'driven back', and claims that '*perierunt tempora longi servitii*' (my long years of servitude have perished).



This represents the dishonour of the Greeks, discarding anyone who is not needed any more.

p) i) Horace has been talking about how the Bore's talking is really starting to annoy him. The Sabine woman's prophecy ~~is that~~ emphasises the nature of the sheer pain the Bore is causing - Horace daining it will kill him. Horace is also cursing himself for ~~not~~ letting the Bore stay with him, who he was supposed to 'avoid'.



ii) Lines 29-34 are in mock-epic style. Horace's language suddenly takes on a lofty tone. The longer, more flowing sentences make a change to the rapid language of the rest of the poem. In line 31, Horace's vocabulary is also elevated, adding to the epic feel. 'Divā' is an adjective used a lot in epic language (~~esp~~ <sup>esp</sup> by Virgil), as is 'ensis' - a sword, in normal language is usually a 'gladium'. The euphemism 'auferet' (carry away, i.e. kill) is another trend in epic languages, and one would not expect to find it in a satire.

In line 35, Horace returns to the 'sano cotidianus' (everyday conversation) in which Satire 1.9 is mostly written. He begins with 'Ventum erat ad Vestae' - immediately



The impersonal perfect and the ellipsis of 'aedem' have a much more relaxed feel and contrast with the elevated mock-epic.

Line 37, 'quod ni fecissent, perdere ~~the case~~ litem' (If he didn't do this, he would lose the case) also uses more informal language, with the syncope of ni (nisi) and ~~ellipsis of an object in the subjunctive~~ ~~class~~ the absence of a conjugated verb.

The contrast between these two styles is striking. The mock-epic, taking about the past seems nostalgic and also like a sad lamentation. This lamentation comes at a point in the story where Horace regrets ever meeting the Poet. He then returns to his story, whence the everyday language.