SPACE AS PROTAGONIST IN THE NARRATIVE OF THE ILIAD

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ABSTRACT

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This thesis examines the storytelling of the Iliad of Homer through the spaces that are narrated within the epic. It investigates how through elaborate characterization, these spaces become protagonists in the narrative. Having identities of their own, the spaces of the Iliad occupy a significant part of the textual narration, in constant dialogue with the heroic characters. The multifaceted perceptions of space that are closely intertwined with the plot pave the way to the performance of spatial politics and the heroic hierarchies while narrating the progress of the Trojan War. The spatially anchored narrative of the Iliad thus highlights the space occupied by the bodies of its characters as well as structuring a clear organization of action in a triple configuration: the plain at the centre, flanked by Troy and the Achaean Camp on either side. In doing so, the narrative enables visualizing the actions the epic holds as well as reflecting on the inner psyche of its characters. As this thesis focuses on how spaces are narrated within the Iliad, it looks into how spaces are used to narrate the

story to the audience through examining how the characters of the Iliad use and interpret those spaces.

ÖZ

HİKAYE KURUCUSU OLARAK İLYADA'DA MEKÂN

GÜNER, Havva Gizem

Yüksek Lisans, Mimarlık Tarihi Bölümü

Tez Yöneticisi: Prof. Dr. Suna Güven

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Bu tez, Homeros'un İlyada destanının anlatımında kullanılan mekânlar üzerinden destanın aktarımında rol oynayan dinamikleri incelemektedir. İlyada destanının anlatımında, mekânlara karakterler yükleyerek onların hikaye kurucusu olarak nasıl yeniden üretildiği araştırılmaktadır. İlyada destanında anlam yüklenmiş mekânlar, diğer insan ve tanrı karakterleri gibi, kurgulanmış kimliği olan ve hikaye sırasında anlam aktaran karakterlere dönüşürler. Anlatımı görselleştirmede sahip oldukları önemin yanı sıra, İlyada'nın anlatımı mekânları sadece bir arka plan olarak kullanmaz; diğer karakterlerle sürekli iletişim halinde kendi özünde anlam ve amaç barındırır. Olay örgüsünü karakterlerin kullandığı mekânlara atıfla aktararak, İlyada destanı bu mekânlar üzerinden yürütülen politikaları, karakterler arasındaki hiyerarşileri ve Truva savaşının gidişatını anlatır. İnsanlar ve tanrılar tarafından kullanılan mekânlar, anlatımlarında işlevleri ve karakterleri yansıtılacak biçimde kullanılır. Mekân kurgusunda Truva'yı, Akha kampını ve aralarında kalan savaş alanını kullanan anlatım, devinimleri görselleştirir. Diğer yandan beden tarafından tutulan mekân, bu mekânın çevresiyle ve

diğer karakterlerin bedenleriyle ilişkisi üzerinden, karakterlerin düşünme biçimlerini ve zihinsel haritalarını şekillendirir.

Anahtar Kelimeler: İlyada, Anlatım, Mekân, Görselleştirme

To my mother

ACKNOWLEDGEMENTS

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INTRODUCTION

> We tell stories for many reasons, but their primary roles are to help us impose a structure on our own experiences, and give us a format for sharing our experience with others.[1] Elizabeth Minchin

Homer's epic, the Iliad, is first and foremost a story. It is a tale that transgresses time to reach our own day and age. Looking into the narrative of the Iliad, it is realized that "oral narratives cognitively correlate with perceptual parameters of human experience".[2] The tale narrates the events of the Trojan War but as Aristotle notes, does so within the limits of a story that the audience can perceive.[3] This not only makes the story memorable but it also denotes it the possibility of being "easily viewable".[4] Since the Iliad was a performed epic prior to becoming text, this aspect becomes crucial. Listening to the Iliad, performed by someone who has memorized it, is thought to be the form of being

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[1] Elizabeth Minchin, *Homeric Voices: Discourse, Memory, Gender* (Oxford: University Press, 2007), p.245

[2] Monika Fludernik, "Towards a 'Natural' Narratology." *Towards a 'Natural' Narratology* (London ; New York : Routledge, 1996), p.12

[3] Aristotle's Poetics, trans. Leon Golden, O.B. Hardison. *Aristotle's Poetics : A Translation and Commentary for Students of Literature* (Tallahassee : University Presses of Florida, 1981), p.262

[4] Alex C. Purves, "The Eusynoptic Iliad: Visualizing Space and Movement in the Poem" *Space and Time in Ancient Greek Narrative* (Cambridge and New York: Cambridge University Press, 2010), p.24

acquainted with the epic at least until the middle of the fourth century.[5] And for the traditional storytellers and listeners the story is so *visual* that the narrative seems to unfold before their eyes "like a silent movie, a set of slides or even a dramatic play".[6] The vividness that transforms listeners to viewers is derived through the transformation of words to spatial images and back to words.[7] Hence, the fact that the Iliad was initially a performance gives more weight into narrating spaces, since it is important for the audience to visualize the epic while they were listening.

Now the contemporary audience, like myself, usually gets acquainted with the epic through reading. Although, the Iliad is so spatially anchored, the narrative is placed in an epic of approximately fifteen-thousand-six hundred lines.[8] As Miller notes " you construct an image as part of the process of understanding the passage, and the image helps you to remember what you have read".[9] So whether it is a storyteller narrating the tale, a listener or an audience, the Iliad makes use of space to make sure that those who are following the story do not get lost in it. As Rubin notes, "If imagery is divided into two components, object and spatial, then oral traditions are mostly spatial."[10]

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[5] Wolfgang Kullman, "Neoanalysis between Orality and Literacy: Some Remarks Concerning the Development of Greek Myths Including the Legend of the Capture of Troy" in *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*, Christos Tsagalis, Antonios Rengakos, Franco Montanari eds. (Berlin: De Gruyter, 2011), p.15

[6] Vivian Labrie, "The Itinerary as a Possible Memorized Form of the Folktale" Scandinavian Yearbook of Folklore 37, (1981), p.91

[7] David C. Rubin, *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-Out Rhymes* (New York, NY: Oxford University Press, 1995), p.62

[8] Konstantinos Arvanitakis, "From Wrath to Ruth" *Contemporary Psychoanalytic Studies*, vol. 20, (June 2015), p.4

[9] George A. Miller, "Images and Models, Similes and Metaphors" In *Metaphor and Thought*, Andrew Ortony ed. (Cambridge: Cambridge University Press, 1993), p.359

[10] Rubin, p. 61

Starting my research with my first reading of the Iliad I came to realize the role of imagery and visualization. Reading Azra Erhat's Turkish translation "Ilyada"[11], with its poetic and uninterrupted narrative, I was able to follow the course of the story *because* of the flow of spaces the characters occupied. After noticing this role space played in narrating the epic, I decided to probe deeper to find the relation between plot and space and investigate the mechanisms the narration of space worked through. Using Peter Green's English translation of the Iliad, with its systematic narrative and clarity of language, I first singled out the occasions where spaces were narrated.[12] This offered me grounds on which to base my research, and seek consistencies and patterns in the narrative of spaces within the Iliad. Using the Iliad itself as a primary source, I then consulted the interpretive works of Elizabeth Minchin and Christos Tsagalis; the former focusing on spatial composition in relation to memory and the latter looking into the visualization of spaces in the Iliad's narrative, in order to locate instances where space played a crucial part within the overall textual narrative. After examining their perspectives concerning the narrative of spaces within the Iliad, I then added my own contribution of locating space as a protagonist in the epic. This brings a new look into the narrative of the Iliad where space not only aids in the remembrance of the epic and the telling of the story of the characters, but works as a character in itself. Spaces with identities and transformations in relation to the plot, convert the epic to tell a form of "visual history".[13] By employing visualization as the operation of imagination and through the use of memory, giving way to reason then "precedes verbalized ideas" and it works to "retain and express" ideas visually.[14] Hence, the spaces narrated within the Iliad,

[11] Homeros; Azra Erhat, *İlyada* (İstanbul: Can, 2007)

[12] Homer; Peter Green, *The Iliad : A New Translation by Peter Green* (Oakland, California: University of California Press, 2015)

[13] Dana Arnold. "Facts or Fragments? Visual Histories in the Age of Mechanical Reproduction." (*Art History*, vol. 25, no. 4, 2002), p.459, 467

[14] Ibid.

much like the characters the narrative employs, reflect ideas, hold meanings and offer a look into the past.

This research will look into the telling of the Iliad through its spaces. These spaces regarded as protagonists within the narrative of the Iliad will the anchor for the research. According to Kostof, architecture is the "material theatre of human activity"[15]. From this premise, the actions of the characters in the Iliad, set the stage as the plot unfolds and enable the study of these spaces in the domain of architectural history. These spaces existing within the narrative transgress the limits of time to stand intact and offer a look into the motives and the lives of the characters involved. And as, "Architectural space is used to symbolize one's existence in space"[16], the spaces narrated in the Iliad actually compose the existence of the great heroes of the past. In this regard, the narrative of the Iliad forges the spaces of the Trojan War as a theatre for the activity of its characters.

As the narrative of the Iliad offers a limit to its story, the study on the narrative of the Iliad must place limitations on its subject.[17] This thesis will focus on how spaces are narrated within the Iliad. To be more precise it will look into how spaces are used to narrate the story to the audience as well as how the characters of the Iliad use and interpret those spaces. The introductory chapter will give the fundamental information on Homer, the Iliad and the plot. This will set the foundation needed to comprehend the rest of the thesis, even if one has not read the Iliad. The second chapter will look into the spaces that set the visual frame of the Iliad; these are the spaces of the war: Troy, the Achaean camp and the plain in between, and the spaces of the gods. Through selected examples, the

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[15] Spiro Kostof, "The Study of What We Built" In *A History of Architecture: Settings and Rituals* (New York: Oxford, 1985), p.3

[16] Heidegger referenced in Christian Norberg-Schulz, *Meaning in Western Architecture* (New York: Praeger, 1975), p.104

[17] Ruth Scodel and Douglas Cairns. *Defining Greek Narrative* (Edinburgh: Edinburgh University Press, 2014), p.1

third chapter will investigate how spaces are used to narrate the story and how the narrative gives locations meanings. The final chapter will look into the spaces of battle and how politics of space are created in terms of proximity and symmetry; while also looking into how the warriors internalize spaces in terms of their psyche and their own heroic limits. With this thesis I will try to understand how space works as a character within the Iliad.

1.1. Iliad and Homer

The Iliad is the epic poem of Homer about the Trojan War (Figure 1). There are two things that may not be particularly true about this sentence. The first concerns authorship and the second is about the timeline of the Iliad.

Homer may not have been the author of the Iliad. The debate on the authorship of the Iliad even led some to believe that there is no Homer in the first place.[18] The "Homeric Question" became the term coined for the debate on whether Homer wrote the Iliad. 19th century scholars such as Friedrich August Wolf argued on the grounds that the IIiad's nature of being an oral tradition led to it having several authors, all brought together by another author; which led to an evolution of the work, rather than a creation of it.[19] Scholars focused on the structure of the Iliad, finding inconsistencies within the narrative. Those who shared this view began to be known as the "Analysts" and they were counteracted by the "Unitarians" who believed Homer to be the sole author of the Iliad.[20] This polarization also has a middle ground suggesting that Homer drew from the cultural climate and the oral traditions of his time to create the

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[18] According to M. l'abbé d'Aubignac, the epics were so inconsistent that the only explanation for this could be that they were brought together by an "unskilled assembler" In Arvanitakis, p.16

[19] Friedrich August Wolf, Prolegomena ad Homerum, 1795 in Arvanitakis, p.6

[20] Arvanitakis, p.6

Iliad.[21] Regardless of whether Homer was the sole author of the Iliad or not, the work's ability to "weave [the epics] around one action"[22] makes it a complete and coherent work in itself which will be the viewpoint of this thesis. The Iliad's construction of the story space within the larger framework of the Trojan War that sets the limit of what is to be told and the narrative confined to a single main story are what make the narrative a coherent and complete one.

The Iliad's story space consists of only 51 days on the 10th year of the Trojan War. The discussion on the narrative focuses on the main story that begins with Chryses' arrival at the Achaean Camp and ends with the burial of Hektor.[23] In Arvanitakis's work *From Wrath to Ruth* the story space is described as being the transformation of Achilles from wrath, as he is forced to give up Briseis, to ruth, as he willingly gives the body of Hektor to his father Priam.[24] This makes the Iliad less of a comprehensive telling of the Trojan War and more of a story of Achilles's fate.[25] However, placing of the story of Achilles within the larger context of the Trojan War, the narrative makes use of the entire epic tradition revolving around the Trojan War.[26] And by using analepses and prolepses[27], the confined story space reaches out far beyond its limits.[28] The

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[21] Arvanitakis, p.7

[22] (Author's parenthesis) Aristotle, 1451a 28-30 in Arvanitakis, p.7

[23] Irene J. F. de Jong, "Chapter One: Homer" In *Time in Ancient Greek Literature*. René Nünlist and Irene J. F. de Jong eds. (Leiden: Brill NV, 2007), p.19

[24] Arvanitakis, pp. 3-25

[25] Martina Hirschberger, "Fate of Achilles in the Iliad." In *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*. Christos Tsagalis, Antonios Rengakos, Franco Montanari eds. (Berlin: De Gruyter, 2011), p. 185

[26] Christos Tsagalis, *From Listeners to Viewers: Space in the Iliad*. Hellenic Studies Series 53. (Washington, DC: Center for Hellenic Studies, 2012), [data base online] https://chs.harvard.edu/CHS/article/display/5740 [Accessed: 10.06.2017], Part II

[27] Terms used by Jong to refer to descriptions of events that have taken place prior to the present time of the story and events that are to take place in the future. Jong, 2007

[28] Hirshberger, p. 185

narrative asking the Muses to tell the story of the wrath of Achilles in the beginning of the Iliad marks its starting point.[29] However, within the narrative of the Iliad, many analepses in the dialogues of characters go well beyond this starting point. External analepses[30] even include events before the Trojan war such as the heroic deeds of Nestor, and elder among the Achaeans, as he tries to persuade Achilles to obey Agamemnon (1.253-284). Prolepses, on the other hand, stretch the story space into the future. Most notable among these prolepses is the death of Achilles, which is yet to happen as the Iliad comes to an end. However, Achilles's fall in the Trojan War is well predicted and reassured, even his horse Xanthos knows of Achilles's faith (19.409-410). Hence, by using these analepses and prolepses the narrative of the Iliad encompasses a timeline much wider than the story space designated to it, even the Trojan War, which offers the larger framework it is set upon.

When looking into the larger historical context Homer and the Iliad takes place in, it is important to remember two points regarding its historical value. Firstly, the timeline Homer uses to tell the Iliad may seem linear at first, but it is far from homogeneous.[31] Homer uses the story space to give universal messages and in doing so, was considered to be the "teacher of all humanity"[32]. The way Homer gives these universal messages is not through a linear and historical

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[29] Irene J. F. de Jong, "Chapter One: Homer" In *Narrators, Narratees, and Narratives in Ancient Greek Literature: Studies in Ancient Greek Narrative*. René Nünlist, Irene J. F. de Jong and Angus M. Bowie eds. (Leiden: Brill, 2004), p. 18

[30] A term used by Jong to refer to telling of past events that have happened previously in the Trojan war as well as events that have happened before the Trojan War. Jong, 2007, p. 23

[31] Richard Broxton Onians, *The Origins of European thought about the body, the mind, the soul, the world, time, and fate: new interpretations of Greek, Roman and kindred evidence also of some basic Jewish and Christian beliefs*, (Cambridge, New York: Cambridge University Press, 1988), p.411

[32] Jaeger, 1973 in Arvanitakis, p. 4

telling of the Trojan War but through focusing on characters, their actions, and experiences to narrate the human experience.[33]

The second point to keep in mind regarding the historicity of the Iliad is that it is not a historical telling of a past in the modern sense. As Homer was telling the story of the event that had happened approximately 500 years prior to his age, the focus was on the actions of characters that lead to destructive events.[34] Homer does not try to reconstruct the past, but rather to bring it alive, and as Jong notes; "This means he allows himself a great deal of amplification and invention, while leaving intact the core of the story (which was presumably quite small)".[35]

Although these may make the credibility of the Iliad lose some merit in a historical sense it is important to note its value. Since Homer's work is the first of those to be preserved regarding Greek narrative, it constitutes a milestone of Western literature.[36] Also Homer's role in shaping of the Greek conscious is an important factor to count for in his narrative. As Onians notes; the Iliad being; "Recited for didactic purposes on public ceremonial occasions, the poem certainly served as well as any armour to improve the community's protection".[37] Hence, the epic tradition presented a common thread that transcended local traditions to set a divine world for all Greek communities to respect.[38] And

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[33] Arvanitakis, p. 87

[34] Ibid., p. 8

[35] (Author's paranthesis) Jong, 2004, p. 15

[36] The other being the works of Hesiod, Scodel, 2014, p.3

[37] John Onians, *Classical Art and the Cultures of Greek and Rome*. (New Haven & London: Yale University Press, 1999), p.18

[38] Susan Guettel Cole, *Landscapes, Gender, and Ritual Space: The Ancient Greek Experience*. (Berkeley, Calif: University of California Press, 2004), pp.12-13

through its influence on the Greek mind, the epics of Homer became the foundation of Greek thought.[39]

1.2. Plot of the Iliad

The Iliad consists of 24 books and tells the story of 51 days on the 10th year of the Trojan War. It consists of approximately fifteen-thousand-six hundred lines and is assumed to have been divided into 24 books in the Hellenistic era.[40] Although it offers many views into the past and the present the main story follows a single trajectory. This section will focus on telling the main events in the story with keeping a reminder on time and spaces.

Book 1 of the Iliad begins on the 10th day of the plague sent by Apollo to the Achaeans because Agamemnon did not give his concubine to her father Chryses, who was the priest of Apollo (1.8-52). When the Achaeans hold an assembly Achilles tells Agamemnon to give back the priest's daughter; as Agamemnon agrees, he decides to take away Briseis from Achilles so he is also left without a concubine (1.53-305). The meeting is then followed by the actions decided upon being implemented (1.306-347). This begins the wrath of Achilles, when Agamemnon implements his status upon him. Agamemnon taking Briseis from Achilles, starting the epic resonates the theme of Paris taking Helen from Menelaos, which starts the Trojan War.[41] Achilles, not pleased with Briseis being taken away from him, asks his mother Thetis to seek Zeus's help to avenge him and Thetis agrees (1. 348-430). In the meantime Odysseus takes Chryses's daughter back to him (1. 431-474). All the action up to this point happens in the first day of the Iliad. The next day Odysseus returns to the camp, and we are

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[39] Arvanitakis, pp. 3-4

[40] Ibid., p.4

[41] Ibid., p.8

reminded of Achilles's withdrawal from war as he waits for vengeance (1. 475-493). The narrative immediately makes a leap to twelve days later because Thetis waits for Zeus's return from the Ocean (mentioned in her talk with Achilles 1.423-426). Thetis then goes to talk to Zeus to honour her son by giving victory to the Trojans in his absence, which Zeus accepts (1.494-530). And Book 1 concludes with the quarrel of Zeus and Here over his decision to avenge Achilles by means of killing Achaeans (1. 531-611). The epic from Book 1 to Book 16 narrates a fight where the odds are often against the Achaean army.[42]

Book 2 starts off in the night of the 14th day when Zeus sends a false dream to Agamemnon saying they will gain glory in the war (2.1-47) and Agamemnon wakes up to hold an assembly with the Achaeans. Within the assembly Agamemnon tests the morale of the Achaeans by suggesting they leave after the nine years of fighting[43], Odysseus protests and persuades the Achaeans to stay and fight; the following is the preparation of the Achaeans for battle (2.48-54). Then comes the Catalogue of Ships, which is an extensive account of the Achaeans in the battle, geographically ordered. (2.455-785) After the account of the Achaeans comes a much shorter account of the Trojans, also geographically ordered (2.786-877).

The rest of the 15th day starting in Book 2 continues until Book 7. In Book 3 the main action is the fight between Paris and Menelaos in the plain, which ends when Aphrodite wafts Paris away (3. 340-394).

Book 4 starts with the temporary truce between the Trojans and the Achaeans ending, with divine intervention, when Pandaros (a Trojan) hits Menelaos (4. 1-152). As the Achaeans are tending to the wounds of Menelaos, the Trojans advance and Agamemnon speaks to Idomeneus, the two Aiases, Nestor, Odysseus and Diomedes urging them to fight (4. 153-421). The speeches

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[42] Barry B. Powell, *Homer*. (Malden, MA : Blackwell Pub., 2007), p.59

[43] Stated in (Il. 2.133-134)

between the primary Achaean characters are then followed by the first fight scene of the Iliad, which more or less results in a balance of warriors falling on both sides (4.422-544).

Book 5 is dominated by the fighting of Diomedes, hence is the *aristeia*[44] of Diomedes. It starts with divine intervention when Athene gives strength to Diomedes and removes Ares, a pro-Trojan god, from the war (5.1-36). Several fights follow this when Achaeans win (5. 37-83). After this a sequence begins when; Pandaros hits Diomedes (5. 84-105), Diomedes is repulsed by Sthenelos (106-113), Athene gives strength to Diomedes (114-132), Diomedes fights successfully (133-166), Pandaros unites with Aineias who holds his horses (167-240), Diomedes unites with Sthenelos who holds *his* horses (241-274), Diomedes kills Pandaros and hits Aineias (275-310), who is then saved by his mother Aphrodite (311-318) (as Sthenelos takes their horses 319-327), but Diomedes hits Aphrodite (328-351), and Iris with Ares help Aphrodite to Olympos (352-369) where gods discuss how to interfere (370-430), during which the fight in the mortal realm continues and Apollo protects and saves Aineias as Diomedes tries to strike him (431-453). Afterwards Apollo asks Ares to join the battle to help the Trojans which he accepts and gives glory to them (453-710) until Diomedes chases him out of battle with the help of Athene (711-909). The book focuses on the heroic status of Diomedes while also narrating battles on several planes.

In Book 6 the fight progresses "between the Simoeis river and the waters of Xanthos" (6.1-4). As the Achaeans succeed in battle (6.5-74), Hektor decides to go and visit Troy to ask the Trojan women to pray (75-118), during which a fight between Diomedes and Glaukos starts and ends on the basis of their guest-friendship (119-236). When Hektor reaches Troy he speaks to his mother Hekabe, Helen and Paris and finally with Andromache, his wife (6. 237-502). At

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[44] The term *aristeia* refers to "the period when a single warrior dominates the battlefield", this is when the narrative focuses on a single hero to showcase his heroic abilities. Malcolm M. Willcock, *A Companion to the Iliad: Based On The Translation By Richmond Lattimore*. (Chicago : University of Chicago Press, 1976), p.54

the end of the book, Hektor is joined by Paris to return to the battlefield (6.503-529).

Book 7 starts with the successful fights of Paris and Hektor (7. 1-16) which stirs up controversy among the gods who decide to arrange a duel for Hektor (17-42). A duel is prepared and made between Hektor and Aias, which ends in truce (43-312). After the battle, both parties hold assemblies; the Achaeans decide to build a wall and the Trojans send the Achaeans a messenger asking for truce for the burning of their dead (7.313-378). The burning of the dead happens on the 16th day of the battle (7.379-432), and on the 17th day the Achaeans build the wall (433-482).

Book 8 starts with dawn of the 18th day of the battle and it is the book in which Zeus fulfils his promise to Thetis. In the beginning Zeus forbids all other gods to interfere with the battle (8.1-52). Then the battle begins (53-65) and Zeus supports the Trojans (66-98). The powerful side constantly shifts when after Zeus helps the Trojans, Diomedes restores Achaean superiority (99-129), but Zeus supports the Trojans again (130-197). Then Here helps the Achaeans (198-334), Zeus again supports the Trojans (335-349), and as Here is unsuccessful in her interference (350-483), the night falls and Trojans are joyous with victory (484-565).

Book 9 takes place at the night of the 18th day and focuses on the efforts of the Achaeans to bring Achilles back to the war. Achaeans hold a council and Agamemnon decides to send a council to Achilles asking him to return to the battle (9.1-161). Aias, Odysseus, Phoinix and the heralds go to Achilles to persuade him join the battle but Achilles refuses and all except Phoinix leave (9. 162-668). Afterwards, the ambassadors bring back the answer of Achilles to Agamemnon (9.669-713).

In Book 10, after the plan to bring Achilles back fails, the Achaeans hold an assembly and decide to send Odysseus and Diomedes as spies over to the

Trojan camp on the rise of the plain[45](10. 1-298). On the other side, Trojans also hold an assembly and decide to send a spy over to the Achaean camp, who is Dolon (10. 299-339). Odysseus and Diomedes see Dolon and learn where the Trojans are and kill him (10. 468). Afterwards, Odysseus and Diomedes go to the Thracian camp, attack their warriors and steal their horses (10.469-514), but Apollo alerts the Thracians (515-525), and Odysseus and Diomedes return to their camp (526-579). The 18th day that began in Book 8, ends here in Book 10.

The 19th day of the battle begins in Book 11 and ends in Book 18. Book 11 holds the *aristeia* of Agamemnon. After the preparation and the coming together for the battle (11.1-90) Agamemnon's *aristeia* takes place until he is wounded (11.91-283). Afterwards, Hektor and the Trojans advance, while Diomedes and Odysseus are wounded (11.284-594). The book concludes with the talk between Patroklos and Nestor (11. 595-847).

In Book 12, the Achaeans are now on defence as the Trojans attack their walls. The book starts with descriptions of the Achaean walls (12. 1-34), continues with the organizing of the Trojans into five groups and strategizing their attack (35-107). Afterwards, Grup 3 of Aios attacks from the side gate (12. 108-194), as Group 1 of Hektor attacks the centre (195-289), and Group 5 of Sarpedon attacks so hard the Trojans have to shift their focus on them (290-429) and this leads to Hektor breaking through their walls (430-471).

Book 13 holds suspense of the battle in the Achaean gates. With Zeus taking his eyes off the battle, Poseidon joins the battle to help the Achaeans (13.1-239), this is followed by the talk between Idomeneus and Meriones behind the lines of fighting (240-329) and the *aristeia* of Idomeneus (330-515). The battle then continues in balance for both sides (13. 516-672) until the confrontation of Hektor and Aias in the centre (673-837).

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[45] Stated in (10. 160-161)

Book 14 continues the suspense held in Book 13. It begins with the meeting of Nestor with Agamemnon, Diomedes and Odyssesus, all three heroes that have had an *aristeia* (14.1-152). Here notices Poseidon helping the Achaeans and makes a plan to seduce Zeus and make him sleep in order to distract him from the battle and proceeds to do so (14.153-351). With Zeus out of the picture and Poseidon on their side, the Achaeans gain success in the battle (14.352-522).

In Book 15, Zeus wakes up furious; sends Here back to Olympos, sends Iris to Poseidon to remove him from the battle and sends Apollo to help Hektor (15.1-280). The Trojans attack as the Achaeans retreat back to their defence position (15.281-390) and Patroklos goes to Achilles to urge him into battle (391-404). Then comes the battle at the ships of the Achaeans (15. 406-592) in which Hektor finally breaks through and tries to set fire to the ships (15.592-746). Book 15 narrates the battle in more depth in terms of character psyche as the Achaeans shrink back to a defensive position.[46]

Book 16 starts with Patroklos and Achilles talking in which they agree for Patroklos and the Myrmidons to join the battle to chase away Hektor and the Trojans (16.1-100). It continues with an interlude of the climax of Hektor's attack when he sets fire to the Achaean ships (16.101-124). Then the narrative turns back to Patroklos and the Myrmidons as they prepare for battle (16. 125-256) and attack, resulting in Trojan retreat as the *aristeia* of Patroklos takes place (257-418). Patroklos then kills Sarpedon and the fight over his body takes place (16.419-683). Patroklos then chases the Trojans to the Skaian Gates, where his attacks are repulsed by Apollo (16. 683-711). Apollo urges Hektor to fight Patroklos, which he does after Patroklos kills Kebriones (whom Hektor shares a father with) and the fight over his body evolves into the battle between the two, which Hektor succeeds in by killing Patroklos (16.711-867).

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[46] Jenny Strauss Clay, "Homer's Trojan Theatre." *Transactions of the American Philological Association* (1974-), (no: 2, 2007), p.235

Similar to the fight over Sarpedon and Kebrones's bodies in Book 16, Book 17 has the main event of the fight over Patroklos's body. The book starts with the battle between Menelaos and Euphorbos, which Menelaos succeeds in (17. 1-81). The fight over Patroklos's body starts with preliminaries where both sides prepare for battle and exchange words (17.82-261) and fight (262-425). Afterwards, the fight for Achilles's horses takes place (17.426-542). As the Trojans advance (17.543-633), the Achaeans send Antilochos to give news to Achilles on Patroklos's death (634-699). The book then ends with Patroklos's body being retrieved by the Aiases, as they are being chased by Hektor and Aineias (17.700-761).

Book 18 starts with Achilles receiving the news of Patroklos's death (18.1-33). Thetis then comes to console Achilles (18.34-137) and goes to Hephaistos to get a new armour for Achilles as his armour, worn by Patroklos, is now in Hektor's possession (138-148). Achilles, without his armour, shows himself to the Trojans and by doing so helps the Achaeans retrieve Patroklos's body (18.149-242). Afterwards, the Trojans hold an assembly to decide on a course of action now that Achilles has returned to battle (18. 243-314) as the Achaeans on the other side, mourn for the loss of Patroklos (315-367). Book 18 ends with Hephaistos accepting the making of the Shield of Achilles (368-477) and the descriptions of the shield as he makes it (478-616).

Book 19 shows the Achaean camp before the battle. The book marks the 20th day of the Iliad, which continues until Book 23. First, Thetis brings Achilles's armour (19.1-39), then Agamemnon and Achilles make amends (40-281), then Briseis and Achilles lament (282-348) and in the end, Achilles arms for battle and talks to his horses accepting his death as he joins the battle (349-424).

Book 20 starts with Zeus, allowing the other gods to interfere in the battle now that Achilles fights with the Achaeans (20.1-74). As the gods position themselves closer to the mortals, Apollo urges Aineias to fight Achilles (20.75-

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155) and when they do, the fight ends with Poseidon rescuing Aineias (156-352). This incident is followed by the *aristeia* of Achilles (20.353-503). During Achilles's fighting he kills Polydoros and upon seing the death of his brother, Hektor attacks Achilles (20.419-432), although Apollo warns him not to,[47] and Hektor is snatched away by Apollo (443-444).

As Achilles chases away the Trojans, the beginning of Book 21 opens with the Trojans taking refugee in the River of Xantos (21.1-16). But this does not stop Achilles who keeps on fighting, killing Priam's son Lykaon and the River's ancestry Asteropaios (21.17-211). These losses make the River furious, and attack Achilles (21.212-327) but the River is then attacked by Hephaistos with fire but the battle is stopped by Here (328-382). Then, the battle of the gods begins, where Ares struck Athene, Athene hits Aphrodite and Here fights Artemis (21.383-513). As the gods return to Olympos, Apollo goes to protect the walls of Troy (21.514-520) and as Achilles tries to enter Troy after chasing the Trojans back to their city, he fails to do so as Apollo snatches Achilles back to the river of Skamandros (21.521-611).

Book 22 is when the fight between Hektor and Achilles takes place. Hektor waits for Achilles outside the Skaian gates (22.1-131) but when he arrives starts to run, leading to the chase between the two (132-213). Athene, persuades Hektor to stand and fight Achilles by taking the shape of his brother Deiphobos and saying they will defeat him together (22.214-247). Achilles and Hektor fight and Hektor is killed (22.248-363). As the Achaeans leave with the body of Hektor, the Trojans lament (22. 364-515). Many speculate that this could have been an ending to the epic when the hero, Achilles, accomplishes what he set out to do.[48] He gains respect among warriors and avenges Patroklos. However, the following events forcing Achilles to face the reality that the death of Hektor does not compensate for the death of Patroklos reveals a deeper level in the story.

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[47] Stated in (20.375-378)

[48] Arvanitakis, p.9

Book 23 includes the night of the 20th day of the Iliad where the Achaeans mourned for Patroklos and he comes to Achilles in a dream (23.1-107). Then on the 21st the cremation of Patroklos takes place (23. 108-225). On the 22nd day of the Iliad, Patroklos is buried (23. 226-256) and the funeral games for Patroklos take place (257-897).

Book 24 begins with Achilles mourning over Patroklos and torturing Hektor's lifeless body until the 12th day of his death (24.1-30) when on the 32nd day of the Iliad, the Gods hold a meeting and agree that Achilles should give the body of Hektor back to Priam (24.22-118). Then, Thetis goes to convince Achilles, as Iris sends the message to Priam (24.119-185). On the 33th day, Priam gets ready to go to Achilles (24.186-321) and is escorted in his journey by Hermes (322-467). Priam and Achilles talk, and the former manages to convince him to give Hektor back (24.468-676). Priam returns to Troy and the Trojans gather wood for the cremation of Hektor for nine days and on the 42nd day they cremate Hektor (24.677-804). With the 9 days of plague in the beginning of the Iliad the story of 51 days in the Trojan War is completed.

Through the Iliad, the audience follows the journey of Achilles when the main points of the plot defining the story are in relation to his actions. Achilles's anger towards Agamemnon not only gives way to the loss of many Achaeans but he also suffers the consequences when someone dear to him is gone. As he tries to have his revenge, he leads the Achaeans forward in battle but upon having his victory in battle with Hektor, realizes this brings him no relief. In the end, by giving the body of Hektor back to Priam, he lets go of his anger but his "deep moral vision about the universal suffering that unites all humankind" and having no one to share the misery with ends the Iliad.[49] The Iliad ends, with the death of

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[49] Powell, p.112-113

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Achilles and the fall of Troy still to come, "firmly and deeply rooted in an awareness of human reality and suffering".[50]

[50] Colin W. Macleod, "Introduction to the Iliad Book 24" In *Homer: Readings and Images.* Chris Emlyn-Jones, Lorna Hardwick, John Purkis eds. (London: Duckworth in association with the Open University, 1992), p.88

CHAPTER 2

SPACES OF THE ILIAD

Space occupies a central role in epic storytelling. What the modern reader would recognize as abstractions in a narrative, are denoted spatial references in the epic.[51] Rubin states clearly, "oral traditions appear to be remarkably spatial".[52] Since the Iliad was an oral tradition that became a literary work later in history, space holds several meanings for the narrative. Ryan states five categories of narrative space; spatial frames, settings, story space, narrative world and narrative universe.[53] Spatial frames contain the environment the action takes place in, settings include the "socio-historico-geographical" environment of the action", story space involves the spaces relevant to the plot, even if they are merely narrated by characters, narrative world implies the accompaniment of the audiences imagination to the story space, and narrative universe is the text's

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[51] Minchin's original quote states "personified or made visible or audible through actions or words". Elizabeth Minchin, "Spatial Memory and the Composition of the *Iliad.*" In *Orality, Literacy, Memory in the Ancient Greek and Roman World*. Anne Mackay ed. (Leiden, The Netherlands: Brill Academic Publishers, 2008), p.13

[52] Rubin, p.59

[53] Marie-Laure Ryan, "Space" In *Handbook of Narratology*. Peter Hühn, Jan Christoph Meister, John Pier, Wolf Schmid eds. (Berlin: De Gruyter, 2009), pp.421-423

reality in which the story takes place.[54] And although architectural spaces are not specifically spelled out within the narrative of the Iliad, they are implicit thought the epic. This chapter will focus on the spatial frames that set the space of action for the Iliad. Within the actual spaces narrated in the Iliad Tsagalis makes the distinction of imaginary spaces, those present in the speeches of characters, and "real topographies" where the action and plot actually take place.[55] These "real topographies" whether occupied by the mortals or the divine spaces will be the scope of this chapter.

As Aristotle states, the narrative of a story must be "easily taken in by the one in one view" and Purves translates this as "the size that can be grasped in a sufficient instant, as if it covered a set area of ground in an open landscape".[56] This is precisely what the Iliad does when it sets the spatial frame of the narrative of the Trojan War in an area comprising Troy, the Achaean Camp and the plain in between. But the Iliad does not give the spatial frame of the Iliad in any single instance; much less does it give a comprehensive account of the setting for the audience to use as a backdrop for action.[57] Bowra states that no complete description of the spatial frame of the narrative is a result of the epic tradition of storytelling in taking place in a society that is already familiar with the landscape.[58] Narrating of spaces goes hand-in-hand with the narrative of action, more often than not complementing it. Ryan notes descriptions of spaces may often suspend action to offer a spatial frame, but offers four ways in which to integrate spatial descriptions to the narration which are; using character movements, their perceptions, by describing the process of coming to life, and

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[54] Ryan, pp.421-423

[55] Tsagalis, Introduction

[56] Purves, p.25

[57] Clay, p.247

[58] Cecil Maurice Bowra, "The Realistic Background." *Heroic Poetry* (London: Macmillan, 1952), p.132

through reporting events.[59] The Iliad employs all four of these strategies when suited. The narration of space through the movement and perceptions of characters is very much a trope used in the Iliad. Also, the entirety of the Iliad could be regarded as a spatial description focusing on the events of the Trojan War. In terms of coming to life or perhaps the construction of spaces, the Shield of Achilles can be regarded as an important example. The shield, in Book 18, is described as it is being made (Il. 18.368-616) and the descriptions of the shield do not only include its physical properties but a look into the cosmos and the larger world in which the Iliad is set. The Shield of Achilles can be regarded as a "spatial model for how to read the *Iliad* itself".[60] Like the shield, the spaces of the Iliad are narrated as the action unfolds.

The spaces in the Iliad are narrated in two distinct ways; by adopting a "bird's-eye" view of the action, and by locating the characters, tracing their paths.[61] The "bird's-eye" view is strongly related to divine beings, most notably the Muses, when they give an account of a complete action as they are narrating the spaces.[62] On the other hand a more grounded view of the space is given in relation to mortals when the narrative introduces details of the spaces used by them.[63] It is arguably one of the key elements of the narrative as; "Epic storytelling comes into existence by describing persons' movements through

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[59] Ryan, p.426

[60] Purves (footnote 58), p.46

[61] Marios Skempis and Ziōgas Ioannis, "Introduction: Putting Epic Space in Context." In *Geography, Topography, Landscape: Configurations Of Space In Greek And Roman Epic*. Skempis Marios, Ziōgas Ioannis eds. (Berlin: De Gruyter, 2013), p.4

[62] The Iliad itself begins with the Muses being asked to narrate the story and the most spatially anchored narrative of divine beings is probably the Catalogue of Ships. Ibid.

[63] Irene J. F. de Jong, "Chapter One: Homer" In *Space in Ancient Greek Literature: Studies in Ancient Greek Narrative*. Irene J. F. de Jong ed. (Leiden: Brill NV, 2012), p.26

space".[64] Hence by anchoring spatial descriptions to characters, the audience actively visualizes the space rather than the space being simply a backdrop.

As the audience listens to or reads the narrative, these spatial cues give way to a complete view of the setting of the Iliad. Every reference completes the picture at large. As MacDonald states "prose narrative is forwarded by the flow of words, so urban narrative evolves from movement" and the spaces narrated in the Iliad, much like the city, use movement to form knowledge of the space.[65] As the action progresses, spatial cues complete the cognitive map of the Iliad. The term used by Lynch to refer to important features of a city to create a mental map of the urban environment is easily associated with Homer's narrative.[66] Districts, paths, landmarks, edges and nodes in Lynch's work are realized in the Iliad to create a cognitive map for the audience. The characteristics of the Iliad's narrative placing Troy on one side and the Achaean Camp on the other, following the character's journey in between, while locating certain actions in the landmarks in between, while respecting the boundaries set by nature and politics fits perfectly with Lynch's system of mental maps. And by anchoring spatial descriptions to characters, the audience visualizes the spaces rather than seeing it as a backdrop. Tsagalis notes that; "references to Iliadic landscape do not follow a map with cartographic and isotropic principles, but exploit landmarks, paths, edges, and nodes".[67] Hence, the audience of the Iliad gets to know the spaces of the Iliad as one would experience the spaces of a city, through action and movement.

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[64] Skempis and Ziogas, p.3-4

[65] William Lloyd MacDonald, "Form and Meaning" In *The Architecture of the Roman Empire:An Urban Appraisal*. Vol:2. (New Heaven and London: Yale University Press, 1982), p.267

[66] Kevin Lynch, "The City Image and Its Elements." *The Image of the City* (Cambridge: Technology Pr., 1960), pp.47-48

[67] Tsagalis, Chapter 1

The movement in the Iliad consists of the horizontal and the vertical. Hence, this chapter will be divided into two categories; the spaces of the Trojan War, located in the horizontal plane, with Troy, the Achaean Camp and the plain in between, and the Divine spaces, offering a vertical dimension to the narrative. These spaces not only work to place the action in a setting but also as Jong notes; emphasize the story by giving cues to the actions that takes place within them.[68] Hence, this chapter will not only look into the spaces described but also the functions devoted to them.

2.1. Spaces of the Trojan War

The Iliad tells the epic tale of the Trojan War, so the spaces of war become crucial in the narrative as both the Achaeans and the Trojans have the designated spheres as well as a plain separating the two. The fact that there is a war in progress clearly marks spaces as being either Achaean or Trojan and the plain separating them works as the contested area.[69] This framed space is visualized in a linear or a one-dimensional manner.[70] Tsagalis notes that the use of such linear organization "aims at keeping the audience's attention on the action and the actors".[71] Within this narrative the descriptions of spaces focus mainly on the movement of characters in this horizontal line. And even though the narrative itself does not offer a journey to take into account as movement, the

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[68] Jong, 2012, p.35

[69] Clay, p.247

[70] Bruce Louden, "Homer's Trojan Theater: Space, Vision, and Memory in the Iliad Jenny Strauss Clay." (*International Journal of the Classical Tradition*, no:4, 2011), pp.620-622.

[71] Tsagalis, Part I

battle itself offers constant movement.[72] The battle itself offers strategies of movement that bring together an image of the spaces of the war.

When looking into the spaces of the Trojan War, the focus will not only be on the spaces of battle, but the spaces of the war. This includes, spaces where strategies are formed, where the warriors prepare for battle and the spaces the characters not fighting, but also involved in the battle, will also be central to the study.

An important aspect when looking into the spaces of the Trojan War will thus be how character oriented spaces are represented. The spaces narrated are used to emphasize action and character motive.[73] Hence, spaces are mostly not comprehensively described in one occasion but are given several occasions to take stage to narrate the story. Tsagalis terms the spaces of the Iliad as being "highly thematized" which in turn make the narration of spaces highly consistent.[74] Where the action takes place, gives cues on how it will progress. The most large-scale example of this will be the anchor for describing the two chapters of Troy and the Achaean Camp. As I will go on to argue, the narrative of the Iliad constructs Troy to be a private sphere within the battle and the Achaean Camp to be a public sphere. The discourse generated in these two spheres contrast sharply. I will study the ways these spaces are described as well as their use by characters reproduce the themes revolving around them.

As this chapter will look into how Troy and the Achaean Camp are constructed around the themes of public and private spheres, it will also investigate the ways the plain in between is described. The two spaces framing this plain are "tightly constructed and hierarchically positioned city dwellings".[75]

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[72] Andersson, 1976, pp.15-16/27 in Minchin, 2008, p.18

[73] Tsagalis, Chapter 2

[74] Ibid., Conclusion

[75] Skempis and Ziogas, p.4

The plain stands in contrast to these dwellings as a wide battlefield where the action takes place. This makes the battlefield become a centre stage, for the audience as well as the characters. And the chapter on this plain will investigate how spaces within it act their part in the narrative.

2.1.1. Troy

Troy as the reason for the Trojan War to take place, leading to the Iliad, is arguably the most important place in the epic. Although the main goal in the Trojan War is to conquer Troy, within the narrative of the Iliad, Troy remains unbreached. According to Purves, the integrity of the Iliad is closely related to the integrity of Troy.[76] Within the story space of the Iliad, Troy never comes close to being held by the Achaeans. There is never a siege but a war in the plain that connects the city to the Achaean camp.[77] Although war is a central theme in the mindsets of the Trojans, the fact that the actual spaces occupied by them are never battle zones gives way to the city being a separate sphere in relation to the war. I will argue that the spaces of Troy are, for the most part, gendered as female and the city as a whole can be considered as being a private sphere within the narrative of the Iliad.

The key element constructing Troy as a private sphere is the wall that guards the city. Although the primary role of the wall is to protect those inside the city, the narrative of the Iliad does not ascribe this function to the wall. Rather, as Tsagalis states; "In the world of the *Iliad*, the plain of Troy and the walls of the city constitute the main nodal locations of two distinct forms of

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[76] Purves, p.26

[77] Tsagalis, Part I

heroic interaction, the war and the family".[78] While creating a private sphere behind it, even the wall itself becomes a part of the seclusion from the battle.

An important instance, when the difference between the private sphere of the wall and the public sphere of battle is easily recognizable, takes place in Book 6 when a meeting between Hektor and Andromache occurs in the Skaian Gates of the wall. In a brief break from battle, Hektor goes back to Troy and before returning to battle talks with his wife Andromache (Il. 6.390-502). The main discourse in the dialogue is Andromache's effort to persuade Hektor not to return to the battle. In an effort to do so, she tells the story of Achilles's attack on Thebe, her home, where he kills her father and brothers (Il. 6. 414, 421-423) while taking her mother captive from her own experience of it as a woman.[79] Although the theme of her speech centres on the heroic actions of Achilles, she stresses the importance of family through her dependence on him.[80] Andromache's interest is with her family and what is personal, whereas Hektor is preoccupied with his heroic standing within his community.[81] Even though an interest so far removed from battle, asking for the abandoning of it would invoke a strong rebuke in part of an epic hero, it does not generate such a strong reaction in this case. Hektor does state that the way Andromache uses directives is inappropriate for a woman to use but in this context, he refuses her attempt to persuade him in a gentle manner.[82] It is useful to put this example into perspective by looking at other examples when talk of abandoning the battle takes place. When the Achaeans debate about leaving the war, they are met with

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[78] Tsagalis, Chapter 2

[79] Minchin, 2007, pp. 262-263

[80] Ibid.

[81] Elizabeth Minchin, "Memory and Memories: Personal, Social, and Cultural Memory" In *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*. Christos Tsagalis, Antonios Rengakos, Franco Montanari eds. (Berlin: De Gruyter, 2011), pp.93-94

[82] Minchin, 2007, pp.162-163/201-202

a strong rebuke from Odysseus (2.190-206), also when Trojans flee in fear of Patroklos, they are rebuked by Sarpedon (16.422-425), even Hektor, when Paris shrinks back from the battle, strongly rebukes the latter (3.39-57). Within the mindset of the Iliad, leaving war is the ultimate impertinence and it is met with anger, even when it is hypothetical or momentary. But this is the case when it takes place in the battlefield or the Achaean camp, which the narrative employs as an extension of the battlefield; not when it takes place the private sphere of Troy. The walls being a protection for the city, unbreached for the course of the epic, setting stage for a dialogue unlike any within the Iliad, reproduces the dynamics that set Troy to be a secluded sphere.

The walls' primary purpose of protecting the Trojans is also stressed in the epic. When Achilles decides to return to battle upon Patroklos's death, Poulydamas tries to convince the Trojans to go back to the city upon seeing Achilles. Here Poulydamas refers to the city through its protection saying; "the ramparts, the high gateways, and the tall polished doors close-fitted in them, well bolted, will safeguard the city" (18.275-276). As spaces in the Iliad are narrated when the plot sees them fit, this detailed description of the walls stresses its function of keeping the city safe.

The walls of Troy have two gates that are mentioned in the Iliad, the Skaian Gate and the Dardanian Gate.[83] The Skaian Gate is the one closer to the battlefield; this is where the talk between Hektor and Andromache takes place. It offers a view of the plain where the battle takes place. In Book 3 this is stressed when the conversation between Helen and Priam takes place, where Helen gives an account of Achaean heroes as they look into the field (Il. 3. 161-242) The other gate mentioned far less in the Iliad is the Dardanian gate, on the other side of the city. The goddess Here refers to the gate when Trojans are fighting far from their city stating that when Achilles was fighting among the Achaeans, they would not venture beyond the Dardanian Gates (5.787-791). While stressing the

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[83] Clay, p.248

power of Achilles, this states the distance of the Dardanian Gates. The gates are also mentioned when Achilles in Book 22 is chasing Hektor and when upon Hektor's death, Priam is restrained in his attempt to "break free and rush out through the Dardanian gates" (22.412-413). Hence, being so removed from the space of battle, the Dardanian Gates are used in reference to un-heroic action in the part of the Trojans.

The Iliad also narrates some spaces within Troy. The spaces narrated are done so in relation to an action or in the form of repeated epithets.[84] These epithets are sometimes narrated by the Achaeans both in their desire and frustration of taking control of the city.[85] Such as when Dream comes to Agamemnon and in the deception of luring him into battle states the "broad-streeted city of the Trojans" (Il. 2.12-13), working into the mindset of the Achaeans in order to convince him. Other times, descriptions of actions are narrated within specific spaces. Such as Hektor's visit to Troy in Book 6 being accompanied by Troy's features such as the "well paved streets" (391), Athene's temple "high on the citadel" (297), "on the acropolis" (88) and the citadel when Paris tries to catch up to Hektor "striding down from the lofty Pergamos" (512-513). As the epic's audience is expected to know the general layout of a Greek city, since they most likely lived in one, no time is spent on familiarizing the audience with the physical space of Troy. Because the Greek cities adopted identifiable elements in their cities creating a "collective identity" giving way to a "community both of the individual town and of all the towns together", the spaces of Troy narrated in the Iliad were easily recognizable.[86] In the end the

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[84] Jong, 2012, pp.23-24

[85] Ibid.

[86] MacDonald, p. 253

audience is aware that the city is fortified, has pedestrian and vehicular traffic, has a city centre and a religious centre as well as a royal palace.[87]

The narration of spaces within the royal palace is far more than those within the city of Troy. The Iliad narrates Priam's palace (6.242-250); with its polished stone colonnades (243), with "fifty bedchambers, also of polished stone, set close each to the next" where his sons and their wives slept (243-246), and "opposite in the courtyard were his daughter's dozen roofed bedchamber, also of polished stone, set close each to the next" where they and their husbands slept (247-250).These descriptions offer the audience a look into the private life of Trojan royalty with luxuries privileged unlike the Achaeans in their camp.

The spaces within the palace are also described in detail, usually referring to the senses. When the narrative describes Paris's house it states; "a bedchamber, main hall, and courtyard close beside the houses of Priam and Hektor high on the citadel" (6.316-317). And the narrative further focuses on Paris and Helen's bedchamber. The space is represented through the visual by the shining colour of fabrics, proximity through touch, and fragrance. The narrative does not give importance to what the bedchamber looks like but focuses on narrating the experience of the space. According to Tsagalis this generates a feeling of "being there" that plays into the drama of the Iliad when it offers an experience of the pleasures the couple shared that caused the Trojan War.[88] The use of senses is also dominant when Priam prepares gifts to give to Achilles to retrieve his son and it is described as; "He himself went down to his storeroom- fragrant it was with cedar wood, and high-ceilinged- where many treasures lay" (24.191-192) These references to the senses lead to a way of being there, so that we experience the loss of a father in a dramatic way when all these

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[87] Donald Latenier, "Homer's Social-Psychological Spaces and Places." In *Geography, Topography, Landscape : Configurations Of Space In Greek And Roman Epic*. Skempis Marios and Ziōgas Ioannis eds. (Berlin: De Gruyter, 2013), p.71

[88] Tsagalis, Chapter 2

luxuries mean nothing to him. The sense of being there within the private spaces of the Trojan Palace leads the audience from legitimizing the reason for the battle to begin with such pleasures at stake, to these pleasures not having a merit in the face of war and loss.

The space of Troy becomes radically transformed through the course of the epic and as Tsagalis puts it, "follows the unravelling of the plot and is based not on the way it is framed but on the way it is filled."[89] This is why a tragic irony is at hand when following the death of Hektor, the narrative turns to his bedchamber when Andromache prepares a bath for him for when he returns (22.437-446). Although the narrative uses the senses to describe this luxurious bedchamber, the impending effect of Hektor's death gives way to tragic irony. This is also constructed in the earlier descriptions of Hektor's house when in Book 6, Troy is used as a place for lamentation when the narrative states "Hektor still lived, in his own house they mourned him" (6. 500). Hence, the narration of the spaces of Troy give a sense of "being there" in such measures, that we get to experience their transformation with the characters.

Within the narrative of the Iliad, Troy stands in sharp contrast with the battlefield and the Achaean camp. Described in every scale, it offers a perspective into the lives of Trojans. It is constructed as a private sphere where the effects of the Trojan War is reflected upon as lamentation, in contrast and with irony with what happens behind its walls. It is often ascribed gendered female characteristics through Andromache, Helen and Hekabe; using the space to fulfil their wifely duties with their roles including prayer, lamentation and looking out for their families. Book 6, when Hektor goes to visit Troy, offers most of the descriptions of Troy. In his journey, having dialogues with Hekabe to ask her to pray for the Trojans (6.286-311), with Helen, refusing her offer to sit and rest (312-369) and Andromache refusing her offer to restrain from battle (390-502), the audience is familiarized with the femininity of Troy. It is a

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[89] Tsagalis, Part I

separate secluded sphere within the narrative of war that is never besieged but always in reference to the unravelling of the plot.

2.1.2. The Achaean Camp

On the other side of the plain from Troy lies the Achaean Camp. The temporary settlement of the Achaeans is termed "mirror city" by Tsagalis.[90] In fact with its defensive wall and ditch, private quarters and altars for gods, it is a well balanced match for the city of Troy, although it differs in permanence.[91] Holding a small piece of land in enemy territory, it is set between the war dominated plain and the sea.[92] Hence when compared to the city of Troy, it is hardly private in any sense. Aias narrates the Achaean mindset towards their camp when Hektor breaches their wall in Book 15 and tries to burn their ships, calling to the warriors;

> Friends! Danaan heroes! You henchmen of Ares!
>
> Be men, my friends! Call up your fighting courage!
>
> Do we suppose we have other helpers at our backs?
>
> Or some stronger wall, to ward off disaster from our troops?
>
> No way- and there's no close city, well fortified with towers,
>
> where we could find allies, turn back this assault together!
>
> Here we're stuck, here, on the well-armored Trojans' terrain,
>
> our backs to the sea, far from our native country:
>
> In our own hands lies our salvation, not in respite from battle! (15. 734-741)

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[90] Tsagalis, Chapter 2

[91] Latenier, p.66-67

[92] Ibid., p.65

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Knowing well they have no means of protection as the Trojans do, the Achaeans are literally stuck between the sea and the battle. The reality that the Achaeans have no other way of survival than to fight makes their camp a place where battle and heroic action define every aspect of the space.

Although the Achaeans build a wall and dig a ditch to protect their camp in Book 7, that remains standing until Book 15, the narrative revolving around it contrasts sharply with the walls of Troy. Where the walls of Troy offer scenes of family, the most peaceful context the walls of the Achaeans set is the councils. The assembly Agamemnon and Menelaos hold with Nestor, Odysseus, Diomedes, Aias and Idomeneus is held in front of the Achaean gates (10.73-202). This meeting on how to progress with war, ending in a decision to send spies over to the Trojans works mentally and spatially in opposition with Andromache and Hektor's meeting at the Skaian Gates. The discourse at the walls of Troy is on preventing a warrior to leave and pass over to the space occupied by the enemy, whereas the discourse on the Skaian Gates is on encouraging the warrior to leave and go over to the space of the enemy.

What the Achaean wall offers is a temporary illusion of safety. Even as the Achaeans are building the wall, the narrative turns to Zeus reassuring Poseidon that when the battle is over, he is allowed to take the wall down (7. 444-464). Poseidon wants to take down the walls of the Achaeans because it "threatens to outshine the old wall which evokes the services of Poseidon and Apollo for Laomedon and thus preserves the memory of events that happened two generations ago."[93] But still the narrative offers the wall some merit when in Book 9, when the Achaeans are devastated from their performance in the battle come together and Nestor, an elder leader whose say is respected by the Achaeans, suggest they feast and hold a council (9. 9-78). Such a break from battle when faced with failure is likely a result of feeling relatively safe. It is

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[93] Jonas Grethlein, "Memory and Material Objects in the Iliad and the Odyssey" (The Journal of Hellenic Studies, Vol. 128, 2008), p.33

unlikely to assume that the Achaeans would hold a feast in the midst of battle to celebrate their unsuccessful fighting if they did not feel relatively safe while doing so. However upon being attacked by the Trojan army Agamemnon realizes safety not to be the case, stating; "neither the wall we built, nor the ditch, has helped us at all" (14.66). As borders "reflect territorial claims that are ultimately negotiable", their standing becomes "layered and interwoven, thick with opportunities for reconsideration".[94] Here, the Achaean wall standing as the embodiment of the Achaean claims over Trojan territory, becomes charged with meaning.

The descriptions of the wall itself are narrated in detail in two occasions. As the narration of spaces in the Iliad are closely connected to the action that takes place within them, the narration of the spaces of the wall are focused first when it is being built and second when it is being breached by the Trojans.[95] As it is being built in Book 7 the parts narrated of the wall are; "one communal burial mound" (435), "close fitting gateways" (438), and a "deep ditch, both wide and ample, bristling with sharpened stakes" (440-441). This hardly evokes a visualization of the wall. However, once the Trojans try to breach it in Book 12, a more vivid visualization of the wall and the ditch is possible.[96] Here the ditch is narrated as wide enough to scare the horses of Hektor (12.50-52), with "sharp stakes set upright in it, so close to the wall of the Achaeans" (12. 63-64). The narration also includes that the ditch is so cramped it cannot be a place for battle (12.65-66). Through the action sequences in the following books we also gain knowledge that the Achaean wall has ranks that can be closed off like a wall (13. 152) and the wall is built the lowest around the ships of Aias and Protesilaös (13.681-683). These descriptions of the wall serve as military details, locating

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[94] Donlyn Lyndon and Charles W. Moore. *Chambers for a Memory Palace*. (Cambridge, Massachusetts: MIT Press, 1994), p.96

[95] Jong, 2012, p.29

[96] Ibid.

the strategized attack of the Trojans. Tsagalis notes this to be one of the main functions of the wall stating that; "they help the narrator pin down the various phases of both the Achaean retreat and the Trojan attack" as the others are to give way to the misguided feeling of safety and hold off the return of Achilles to battle.[97]

The walls also serve to create a sense of irony when the Achaeans, who came to Troy to breach the city, are placed in a defensive position protecting their own walls.[98] Whereas the walls of the Trojans remain intact through the course of the epic, the walls of the Achaeans "document the Trojan war" standing as the physical representation of the battle.[99] The fight in the Iliad takes place in the walls and the Achaean camp from Book 12 to Book 16, until Patroklos and the Myrmidons join the battle upon Achilles's permission. No battle takes place inside Troy or its walls. Hence, the spaces of the "mirror city" of the Achaeans experience no privacy which is reserved for the city of Troy. Even with a wall made to protect it, safety is merely an illusion. This is why the Achaean camp is considered to be a public sphere in relation to the private sphere of Troy.

The spaces within the camp emphasize the differences between the two settlements. As Troy has wide and paved streets, the Achaean settlement has "paths running through the camp" (10.66), and as Troy has temples, the camp has a "site of assemblies and the tribunal, where they had also built their altars to serve the gods" (11.806-808). Hellwig argues that the camp is merely used as place of "council, observation of the enemy, prayer and lament".[100] The spaces of the Achaean camp are not shaped through the effects of war, like Troy, but the

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[97] Tsagalis, Chapter 2

[98] Ibid., Chapter 2

[99] Grethlein, p.34

[100] Brigitte Hellwig in Tsagalis, Chapter 2

primary reason for it to exist in the first place being the war, shapes the space around the needs of battle.

This brings us to the ships of the Achaeans. Being more than mere transportation for the Achaeans, the ships offer a space to understand hierarchies, place the warriors in the larger context of Greece, as well as being sites of action within the Iliad's narrative. Purves sees the area occupied by the ships as an "easily viewable theatrical space".[101] There is nothing in the narrative of the Iliad like the *Catalogue of Ships* in Book 2 (2.494-779) when the narrative follows the order of the ships to state the locations of the warrior's cities. By using the ships, the narrative describes space in two scales, within the war and within Greece. Minchin argues the *Catalogue of Ships* to be a cognitive map for the singer to follow stressing the role of geography in remembering the epic.[102] But it should also be considered that within the narrative of the Iliad the fact that there is a physical space to link the account to plays a crucial part in narrating the geography of Greece. As the Achaeans have such an extensive account for the cities where the warriors came from, the Trojans, following the *Catalogue*, have a much briefer one (2. 816-877). When the Achaeans have supporters from every corner of Greece, the Trojans have warriors coming to fight for them from Troad (2. 816-843), Europe (844-850), South shore of the Black Sea (851-857), North-Central (858-863) and the West coast (864-877) of Asia Minor. But these groups are hardly given the narrative focus as the Achaeans. Hence, the dependence on space for memorization and narration works as equally important in both ways. This is of course only in relation to the *Catalogue of Ships*, since apart from the narrator, characters often gives references to Greek and Asia Minor.[103]

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[101] Purves, p.26

[102] Minchin, 2008, p.26 and Minchin, 2001, p.84-87 in Purves, p.37

[103] Tsagalis notes; characters give more references than the narrator, for Greece 77.6% and for Asia Minor 66.1% of the references are given by the characters. Tsagalis, Part II

In relation to the ships of the Achaeans, the camp also offers several views into the huts of the warriors. An important example is the hut of Achilles, who comes from further away than the other warriors, places his ships furthest of and has a hut placed far from the others in the camp. The narrative offers detailed descriptions of Achilles's hut in Book 24 when Priam enters it to retrieve his son's body, describing it as follows;

that high cabin built by the Myrmidons for their king,

with rough-cut fir-wood beams, and a roof set up over it,

made of bristling thatch that they'd harvested from the meadows,

and around it enclosed a large courtyard for their king

with a close-set palisade, the entrance to which was secured

by one single fir beam… (24. 449-454)

In contrast to the spatial description of Trojan bedchambers and fragrant rooms, the hut of the most prominent hero of the Achaeans does not offer any such details. Rather, the descriptions of Achilles's hut refer to functions of the physical space, as well as the functions of the features that make up the space, together with denoting status to Achilles. Also, in the descriptions of Nestor's hut when they hold a meeting there, physical features either hold no epithet or are only reserved ones that have functional merits.[104] Within the public sphere of the Achaean camp, status and function are the focus of narrating spaces. An interesting instance when the narration of spaces in the camp and the city overlaps is when Priam, who came to take Hektor's body, spends the night in Achilles's hut. Upon making beds for Priam; "Achilles instructed his comrades

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[104] Meeting in Nestor's hut; "sat down on chairs" (623), "[table] a fine one, well polished, its feet enamelled in cobalt, and set on it a bronze basket, with an onion as relish for their drink, and pale honey, and sacred barley-meal, with an exquisite cup, that old Nestor had brought from home, studded with golden rivets.(more details of the cup)" (11. 628-633/641)

and the handmaids to set bedsteads under the colonnade, and lay upon them fine purple wool throws, and over these to spread blankets, topped off with fleecy cloaks to serve as coverlets" (24. 644-646). Here the properties of space are described in relation to their function but status gains a different meaning when attention to detail of fabrics resembles that of the narration of Trojan palaces. This is certainly not the case when a bed is being set in the hut of Achilles for Phoinix (9. 620-622). It may be argued that this much detail is given in order to denote the status to the king, Priam. Since here, Achilles tries to make his guest feel welcome, even though they are on the opposing sides of war, by offering him luxuries he is sure to be accustomed to.

Although most spaces in the narration of the Achaean Camp find a contrasting example in the city of Troy, one example that has no such contrast on the other side of the plain is the sea. Minchin notes that; "the beach is associated with isolation, unhappiness and prayer".[105] The sea in the mindset of the Achaeans stands as a space of both safety and danger. The danger is self-explanatory since it holds a barrier, as the Achaeans have no place to run. But it is also a space of safety for when the Achaeans use it in reference to the divinity. Since Achilles is the son of Thetis, who is the daughter of Poseidon, his use of the sea to lament leads to his mother, Thetis finding a solution to his worries or comforting him. Also the sea is used to cleanse the spirit of Achaean warriors when Diomedes and Odysseus use it to "refresh their hearts" (10.574-576). This is different from cleaning since after submerging in the sea, the warriors use bathtubs to clean and bathe themselves.

Looking into the narrating of the spaces of the Achaean Camp it comes as no surprise to realize that much like the action it holds, the spaces are in constant relation to battle. Whether it be the fight taking place within it or the preparation and afterthought of battle, the narration of spaces, like the camp itself, are there for the sake of war. Although few women are present in the camp, their status as

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[105] Minchin, 2008, p.20

slaves, offer them no extensive role in the space. The public sphere of the Achaean Camp has uses that pertain to the battle, with hierarchy and function being their defining features.

2.1.3. The Plain

The plain between the city of Troy and the camp of Achaeans is the space for most of the battle to take place. It is a space, contested by both parties of the war, not completely belonging to either. The plain, simply put is the "war-zone".[106] But this "war-zone" plays an important part in the narrative of the Iliad when it is not simply regarded as a battle space, but places that have certain meanings to the characters and the plot. Leaf states that within the plain; "There is no general design on which we may rely in following the progress of the narrative".[107] However, the narrative of the Iliad highlights landmarks within the plain that work to locate the action. As Ryan states "While some locations need to be precisely situated with respect to each other because they are the stage of events that involve space in a strategic way, others may occupy free-floating positions in the reader's mind."[108] These landmarks in the case of the Iliad, starting from the walls of Troy, are; an Oak tree, a Fig tree, the Tomb of Ilos, the Ford of Skamandros and the rise on the plain before reaching the ditch and wall of the Achaeans.(Figure 2)[109] Although the landmarks narrated within the plain are limited to these, Minchin states that; "the poet uses the landmarks he identifies as the backdrop for critical moments in the narration".[110] Minchin, in

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[106] Latenier, 2013, p.66

[107] Leaf, 1900-1902, p.525, in Clay, 2007, p.235

[108] Ryan, p.428

[109] Minchin argues for the possibility of two fig trees (in 6.433-434 and 11.166-168) but I will argue that there is one fig tree mentioned in the plain. Minchin, 2008, p.23

[110] Minchin, 2008, p.23

her work on memory, focuses on the cognitive function of spaces for the audience and the narrator as they help remember the story and recall past events within the narrative of the Iliad.[111] Working on Minchin's correlation of space and memory, Tsagalis notes that; "Audiences are encouraged to visualize the Trojan plain as a flat area, devoid of almost any form of elevation, where background markers appear only when useful to the plot"[112] Within this void that is the plain, character uses of spaces also add to this notion of emptiness. When Odysseus and Diomedes head over to the Trojan settlement in Book 10, Odysseus builds a marker so they are able to find their way back to their camp (10.465-468). Hence, both the narrative and the characters within it, use landmarks within the plain to find their way within the plot. And all these landmarks narrated within the epic, give way to a linear organization of space (Figure 3).

The first landmark from the walls of Troy the narrative highlights is the Oak tree. The narration of the Iliad states the Oak tree to be fairly close to the walls because they are narrated in sequence several times. When Hektor goes to visit Troy his arrival is narrated as "reached the Skaian Gates and the oak tree" (6.237). Also when Achilles talks of Hektor not being able to fight so far from the city when he was fighting in the battle, states that Hektor "would advance no further than the Skaian Gates and the oak tree" (9.354). The Oak tree standing so close to the walls of Troy is referenced as a pro-Trojan space.[113] The association of the Oak tree with Zeus within the Greek tradition also makes it a place protected by him.[114] When a Trojan hero is in need of help, the Oak tree is referenced to when for example; "the noble companions of godlike Sarpedon set

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[111] For further reading see Minchin, 2008

[112] Tsagalis, Chapter 1, for further reading see Andersson 1976:23–24.

[113] Jong, 2012, p.33

[114] H. Muntro Chadwick, "The Oak and the Thunder-God." *Journal of the Anthropological Institute of Great Britain and Ireland*, (Vol: 30, 1900), p.35

him down under the splendid oak, sacred to Zeus" (5.692-693). But Tsagalis notes that the Oak tree also references the death of Hektor.[115] As Hektor waits for Achilles in Book 22, he acknowledges that there is no way of going back from the Oak tree now (22.126) and in his fight, is killed by Achilles. Although its location so close to the Skaian gates makes it a pro-Trojan space within the narrative, when the will of Zeus is at play, he finds no problem in implementing it to a space so associated with him.

The next landmark after the Oak tree is the Fig tree. Minchin argues for the possibility of there being two fig trees (6.433-434 and 11.166-168 are her references); the first mentioned in Andromache's speech to Hektor as being close to the wall and the other as the Trojans retreat while being chased by Agamemnon. The fig tree mentioned in the second case is narrated as being between the burial mound of Ilos and the Skaian gates whereas the first refers to a fig tree close to the walls. It is my opinion that the two are the same fig tree. Tsagalis also notes three instances of the fig tree, assuming they are referring to the same tree, including the two given by Minchin and one during Achilles's chase of Hektor.[116] I base my assumption that they are the same fig tree on the fact that although within the plain the fig tree is relatively close to Troy, the narrative adopts it to associate danger for the Trojans in all three cases.

The next landmark on the plain is the tomb of Ilos. The tomb is clearly referred to as being pro-Trojan as it is in their control.[117] Ilos is an ancestor of Priam and the reference to his tomb is used to remind the audience of the past of Troy, recalling it to be a powerful city.[118] Employing the tomb sets "the present

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[115] "On the other hand it [Oak tree] symbolizes danger for Hektor, by being associated through Aiakos, who took part in the building of the city's famous walls and from whose side of the walls the stones collapsed, with his descendant Achilles, who is destined to kill the preeminent Trojan hero Hektor." Tsagalis, Part I

[116] Tsagalis, Chapter 2

[117] Clay, p.248

[118] Tsagalis, Chapter 1

action against the backdrop of the past".[119] The tomb is also regarded to be a power symbol for the Trojans.[120] In Book 11 an account of the tomb and Ilos is given when Paris hits Diomedes, "leaning against the column set up on the mound men raised for Ilos, Dardanos's son, a folk-elder in former times" (11. 370-371). This power derived from their ancestral past, also offers the Trojans some form of safety. In Book 10 the Trojans hold a council beside the tomb (10.414-416) although their camp is set on the other side of river Skamandros (8. 560), on the rise of the plain (10.160-161). Hence, the Trojans feel some degree of safety and power when they are occupying the space around the tomb of Ilos.

The next landmark is the Ford of Skamandros. The river Skamandros in the context of the narrative of the Iliad argued to refer to danger for the Trojans. Clay states that, when the battle near the Achaean wall presents the Achaeans in a defensive position, the fight taking place near the Skamandros puts the Trojans in a similar defensive position.[121] An example of this is when Achilles joins the battle, and in Book 21 chases the Trojans back to their city when half of them take refuge in the river (21.1-16). But Achilles fights the Trojans here and kills Lykaon (Priam's son) and Asteropaios (River's ancestry) while taking twelve Trojans captive (21.17-211). But the river Skamandros, furious with Achilles killing Asteropaios, attacks him, only to be stopped by the fires of Hephaistos (21. 212-382). Tsagalis argues that the use of the ford of Skamandros in the narrative is where "abstract ideas, which were shaped by concrete action, were tied to concrete locations".[122] Hence, within the narrative the Skamandros becomes an actor as well as a space to refer to the contesting feelings of safety and danger for the Trojans. Although it narrates danger for the Trojans, the river

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[119] Grethlein, p.29

[120] Agathe Thornton. *Homer's* Iliad: *Its Composition and the Motif of Supplication*. Göttingen, 1984. p.154 referenced in Tsagalis, Chapter 1

[121] Clay, p.247-248

[122] Tsagalis, Chapter 1

also offers protection for them, as much as its power offers. When Hektor is struck by Aias (14.418), he is brought to the "ford of the swift-flowing river" to clean himself and revive (433-439). As the Achaeans use the sea, governed by Poseidon who is a pro-Achaean god, the Trojans use the river, governed by Skamandros who is a pro-Trojan god, to cleanse. The river is also referenced when the Trojans set up camp in an "open space beside the eddying river" (8.490-491) and Hektor advances as he fights by the banks of the Skamandros (11.497-499). Also, in Book 24 when Priam is met with Hermes upon going to the hut of Achilles to retrieve Hektor's body, and Hermes escorts him there and back, leaving his side, again in the ford of Skamandros.[123] I argue that since the ford of Skamandros stands between Troy and the camp of the Achaeans, it holds a middle ground in terms of relation to both sides. While it does offer some form of protection for the Trojans, it is not immune to the attack of the Achaeans.

The closest landmark to the camp of the Achaeans is the rise on the plain. Tsagalis refers to the rise on the plain as the "edge" in Lynch's terms because, "it is different from the default imagery of the flat Trojan plain".[124] But since the narrative of the Iliad presents it to be one of the specialized areas within the plain, working on the inner mechanisms of the characters, it should also be considered a landmark, locating warriors in the vast open space. The mentioning of the rise of the plain refers to danger for the Achaeans since it is so close to their camp. Proximity in the case of the Oak tree works as safety but it is not the case for the rise on the plain because the Trojans set camp there. Nestor addresses Diomedes as he wakes him for an assembly saying "Don't you see the Trojans are now encamped on the rise of the plain, right by the ships, hardly any distance from us?" (10. 160-161) in an attempt to make him realize the dangerous situation they are in. Also in Book 11 the rise on the plain is referred

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[123] Tsagalis, Chapter 1

[124] Lynch describes edges as "boundaries between two phases, linear breaks in continuity", Lynch, p. 47, Tsagalis, Chapter 1

to as the Trojan side. The instance in Book 20 when the arming of both sides is narrated the Trojans are on the rise on the plain when the Achaeans arm by the curved ship. The narration when both sides get ready for battle focusing on the reference that they are both convex in a sense is balanced by the fact that this is the last instance before Achilles joins the battle, hence all balance will be lost. Thorton also argues "the image of the 'rise in the plain' is used by the poet to mark both physically and emotionally the turn of events from Achaean defeat while Achilles is absent, to their victory when he returns to battle".[125] Hence, the description of the last time the Trojans occupy the rise being in their arming for battle with Achilles is self evident for the role of it in the emotional journey of the plot.

Within the narration of the plain these landmarks are also narrated in a sequence as the characters move through them. Although the narration follows the movement of characters, the sequence offers a panorama of the plain.[126] And as Rubin states "by using a series of images tied to a path that passes through a known sequence of places, the order of events can be made more stable"[127]. An example of this is when during his *aristeia*, Agamemnon chases the Trojans back and it is as follows;

> Past the burial mound of old Ilos, Dardanos's son
>
> across the mid-plain, by the wild fig tree they panted,
>
> pressing on to the city, with Atreus's son at their heels,
>
> in full cry, his invincible hands besmeared with bloody filth.
>
> But when they reached the Sakaian Gates and the oak tree
>
> there the Trojans halted, waiting for one another.

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[125] Thorton, 1984, p.362 in Tsagalis, Chapter 1

[126] Jong, 2012, p.25

[127] Rubin, p.62

Some were out in the plain still, stampeding like cattle… (11. 166-172)

This sequence offers the visualization of several different landmarks within the plain, putting them in order with relation to each other. Jong also states that it "conveys a sense of speed with which the Trojans run for their lives".[128] The sense of distance and speed is also evoked in Book 21 when Agenor "hit Achilles's shin under his knee" (591) and Apollo snatches him away and "assuming Agenor's exact likeness he stood in front of Achilles, Achilles rushed after him, and during the chase across the wheat-rich plain Apollo nudged him towards the river, deep-eddying Skamandros" (600-603). Here, a sequence is not offered but the narration uses these landmarks to refer to the direction of the chase leading Achilles away from the city as the other Trojan warriors take shelter within its walls (606-611). As Ryan notes, landmarks not only help the audience with orientation within the space but also create a "coherent world through an awareness of the relations that situate them with respect to each other".[129]

The descriptions of the landmarks within the plain create an "associative topography, where something is not described per se but is linked to something else"[130]. This "something else" may be another landmark or a token of past, but it generates certain feelings on the part of the audience as well as certain behaviours on the part of the warriors. Through reading the Iliad and following the action, the audience constructs an image of the plain. (Figure 4)

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[128] Jong, 2012, p.25

[129] Ryan, p. 427

[130] Tsagalis, Chapter 1

2.2. Spaces of Divinity

The spaces of the Trojan War follow a linear path between the city of Troy and the Achaean camp. But the narrative of the Iliad offers another dimension to the plot when it offers the spaces of divinity. The gods and goddesses of the Iliad shape the unravelling of the story as they see fit. Their interventions from top-down to the lives of the mortals narrate the story on another level.

The beginning of the Iliad starts with the poet asking the Muses to narrate the story. The Muses who have witnessed the events have a "special kind of knowledge, visual in its immediacy, normally inaccessible to human beings".[131] Throughout the epic the narrator uses this viewpoint of the divine beings to tell the story of the happenings of the Trojan War. This viewpoint helps to narrate the story from within the plot where the characters, divine ones, are turned into narrators.[132] As Purves notes "the audience of the poem take their own visual cues from these divine superwitnesses".[133] Apart from being offered the opportunity to view the mortal world from above, the gods also have the chance to enter and exit it as they wish.[134] This brings vertical movement to the plot of the Iliad, only reserved for divinity, whereas the mortals are bound to the ground. Tsagalis calls this "a parallel notion of space, one that highlights vertical versus horizontal movement".[135] But the verticality of the spaces of divinity does not only extend toward the sky. The Iliad also narrates the divine spaces under the sea and underground. The Iliad narrates the division, when in Book 15, upon

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[131] Clay, p.236

[132] Tsagalis, Chapter 2

[133] Purves, p.34

[134] Tsagalis, Part I

[135] Ibid., Chapter 2

Poseidon's interference in the war, Zeus sends Iris as a messenger to him to tell him to stay away from the war. Poseidon refuses on the grounds that they are of equal status, and that the earth was divided three ways between him, Zeus and Hades, stating; "I was allotted the grey sea to dwell in forever when the lots were shaken, while Hades obtained the murky darkness, and Zeus won the wide airy firmament and the clouds; but the earth and lofty Olympos remain common to us all." (15.190-193). Cole notes that by using such a division, the narrative turns "natural boundaries into political divisions".[136] And within this political division up and down serve as a metaphor for positive and negative connotations.[137] The hierarchy between the positioning of the tree gods is clear in terms of their placement and the ability to see the mortal world denotes the highest position to Zeus within the Iliad's narrative. As the divinities of Olympos have the luxury of watching the happenings of the mortal world, the ones that occupy a lower position in relation to the ground level of the battle, have to come up.

The hierarchy between up and down is also represented in a gendered manner. As Zeus, the divine equivalent of a patriarch, stands in Olympos; Poseidon's realm is seen as a feminine space. This is constructed around Thetis's occupation of the space when she is pictured as a "woman still living in her father's house".[138] Thetis is referenced in Book 1 when she "sat down in the depths of the sea beside the Old Man, her father" (1.358) and when she is "ensconced in the sea's depths, beside the Old Man, her father" (18.36). Poseidon's realm underwater being narrated as a space of "caring, understanding and eagerness to help" in contrast with Olympos's focus on "fame, recognition and authority (as emblems of male arrogance for possession and power)" sets it to be a feminized space in relation to Olympos's masculine attributes.[139]

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[136] Cole, 2004, p.9

[137] Ryan, 426

[138] Tsagalis, Chapter 2

[139] Ibid.

Although it holds less power when compared to Olympos, Poseidon's realm is still denoted powerful divine attributes when narrating the spaces. Before narrating Poseidon's encouragement to the Achaeans, his realm underwater is narrated as "his famed place, built in the depths of the water, golden and gleaming, forever imperishable" (13.21-22). This is similar to the descriptions of Olympos being narrated as being "high, vast, distant, and radiantly shining".[140] In both these instances the narration of spaces offer no comprehensive visual of the divinities' realm but what is expected to be known by the mortals to respect the power of it is stressed.

The narration of spaces in Olympos offers more visualization in the part of the audience. Olympos as a place "associated with gatherings of the gods and major decisions that affect the lives of mortals" is given a higher standing among other places narrated.[141] This reflects to the narration of spaces, when it is often described as "lofty Olympos" (15.79,84). Zeus's palace is also narrated with details such as "golden floor" (4.2), "brazen floor" (1.426) that visualize it to the audience to be a spectacle in itself.[142] Nothing of the scale of divine spaces is referenced to.[143] Hence, these descriptions on "optical salience"[144] work to create in the audience's mind the majestic realm of the gods that is Olympos.

The narrative also focuses on the places of gods within Olympos. Within it every god has a separate house (1.605-610). The divinities of Olympos are given a degree of privacy those in other realms are not offered. Privacy of Olympian divinities is especially stressed when Here goes to her bedchamber and it is narrated as "private" (14.166), with "fitting doors to the door frame" (167),

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[140] Tsagalis, Chapter 2

[141] Minchin, 2008, p.20

[142] Jong, 2012, p.29

[143] Latenier, 2012, p.65

[144] A term used by Tsagalis to refer to the shining, glowing aspects of descriptions within Olympos, Tsagalis, Chapter 2

"with secret key to be opened by no other god" (168) and "shining doors" (169). The goddess's chamber described with such details referring to privacy stresses the need to go through these measures to find it within the politically charged environment of Olympos.

Other than occupying positions in their designated realms, divinities of the Iliad are also narrated in several other places. These places within the mortal realm work to create a sense of support regarding the side of the war they are in. Zeus, for example, is often narrated in the peaks of Ida (8.438-439, 11.183-184). Tsagalis notes that Ida, being located beyond Troy, is a pro-Trojan space.[145] And Zeus, fulfilling the promise he made to Thetis in Book 1, supports Trojans for most of the narrative. The peaks of Ida also have certain similarities with Olympos. The most obvious of them being the height and the possibility of viewing that this offers. The other is the sense of privacy Here's chambers offers. In Book 14 when Here comes to the peaks of Ida, she does so in an attempt to seduce Zeus so he loses his control over the battle. Because Here did not want to be seen by the other gods while making love, Zeus makes up a "cloud, lovely and golden, and from it drops of glistening dew drained down" to visually separate them from the outside. This need of privacy only arises when Here comes to Ida as it does when she retrieves to her chambers to plot for the seduction back in Olympos. The transformation of Ida from being a lookout position to a secluded area stands as witness to divinities' power to shape the spaces they occupy, not being bound by its physical limitations.

As Zeus occupies the peaks of Ida to watch and aid the Trojans, Poseidon uses the peak of Samothrake to watch over the Achaeans (13.12-17). Samothrake being an island makes it closer to the Achaeans.[146] (Figure 5) The support of other gods who place themselves near whom they support is also narrated in a sequence in Book 20, when Zeus allows them to interfere in the battle. When the

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[145] Tsagalis, Chapter 2

[146] Ibid.

pro-Achaean gods occupy Wall of Herakles, a space next to the sea, whereas pro-Trojan gods occupy the Hill of Kallikolone, located between Troy and Ida.[147] These spaces offer the gods a view of the battle as well as being close enough to it to be able to interfere when needed.[148]

In line with the Greek conception of belief, the Iliad's narrative adopts a land filled with gods.[149] Where gods have designated quarters to live in and rule from, the narrative of the Iliad often places them in relation with the mortals. Gods are denoted spaces that reference the spaces of mortals, such as lofty Olympos referencing lofty Troy. But the divinities' use of space is different from mortals where they have the possibility to change it at will. Still, the placement of gods in a hierarchy with each other shows even they are not immune to the narrative of spaces in the Iliad.

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[147] Tsagalis, Chapter 2

[148] Trachsel referenced in Tsagalis, Chapter 2

[149] Cole, 2004, p.30

CHAPTER 3

PLOT AND SPACE

Within the narrative of the Iliad, plot and space are thematically linked. Because the spaces of the Iliad are narrated in relation to an action or a movement, meanings are derived in terms of the plot. Movement plays an important role regarding the plot since it offers the epic to employ space as a tool to narrate the turning of events. MacDonald stresses the importance of movement to evoke meaning as a "form of *kinetogenesis*, a bringing into being through motion".[150] And in this regard, the movement of characters in space narrates the plot of the epic. This is observed very clearly in the main plot points of the epic when Achilles abandons the war and returns to it. Since it is often argued that the Iliad takes the anger of Achilles as a base to narrate the story[151], the plot is closely related to where he is situated within the story space.

Achilles decides to leave the battle at the very beginning of the Iliad in Book 1, after his quarrel with Agamemnon. The main plot point where Achilles abandons the war is closely linked to his use of space. It starts with Achilles's

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[150] MacDonald, p.269

[151] Powell, p.59

quarrel with Agamemnon over his concubine, taking place at Agamemnon's hut, which indicates that this is a space dominated by him where he gets what he wants and Achilles leaves as he also abandons the battle.[152] When the two break up the assembly, Achilles makes his way back to his hut (1.304-307) and waits for his concubine to be taken (1.329). This space in contrast to the hut of Agamemnon is under the control of Achilles, so when Agamemnon threatens to invade his hut, Achilles threatens to kill him (1.185).[153] Hence, the space of Achilles's hut, narrated as being far from the living arrangements of the other Achaeans, stays "a world untouched by the politics of Agamemnon".[154] Achilles retreating to his hut is the first plot point that lasts until Book 16 when he decides to return to the battle.[155] And as Achilles stays in his hut, the Achaeans are bound to lose in the war. Hence, the space of his hut "epitomize(s) suffering and death" for the Achaeans.[156]

Achilles later remains in his own territory as the Trojans advance further in the battle, reaching the Achaean ships. His separation from the battle becomes not only physical but also psychological. This is reflected in the narrative when Achilles tells Patroklos that he would not put an end to his anger and continue his withdrawal from battle until the battle arrives at his ships (16.62-63). Tsagalis explains the space of Achilles's hut to be a "parallel world" that keeps him away from the battle.[157] It is this distance offered by a parallel world, that keeps Achilles from going back home after withdrawing from battle, even though he threatens to do so (Il. 9. 428-429). But even though he stays in the camp, he does not join the battle until the death of Patroklos in Book 16. When Achilles does

[152] Tsagalis, Chapter 2

[153] Latenier, p.63

[154] Tsagalis, Chapter 2

[155] Powell, p.59

[156] Tsagalis, Chapter 2

[157] Ibid., Introduction

join the war once again, he first does so not by fighting but by showing himself to the Trojans (18.215-216). Here, the space occupied by the body of Achilles becomes a tool for narrating his power over the Trojans. Only by showing that he is no longer withdrawn from battle he manages to generate fear when "dread trembling came on the limbs of every Trojan when, terrified, they caught sight of Peleus's swift-footed son" (20. 44-45).

After Achilles joins the battle he pushes the Trojans back to their city in Book 21. This is when the plot permanently turns for the benefit of the Achaeans. Hence, Achilles abandoning the war to retreat to his hut and joining the space of the battle constitute two main nodes in the plot of the Iliad.

Although Achilles's actions and use of space constitute the plot points of the Iliad, space works to define several key concepts in relation to the plot. The use of space by the characters of the Iliad, serve to narrate the story. Also, certain meanings are given to locations to utilize space as a tool to narrate the story. This chapter will investigate further how space works as a narrator in the epic and how narration serves space within the Iliad.

3.1. Space as Narrator

The narrative of the Iliad often employs space to tell the stories of its characters. Clay stresses the importance of space in narrating characters stating; "At each moment, [Homer] seems to know the location of his characters; and if his attention shifts elsewhere for a while and then returns, he finds them again where they belong, whether in the same place or where they were headed".[158] This focus on narrating the space occupied by the characters translates to the interest on the "body space" of characters within the epic. The space occupied by the body, or rather the space of the body, becomes a tool in itself to narrate the

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[158] Clay, 2007, p.234

epic. Tsagalis gives the example of Helen's body in the Walls of Troy when "the cause and the prize of the war, Helen herself, appears on the walls of Troy and identifies for Priam the great heroes".[159] This occasion transforms the body of Helen from a viewed object to a part of the audience looking at the Achaeans.[160] The body of Helen is first narrated as a spectacle in itself, gives the Trojans and the audience an understanding of what started the war when the elder Trojans state "The Trojans and well-greaved Achaians cannot be blamed for enduring woes so long over such a woman: terribly like the deathless goddess she is to look at" (3.156-158). But when Priam asks her to sit beside him (162), she is no longer something to be looked at but becomes one of the Trojans. This narrates the acceptance of her by Priam as one of his own, as he is the one transforming her body space.

The body space of warriors, also become an important tool in narrating the Iliad. The fighting sequences offer the body space of the warrior to be place markers in the vast battle. Also when a hero is killed, the space of his body "becomes a vehicle for personal and collective empowerment".[161] The fight over the body of Kebriones between Patroklos and Hektor (16. 711-867) gives way to Patroklos being killed leading to the fight over his body that constitutes most of Book 17. Later, in Book 18 by showing his body, Achilles is able to help the Achaeans retrieve the body of Patroklos.

This chapter will look into how the space occupied by the body of characters narrate the epic. Looking into the relations of the charaters' body space in relation to their surrounding as well as each other it will investigate how space narrates the characters of the Iliad.

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[159] Tsagalis, Chapter 2

[160] Ibid.

[161] Ibid.

3.1.1. Threshold

The narrative of the Iliad employs spaces to have certain meanings depending on the context. The same space can come to convey different messages for different characters throughout the epic. Thresholds stand as an important tool to narrate these changes of meaning because they offer a way to narrate different messages simultaneously for the characters. Standing in between the safety of the city of Troy and the battlefield in the plain, the Skaian Gates works as the threshold that narrates such messages. Within the walls of Troy, Skaian Gates stand especially important because if "borders, mostly walls, set the territory for a place, it is the character of their openings that most directly affects the experiences they afford."[162] Not only does the denotation of the Skaian Gates shift throughout the epic, offering safety for the Trojans as well as being the place where their prominent hero falls, but in the instance of the meeting between Andromache and Hektor in Book 6, it functions as a transitory space for the characters.

Firstly, it is significant to note that although the Skaian Gate is often narrated in terms of protection for the Trojans, the gate itself is the liminal space between Troy and the plain.[163] Rather than employing the wall as a linear division between the two places of activity, the narrative adopts the space within the wall to serve as a space for activity in its own. This space belongs neither to the realm of the city nor to the space of battle.

In Book 6 Hektor comes to Troy to ask the Trojan women to pray to Athene and by doing so creates a time in between battles. Before returning to battle, he searches for Andromache in their chamber, and is unable to find her. Afterwards, "not finding his blameless wife inside, [he] went and stood at the

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[162] Lyndon and Moore, p. 103

[163] Jong, 2012, p.34

threshold, and spoke with her handmaidens" (6.374-375). As he looks for his wife in their chamber, he learns that Andromache is headed off to the ramparts to look for Hektor on the battlefield (6.386). Both Andromache and Hektor look for each other in the other's proper space, but both are absent from it. The two finally meet when Hektor "traversed the great city and reached the Skaian Gates, through which he had to pass to return to the plain, there his bountiful wife came running to meet him" (6.392-394). Andromache and Hektor are united in the threshold between the city and the battlefield. And as Tsagalis notes this "*transitory* space of the Skaian Gates accentuates the polarity of two different worlds: the world of the city and the family, symbolized in the figure of Andromache, and the world of the heroes and the battlefield represented by Hektor."[164]

This transitory space, taking place in between battles, uses the Skaian Gates to mark the threshold where Hektor and Andromache exchange words referencing past and future events. Hektor cares for setting himself with the great heroes of the past, whereas Andromache is concerned with keeping her family safe, hence, is preoccupied with their future.[165] Andromache tries to persuade Hektor not to return to battle by employing past events where Achilles kills her father and brothers (Il. 6. 414, 421-423) and takes her mother captive. Later, she states; "Hektor, you are my father, my lady mother, my brother too, as well as my strong husband" (6. 429-430) and asks him to stay on the wall so she does not suffer the same loss. But Hektor refuses to abandon his heroic fate and states his biggest concern being her enslavement by the Achaeans, being unable to protect her (6.440-465). They both try to relate to each other by using the focus of the other. Andromache employs the past in her speech and Hektor uses the future. But similar to not finding each other in their proper space, they fail to resonate in their tenses.

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[164] Tsagalis, Chapter 2

[165] Minchin, 2011, p.93-94

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This transitory space happens to be the last time the two see each other. This is cued when Hektor takes off his helmet that terrifies his son Astyanax (473) as the fall of a weapon symbolizes the fall of the hero.[166]After saying his farewells to his son, Hektor returns to Andromache and tells her to return home and that warfare is the business of men (492). The two return to their designated spaces, able to foresee the death of Hektor and the Skaian Gates as the space of family later becomes the place of death for Hektor.[167]

3.1.2. Distance

The narrative of the Iliad employs distance as a tool to reflect the support or quarrel of its characters. This chapter will focus on the *Catalouge of Ships* and how it narrates the relations of its three characters, Achilles, Agamemnon and Odysseus. The *Catalouge of Ships* in Book 2 (484-785) offers a comprehensive account of the Achaeans. The program of the catalogue sequences characters through their geographical locations in Greece, hence it is used as a tool to associate characters with each other.[168] The warriors who come from places near each other are often in close relations with each other. The placement of the characters in accord with their ships places the primary warriors in an order following; Aias (of Telamon), Idomeneus, Menelaos, Agamemnon, Nestor, Odysseus, Eurypylos, Diomedes, Aias (of Oileus), Meges, Menestheus, Protesilaos/Podarkes, Achilles.[169] And as Book 2 narrates the placements of these warriors in regards to each other, the space of the ships become a narrator

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[166] Tsagalis, Chapter 1

[167] Macleod, p. 82

[168] Jim Marks, "*Arkhous Au Nêôn Ereô*: A Programmatic Function of the Iliadic Catalogue of Ships." In *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*. Christos Tsagalis, Antonios Rengakos, Franco Montanari eds. (Berlin: De Gruyter, 2011), p.103

[169] Willcock, p.116

for the politics of the Achaeans. As spaces set the theatre, the activity taking place within them as well as the meanings dedicated to them "comprise the purposive and topographical narrative".[170]

Achilles's hut stands at a distance from the other Achaeans, which is employed as a tool when narrating his distance from the battle. The distance from Agamemnon's hut, on the other hand, reflects on two points. First, the different political views the two share, and second the distance of his hometown from Agamemnon's. Upon the political views of the two, Tsagalis argues that "the huts or headquarters of these two important Achaean heroes constitute a thematized space that embeds crucial social concerns and attitudes toward questions concerning the heroic code, authority and status, honor, and exclusion and inclusion in the heroic community"[171] Achilles excludes himself from the battle, upon his quarrel with Agamemnon because Agamemnon dishonors Achilles. Standing at a distance, Achilles has the luxury to be uninterested in the deeds of the battle until it sets a threat to him when Hektor sets fire to the ships (16.101-124). The second point is the fact that Achilles and Agamemnon are geographically located far from each other. Achilles notes this when he addresses Agamemnon saying "great distance lies between us, shadowy mountains and echoing sea" (1.157-258). This is why Achilles complains to those who brought him there.[172] Hence, Achilles is there to battle not for war's sake but simply for his honor as a warrior.

Within the quarrel of Agamemnon with Achilles, Odysseus stands as the "political centre".[173] The same verse is used to narrate this when Agamamnon (8.222-236) and Dawn (11. 5-9) stop by his ships;

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[170] MacDonald, p. 267

[171] Tsagalis, Chapter 2

[172] Ibid., Part II

[173] Ibid., Chapter 2

that lay halfway along, so a shout could reach ether end,

be heard at the huts both Aias, Telamon's son,

and those of Achilles: the two had drawn up their trim ships,

futherst away, relying on their prowess, their hand's strength

With his standing as the political and physical centre, the character of Odysseus is employed to communicate Achilles and Agamemnon. When he is sent as a messenger to Achilles from Agamemnon in Book 9, both sides welcome him even though they despise each other.

3.1.3. Balance

The narrative of the Iliad employs balance in the different scales of the epic. Employing balance in the narrating of the epic often offers reconciliation. The largest scale balanced narrative is present when the epic offers closure to the events of Book 1 in Book 24. Willcock shows the symmetry between Book 1 and Book 24 by adopting the five key events of each book when the acts go as followed; Book 1 follows the rejection of the father (Chryses), quarrel between Achilles and Agamemnon, Thetis and Achilles talk and she takes his message to Zeus, Thetis and Zeus talk and the dispute among gods take place; Book 24 begins with the dispute among gods, followed by the talk between Zeus and Thetis, Thetis then brings his message to Achilles, Achilles and Priam talk in a friendly manner and agreement with father (Priam) takes place.[174] This balanced storytelling bracketing the epic offers a way of reconciliation to the story space. Whitman studies this balanced storytelling in a larger extent to show the entire structure of the Iliad holds a "ring composition" using a "hysteron-proteron

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[174] Willcock, p.266-267

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sequence of events (a..b...c–c..b..a).[175] Arvanitakis in the use of such symmetry states; "At a time of geographical expansion and profound social upheavals, art expressed a desire for balance and order".[176] This makes the story space of the Iliad as a whole adopt a balanced narrative from beginning to end.

Within the epic, using balance in narratives is also adopted to convey messages between characters. Looking into the dialogue in Book 24, what makes Achilles accept to give Hektor's body back to Priam is Priam's use of a symmetrical analogy.[177] Priam bases his efforts of persuasion by telling Achilles; "Remember your old father, godlike Achilles, whose years equal mine, on old age's deathly threshold" (24.486-494) and continues "But at least, while he hears that you're still living, is happy at heart, and hopes from day to day that he'll see his dear son returning from the land of Troy- whereas I am wholly ill-fated: of the best dons I sired, in the broad land of Troy, not one, I tell you, is left" (24.490-494). Priam is near his son and knows of his faith but Achilles is far from his father and he does not know if he is still alive. Tsagalis states, Priam makes use of space to reflect his "emotional politics", employing proximity and distance to make his persuasion.[178] This symmetrical analogy evokes empathy on the part of Achilles who accepts to give Hektor's body back to Priam. And in the end the two share a "joint mourning" (24.512) when Priam weeps for Hektor and Achilles for Patroklos. This ends the epic in a reconciliation of their joint suffering, showing how similar their paths have evolved to bring them there. The death of Patroklos for Achilles is in a way what makes him emphasize with Priam by recognizing the "other as an image of himself, with whom he shares the

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[175] Whitman, 1958 referenced in Arvanitakis 2015, p.9-10

[176] Arvanitakis 2015, p.10

[177] Tsagalis, Chapter 2

[178] Ibid.

common human suffering and mortal destiny".[179] Aristotle notes the transition of Achilles is what makes the epic have the power it holds.[180]

Balance is also employed in smaller scales within the epic, especially when denoting equal power to both the Achaeans and the Trojans. To stress that both sides have equal strength in the manner of divinities, both sides each have a prophet; Kalkhas for the Achaeans and Helenos for the Trojans.[181] Another aspect of balancing the Achaeans and the Trojans is the water used to cleanse the warriors. The Trojans use the waters of Skamandros, for example when Apollo washes the body of Sarpedon (16.679); and the Achaeans use the sea when Diomedes and Odysseus use it to cleanse (10. 574-576). They both employ water as a means of giving life.[182] This also references the notion that the sea, ruled over by Poseidon who is a pro-Achaean god, protects the Achaeans and Skamandros, embodied by the river, supports the Trojans. Both the sea and the river are personified; the former when the sea "divides a path for [Poseidon]" when he drives over with his chariot (13. 27-29) and Skamandros talks and employs emotions when he fights with Achilles (21. 212-382).[183] With these spaces filled with divine attributes, the Achaeans and Trojans are balanced in terms of protection.

Whether in terms of reconciliation or equalizing the strength within battle, balance plays a crucial part in narrating the Iliad.

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[179] Arvanitakis, Chapter 5, 2015, p.85

[180] Aristotle's Poetics, trans, Golden, p. 264

[181] Kirk notes "the Trojans need a prophet, if only to balance Kalkhas) Geoffrey Stephen Kirk, *The Iliad: A Commentary*. (Volume 2: Books 5-8, New York: Cambridge University Press, 1990), p.237

[182] Onians, 1988, p.229

[183] Jong, 2012, p.36

3.2. Narration Serving Space

The narrative of the Iliad uses space to tell the epic, rather than simply adopting it as backdrop for actions. The spaces narrated are not merely used as agents to visualize the story but often take on the role of the protagonist. The Iliad gives spaces meaning that even transgress the scope of the epic. An example of this takes place during Achilles's speech on not going back to war when he states that when he was still in battle, Hektor "would advance no further than the Skaian Gates and the oak tree- he met me alone there once, only just survived my attack" (9.352-355). This reference to the Skaian Gates and the Oak tree from a time not within the scope of the story space of the Iliad, references to the audience that this space has a certain meaning for both Achilles and Hektor. So when in Book 22 Hektor is killed by Achilles in front of the Skaian Gates, the space fulfils its destiny (22. 248-363). The correlation between space and an action uses the memory of the audience to fulfil what is expected to happen.

Working on image and memory, Minchin studies the similes employed in the epic to narrate the story in another level and as Tsagalis notes these similes "suggest a reconsideration and reappraisal of spatial coordinates".[184] The difference between an example and a simile is the former references things that have happened before whereas the latter stands for things that are "indefinite and can happen" giving way to an understanding in part of the audience, that is derived from experience.[185] Hence the simile uses visualization to transport the audience to a different sphere where actual spaces of the Iliad are not employed but a fragmented use of space takes place outside of the plot.[186] Purves notes;

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[184] Elizabeth Minchin, *Homer and the Resources of Memory: Some Applications of Cognitive Theory to the* Iliad *and the* Odyssey. Oxford: Oxford University Press, 2001, p.133 referenced in Tsagalis, Part III

[185] Rhetorica anonyma "Prolegomena in artem rhetoricam" 6.34.26, in Tsagalis, Part III

[186] Tsagalis, Chapter 6

"The Homeric simile asks the reader of the poem temporarily to look away to a different scene" and in return the reader is able to visualize the happenings of the story more clearly.[187] And Powell notes these similes to be the "bones behind the flesh of narrative style".[188] Looking into the Homeric similes in greater extent, however, cannot be covered within the scope of this thesis since it is a vast field in itself and this thesis focuses on the spaces used by the characters within the narrative. However, it should be noted that the use of similes within the Iliad can be considered one of the instances when narration serves space by adopting an approach that feeds on the meanings given to locations.

An instance when a simile is referred to when describing spaces takes place when Patroklos joins the battle in Book 16 and drives the Trojans away from Achaeans ships when;

> As from the topmost peak of some lofty mountain
>
> a thick cloud is moved away by lighting-gatherer Zeus,
>
> and all the heights are revealed, the towering headlands
>
> and glens, and from on high the infinite air shines clear-
>
> so the Danaans, when they'd thrust off devouring fire from the ships
>
> got a short breathing space. (16. 297-302)

The employment of a simile gives way to the visualization of the ships being cleared off fire and the Achaeans ships being revealed in all their glory. A similar simile is used again when;

> As from Olympos a cloud comes into the heavens
>
> from the bright upper air, when Zeus deploys a tempest,

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[187] Purves, p. 43

[188] Powell, p.58

so from the ships came the sound of cheers and panic

as the Trojans, disordered, recrossed the ditch (16.364-367)

This simile refers to the Achaeans clearing off the Trojans from their territory. Both employ a cloud given movement by Zeus; the former to reveal, the latter to give way to a storm. These similes in sequence can be interpreted as the Achaeans having a momentary peace whereas for the Trojans in the escape, the storm has begun. As Tsagalis notes, the employment of these similes transform the space the battle is taking place and "sheds light on distinct levels of the same visual entry and clarifies all its different aspects".[189] The same space occupied by the characters is transformed for the audience through use of similes. As Bowra notes, heroic poetry "gives verisimilitude and solidity to even its most improbable themes, partly by making them fit into a visible world, partly by relating them to common experience."[190] The simile does both of these. Interpreting and reproducing meaning within the similes adopted in the Iliad requires more expertise and a reading of the original text so I will not pursue further in examining these Homeric similes.

This chapter will focus on the instances when narration serves space when it denotes meaning to a certain location to refer to it later. The chapter is divided into two categories, analepses and prolepses.

3.2.1. Analepses

Analepses within the epic refer to events that have happened before. Jong divides these analepses into two categories; those narrated and those characters mention in their speech, further dividing the two into external and internal

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[189] Tsagalis, Chapter 6

[190] Bowra, p.178

analepses defined by their referring to events that take place outside the scope of the Iliad and those happening within it.[191] These analepses help the audience to visualize a happening and since my focus is on the story space of the Iliad I will examine one narrational and one actorial internal analepse.[192]

Internal analepses narrated within the Iliad are often brief and serve to remind the audience in an especially effective way how the plot has turned.[193] An example of this is when Achilles returns to battle after the Trojans have advanced as far as the Achaean ships. As Achilles chases the Trojans, his movement is narrated in reference to the Trojan's movement in the day before as; "Some he pursued across the plain towards the city, where the Achaians were fleeing in panic the day before, when faced with illustrious Hektor's fury" (21. 3-5). By employing the movement in the plain as a reference the narrative shows the turning of the plot when Achilles, a warrior stronger than Hektor changes the path of the war. This "thematic link" between the two scenes according to Tsagalis turn the audience to viewers when they "see the Achaeans reclaiming the space held by Hektor and the Trojans".[194] Hence, the space becomes a tool for staging power relations of battle.

Actorial internal analepses on the other hand, often work to focus the audience's attention on the character's mindset.[195] When the fight between Hektor and Achilles takes place Achilles states; "Hektor, you doubtless thought, while stripping Patroklos you'd be safe- I was elsewhere, to me you gave not a thought." (22.331-332). Achilles focuses on the breach of his own heroic space

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[191] Jong, 2007, pp. 20-24

[192] Narrational and actorial external analepses mostly focus on filling the background of characters, hence would be out of place when focusing on the narrated spaces of the Iliad.

[193] Jong, 2007, p. 20

[194] Tsagalis, Chapter 1

[195] Jong, 2007, p.24

when Hektor puts on his armour and the space of the armour gives way to thoughts of the loss of Patroklos as he was by the ships.[196] But by using his knowledge of the armour, Achilles is able to identify a weak spot "where the collarbones held apart shoulders from the neck- the gullet, where life's most quickly ended" (324-325). This object that is the armour becomes a space referenced to narrate the story of the fall of Hektor.

3.2.2. Prolepses

The narrative of the Iliad often offers explicit remarks on how the story will progress. Internal prolepses inform the audience of the deaths of Patroklos and Hektor, which take place within the scope of the epic. External prolepses on the other hand state that Achilles will fall during the Trojan War. These remarks narrated by the characters and the narrator is explicit and self-fulfilling. Among these remarks, space implicitly gives cues on another level.

The fall of Hektor is narrated through several times within the Iliad.[197] But space works to set the ground for these prolepses long before the narrator or the characters mention them. In Book 6, Hektor makes a visit to Troy to ask the Trojan women to pray to Athene for the Trojan warriors. When they do they ask her to "break Diomedes' spear, now grant that he himself fall prone in front of the Skaian Gates" (6.306-307). However, Athene refuses and Diomedes's *aristeia* continues and it is Hektor who in Book 22 falls in front of the walls. Also in Book 6 after Hektor talks to the Trojan women he goes to talk with

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[196] Jong, 2007, p.24

[197] Hektor's death is forseen by the narrator (15.612–614;16.799–780;22.5) and characters alike (6.409–410,501–502(embedded focalization);15.68;16.852–854;17.201–208;18.132–133,334–335;21.294–297), and then looked back on by characters (24.214–216,384–385,499–501). Jong, 2007, p. 29

Andromache who gives him military advice saying; "Station your troops by the fig tree, where the ramparts are vulnerable to assault" (6.433-444). This is most likely to be the same fig tree Hektor runs past during his chase with Achilles.[198] When the time comes for the battle between Achilles and Hektor in front of the Trojan Walls, the audience is well set in assuming Hektor's attempts to find safety in the walls will not be realized. The walls work as a theatrical space from his meeting with Andromache to his battle with Achilles, serve to narrate Hektor's fate between family and battle.[199]

The death of Hektor gives way to another prolepse when his death is narrated as "This was what it was most like: as though all towering Ilion, top to bottom, were left smoldering with fire" (22.410-411) referencing the future fall of Troy now that its primary hero has fallen.

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[198] Willcock, p.243

[199] Tsagalis, Chapter 1

CHAPTER 4

NARRATING BATTLE SPACE

The Iliad tells the epic story of the Trojan War. Hence, it goes without saying that the importance of the battle itself rests within the narrative. It is a "poem of life and death" where the fighting often narrates the story.[200] It is even reflected in the fact that of the 360 characters within the story, 232 are warriors that are killed or wounded in the battle.[201] As the Iliad focuses on telling the tale of war, the use of space within the narration of battle becomes a tool for strategizing the battle, looking into the relation between warriors as well as work as a reflection of their inner psyche. Within war, space becomes not only a venue for fighting but often the reason for war; it could be said that "war is a practice of space".[202] Within the Trojan War, Troy is the place that is contested over. Hence, space is an agent and an end in itself. However, the narrative of the Iliad offers a much more complex relation with space, self evident in the fact that through its

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[200] Arvanitakis 2015, p.85

[201] Martin Mueller, *The Iliad*, (London: G. Allen and Unwin, 1984) p.82 in Clay, 2007, p.234

[202] Jessica Tanner and Marisa Escolar. "Introduction: Spaces of Conflict, Spaces in Conflict." Romance Notes, (Volume 55, Number 3, 2015) p.339

course Troy never becomes a site for battle though it stands as a site of devastation..

The importance of space is even highlighted by the characters when in Book 10, upon capturing Dolon, a Trojan spy, Odysseus first of all wants to know *where* Hektor is rather than learn what his plans for the war are (10.401-411). It is important for both the audience and the warriors to visualize the space. Van Wees stresses the importance of spatial references for the audience; stating that "For all their length, the battle scenes will seem far from boring once we can visualize the action".[203] Use of space within the battle scenes puts into order the chaos that would be caused by so many characters as it also narrates the epic in terms of hierarchies and strategies.

The ordered use of space offers the characters benefits as well. Order and disorder in the use of space is clearly referred to within the narrative. In Book 12, the strategy of the Trojans in breaching the Achaean wall works so well primarily on the grounds that they use space in a very designated manner. The Trojans first strategize five groupings; as the 3rd group including Helenos, Deiphobos and Asios attack from the side gate (12.108-194), the 1st group including Hektor, Poulydamas and Kebriones attack from centre (195-289) and by the diversion of the 5th group including Sarpedon, Glaukos and Asteropaios (290-429), the first group is able to break through the walls (430-471). This narrative is visualized in the epic, from the viewpoint of the Achaean camp, as left (the 3rd group), right (the 5th group) and centre (the 1st group), transitioning between the combats.[204] As Tsaglis notes, "space-blocks" are used when going back and forth between battles.[205] The five groupings of the Trojans are also used

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[203] Hans van Wees, "Homeric Warfare"*A New Companion to Homer*, Ian Morris and Barry Powell eds. (New York : E.J. Brill, 1996), p.668

[204] Clay, p.246

[205] Tsagalis, Chapter 1, also Clay explains these spatial shifts between different positions in the battle stating; "This form indicates that an action is conceived as continuing in the

to narrate the subsequent battles of the same day until Book 18 showing that the division is much more intricate than realized.[206]

Order and disorder are also used to narrate when the battle turns in favour of one side or when there is a turning point in the plot. When Aias chases the Trojans away Kebriones talks to Hektor saying "Trojans are fleeing in disorder" (11.525) or when the turning point of the plot is narrated in favour of the Achaeans as; "Trojans, disordered, recrossed the ditch" (16.367). In Book 5, when the *aristeia* of Diomedes takes place, at one point his fighting is narrated to be disordered, stating; "you could not tell which side he was fighting on – was he with the Trojans or the Achaians?" (5.85-86). Although this part of the Iliad shows Diomedes to be a great warrior, his disorder in fighting is followed by him being hit by Pandaros (84-105), only to be retrieved by Sthenelos (106-113) and return to battle after Athene gives him strength (114-132). Also, in Book 14, Nestor states to Agamemnon; "you could no longer tell, even by watching closely, from which side the Achaians are being driven in fight" (14.58-59) which leads to Agamemnon suggesting leaving the battle (14.74-81). Hence, space in battle is not only narrated for the benefit of the audience but also as an important notion for the warriors within the battle itself.

Within the battle scenes the use of space is also stressed in terms of movement and setting the stage.[207] The narrative does not always offer an account of where the fight takes place but tells the story through references to places, people and orientation of movement. But space is always represented as; "Homeric epic systematically employs discourse markers indicating visual shifts that help the audience mentally locate themselves with respect to the characters

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background while the poet focuses his attention on another part of the battlefield" Clay, p.243

[206] Clay, p.242

[207] Tsagalis, Chapter 1

of the plot".[208] These visual shifts whether narrated as camera movement or through the movement of the characters, offer the audience to locate fight scenes within space, as well as their importance within the plot.[209] As Clay notes; "random encounters on the battlefield allow the audience to be aware of the course of the war at each moment".[210] The ways warriors move through space not only give the audience a way to follow the plot of the epic but also places meanings on their actions.

4.1. Politics of Space

The war between the Trojans and the Achaeans is a political act in itself, but within the battle space becomes a site of hierarchy even within those fighting on the same side. Latenier notes that "space is never neutral" whether it be between the two contesting sides, within the warrior's community, among divinities and certainly not in the battefield.[211] The use of space in the battlefield consists of warriors being identified as "companions" or "followers"; the former reflecting support while the latter reflects hierarchy.[212] Heroes exercise their power through their use of space and hierarchies are clearly reflected through where heroes fight. The most denoting of the hierarchies is being in the forefront of the fight. In Book 16, Patroklos refers to Achilles and Myrmidons saying; "he and his henchmen, all of them front-line fighters" (16. 272) whereas in the absence of Achilles, Idomenenus stands in the forefront (4.254) and Agamemnon

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[208] Tsagalis, Chapter 1

[209] As Tsagalis focuses on the narrative side of movement (long shots, close-ups and zooming-in), Minchin and Rubin focus on the notion that the "epic heroes are always on the move". Tsagalis, Chapter 1; Minchin, 2008, p.17; Rubin, 1995, pp. 61-62

[210] Clay, p.235

[211] Latenier, pp .74-75

[212] van Wees, 670

speaks to him saying; "Idomeneus, you I do honour above all the swift-horsed Danaans" (4.257). How a warrior uses the battle space denotes recognition to them within other warriors and makes his standing within others gain importance.[213] By being in the front of others, the hero makes a clear claim of his status. The warrior becomes a hero when he fights in the front, "protecting those behind by pushing the enemy back".[214] And leaders are expected to fight in the front, often advancing faster than the rest of the army.[215]

Within the narrative of the Iliad, Hektor is to Trojans what Achilles is to the Achaeans.[216] His heroic stance is often reflected through the narrative stating that he fights in front of his army.[217] Hektor, being aware of the importance of being a front line fighter, even addresses those fighting on his side by saying "Trojans! Lycians! You Dardanian front-line fighters" (13.150) in order to motivate them. Tsagalis notes on being a hero fighting ahead of the army saying; "power relations reside in space, and become the area for individual empowerment".[218] This not only makes clear how space is used as a means for structuring hierarchy but also how the heroes are so invested in their proper use of space.

Apart from these front-line fighters, Clay states; "Homer also seems to know at any given instant where each of the important heroes –and even the

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[213] Tsagalis, Chapter 1

[214] Ibid.

[215] van Wees, p.676

[216] Louden notes the leaders of each group stating; "Hektor for the Trojans, Aineias for the Dardanians, and Glaukos for the Lykians" Bruce Louden, *The Iliad : Structure, Myth, and Meaning*. (Johns Hopkins University Press, 2006)

p.4

[217] Tsagalis, Chapter 1

[218] Ibid.

second tier figures- is deployed on the battlefield".[219] Proximity is often used to place warriors in relation to greater heroes as well as narrate the story within the plain of the gods. Symmetry on the other hand, is used as a tool to narrate duels between great heroes. In the two following chapters I will look into how these two concepts are used within the narrative of the Iliad.

4.1.1. Proximity

Within the narrative of the Iliad, "proximity means support".[220] Even primary heroes fighting ahead of the army are advised not to fight too far form the rest of their followers.[221] Whether it be the proximity of a warrior to another, or the proximity of a god to a mortal, it offers the space around the body as a reference, narrating the battle through it.

Proximity is also used as a reference in battle, narrating the standing in relation to the politics of the fight. As discussed in the previous chapter, *where* one fights, showcases his heroic standing. Through the same logic, the narrative also employs the distance from the battle as to show a warrior uninterested in fighting. A prime example of this is Achilles, who refuses to join the battle by staying in the area occupied by the Myrmidon huts. His relation to the battle space is so far removed that when talking to Patroklos he states; "I did declare I'd not put an end to my anger until the sounds of war and the fighting arrived at my own ships" (16.62-63) But his distance from war is referred to again when in Book 17, Patroklos is killed but he has no knowledge of it, as the narrative states;

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[219] Clay, p.235

[220] Tsagalis, Chapter 2

[221] van Wees, p.676

Achilles yet have any knowledge of Patroklos's death,

for far distant from the swift ships the conflict raged,

beneath the Trojans's ramparts. So he never expected

that Patroklos would die, though that once he's reached Troy's gates

he'd come back alive; for it did not enter his mind

that Patroklos would try to sack Troy, with or without him (17. 402-407)

Achilles is far from battle, which leads to the Trojans advancing so far as to breach the Achaean walls. This leads to Patroklos joining the battle to chase the Trojans back to their city. This is followed by Patroklos being killed and narrated with Achilles having no knowledge of it. Proximity is used as a tool to narrate the whole story of Achilles as he decides to join the war after withholding himself for so long. If Achilles was to be near the battle, as Here says "the Trojans would not even venture beyond the Dardanian gates" (5.789), and if Achilles stood with Patroklos, Hektor could not have killed him.

The proximity of warriors to each other often results in a warrior escaping his death. In Book 14 when Hektor is hit by Aias, and Hektor's spear falls from his hands; Aineias, Poulydamas, Agenor, Sarpedon and Glaukos all go to protect him when "they all held out their round shields before him" (427-428) and take him to ford of Skamandros where he is revived (427-439). The instances when a primary hero is wounded give way to the intensification of battle, when his comrades come to his rescue.[222] Hektor also expects the same support through proximity when Athene, disguised as his brother Deiphobos, deceives him to enter battle with Achilles through making him believe that he has someone who supports him (22.226-259) when in reality she stands with Achilles.

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[222] van Wees, 683

Within the narration of battle scenes, proximity of mortals is occasionally used with the proximity of divine beings. In Book 11, Odysseus asks Diomedes to fight with him (31-315) but after Diomedes is hit by Paris (368-378), Odysseus is left alone and thinks of walking away from battle (401-410). Sokos, (coming to stand with Charops, his brother, after he was hit Odysseus), hits Odysseus but fails to kill him because, being on his side; "Athene did not let it tear in as far as the vitals" (11.426-445). Where the proximity of a warrior is beneficial in the fight, when gods are near a mortal, the scales are narrated to be in their favour. Even the heroism of Achilles is narrated in such a manner when Aineaias states that; "no mere man can meet Achilles in battle, since there's always some god beside him, warding off trouble" (20.97-98). Hence, the proximity of a warrior to another is no match with the proximity of a god. In Book 5 when Diomedes's *aristeia* takes place, he is hit by Pandaros (84-105) but Pandaros still sees him fighting later on when he states to Aineias; "not without some god's aid can he rage thus: an immortal must be standing close by him, shoulders hidden in mist" (185-186). Also in the same book, Ares stands next to Hektor narrated as; "ranged now in front of Hektor, now behind him" (5.595) and upon realizing that Hektor has a god by his side Diomedes tells his troops to "keep facing the Trojans but give ground steadily" (605-606). Whether a god is standing on the shoulders or walking with him, the realization that the opposing side has a god by his side, assures a warrior's caution in the matter.

The proximity of divinity is also narrated through designated spaces for them, as well as the body space of the warriors. As gods have a divine viewpoint of the happenings in the mortal battle their positioning is less practical than metaphorical.[223] Zeus, as a god supporting the Trojans watches from Ida, located behind Troy, whereas Poseidon, who is a supporter of Achaeans is placed on a mountain peak on the island of Samothrace, which is close to the Achaean

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[223] Tsagalis, Chapter 2

camp.[224] Also in Book 20 when gods are allowed to interfere in the battle pro-Achaean gods occupy the Wall of Herakles, a space next to the sea, whereas pro-Trojan gods occupy the Hill of Kallikolone, located between Troy and Ida.[225] The fight of Achilles and Aineias in Book 20, when both sides have gods by their side,[226] is narrated as a balance fight as; "The two best of all these fighters faced each other, eager to fight, out there in the middle" (20. 158-160) as "Aineias was first to emerge" (161), "[Achilles] came at him like a lion" (164) and "When they were close, as the two of them moved one against the other, the first to speak was swift footed Achilles" (175-177). But the narrative does not allow either of them defeat since Achilles is mothered by a divine, Thetis; and Aineias is mothered by Aphrodite (203-209) and as Aineias is rescued by Poseidon (318-339) ending the fight to be a tie between the two, Achilles acknowledges that Aineias has a god by his side (347).

Whether it is a god or a mortal standing next to a warrior in battle, it turns the cards on their favour. The space occupied by the body becomes a tool for narrating the battle through an intricate set of tools regarding, support, chances of gaining success and the inner psyche of those fighting.

4.1.2. Symmetry

The narrative of the Iliad offers several duels between prominent heroes. The warriors within duels become "isolated" within the battlefield where a stage is set up for the fight.[227] Tsagalis notes the two step process in isolating these

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[224] Explained in further detail in Chapter 2.2. Spaces of Divinity

[225] Tsagalis, Chapter 2

[226] Here states since Aineaias has a god by his side (Apollo), so should Achilles (20. 130-131)

[227] Tsagalis, Chapter 1

warriors; by introducing them and the two protagonists coming together "separating themselves from other bystanders and standing between two armies".[228] This mutual and binary approach in itself creates symmetry in the movement of the warriors, and this symmetry paves the way for the narration of the fight further on. This section will flesh out the bilateral equation by focusing on three examples of the fights between; Menelaos with Paris, Glaukos with Diomedes, and Hektor with Aias.

The first example is the fight between Menelaos and Paris in Book 3; the confrontation holds special importance primarily because it stands as a fight that may end the war. One battle can give way to a total "reversal of space" since if it goes as planned, both the Trojans and the Achaeans would return to their homes.[229] The fight itself follows a long build-up with the exchanging of oaths to structure this notion. To start the exchange of oaths, Paris says to Hektor; "make the other Trojans sit down, and all the Achaians, and set me there in the middle with warlike Menelaos" (3.68-69). This narrates even the exchange of oaths in a symmetrical spatial narrative. The oath insures that the symmetry between the Trojans and the Achaeans will be respected during the fight. Following the oaths, the battle begins when Paris and Menelaos, "advanced to the mid-space between Trojans and Achaeans" (3.341). The narrative of the fight further enhances the symmetry; for example by stating that both their spears were "well-balanced on every side" (Menelaos's spear 3.347, Paris's spear 356). As their duel takes place, Aphrodite rescues Paris, breaking the symmetry of the battle (380-394). The fact that Aphrodite breaks the symmetry of the duel becomes something even Helen is upset about when she sees that Paris has returned to their bedchamber (395-417). This is the only instance when a mortal woman protests a divine character within the narrative of the Iliad.[230] The symmetry of the battle,

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[228] Tsagalis, Chapter 1

[229] Ibid.

[230] Minchin, 2007, Table 5

whose importance is emphasized through oaths, is a narrated with so much at stake that the use of battle space becomes a representation of the battle as a whole. When the symmetry is not respected, the very unlikely event of a mortal woman protesting a divinity takes place.

The second example of a duel in a symmetrical manner takes place between Diomedes and Glaukos (6.119-236). In this instance symmetry is not adopted to narrate the battle as a whole but to showcase a friendly encounter between two warriors on the two opposing sides of battle. This battle, in line with the notion of coming together, begins when Glaukos and Diomedes "met between the two armies" (6.120). But the narration of symmetry takes a turn when it becomes a use of symmetry to narrate the encounter when power is no longer exercised because the two notice their "guest-friend" status. The two warriors decide they can no longer fight each other and symmetry is employed again when they change armours. The audience follows symmetry through a path when they come together and decide to part ways in a friendly manner.

The third duel between Aias and Hektor becomes one transcending one book. The two are first narrated in a duel in Book 7 when Apollo and Athena plan the fight and aim to stop the war for a day.[231] By adopting representatives of the symmetry such as "both grasped their long spears, pulled them out at the same moment" (7.255) the narrative gives clues on the fight being a balanced one. But the battle is ended as even when night falls and they decide to part ways (278-312). The symmetry of their duel is broken when a Trojan and an Achaean (Talthybios and Idaios) come to end their fight (7.275-282). But in Book 14, the quarrel continues when Hektor is hit by Aias (418). Hektor then takes revenge in Book 13 when he charges the Achaean walls "around the ships of Aias" (681) and continues in Book 14 when as "some were fighting by one ship, some beside

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[231] This makes it similar to the fight between Paris and Menelaos, however, Tsagalis notes the two to be different on the grounds that one is organized by mortals whereas the other is planned by gods. Tsagalis, Chapter 1

another, but Hektor charges straight at famous Aias" (15.414-415). The fight between Hektor and Aias narrated through the books is brought to an even standing when both heroes have moments when they excel. The narrative employs a symmetry at the beginning of the quarrel between the two, and offers a balance on narrating the following encounters.

Symmetry in these three cases is special to the narrative because unlike most of the fight scenes of the Iliad, it enables both sides to stay alive at the end of the duel. By employing symmetry, the narrative presents these cases to be exceptions within the war.

4.2. Internalizing Battle Space

The battles within the Iliad offer both the Trojans and the Achaeans instances when their claims over the space are fulfilled. As Latenier states "a claim to property has no more authority than the force available to hold it".[232] Hence, warriors, in their claim over space, must fight for it. The descriptions of spaces they occupy often reflect a warriors' character.[233] This makes use of space to have a crucial impact on the progress of battle; moving forward or backing off have internal meanings for the warriors.

Often when a warrior cannot hold his claim over the space he occupies, he is narrated as backing off. Ryan notes that "Front and back are mainly used as metaphors of time: in our culture, the future is ahead and the past is behind."[234] Whether warriors return to their former position or advance further in battle has

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[232] Latenier, p.68

[233] Bowra, p.132

[234] Ryan, p.426

internal meanings during battle.[235] A warrior backing off of in battle shows the progress of the advance on the opponent's side. A crucial instance of this is when Hektor attacks Patroklos narrated as; "But Hektor, when he perceived great-hearted Patroklos backing off, after taking a hit from the sharp-edged bronze, came up close to him through the ranks, and with his spear stabbed into his nether belly" (16. 818-821). When Patroklos is narrated as backing off, both the audience and Hektor realize the turning of events that is about to take place. This instance of backing off is later followed by Hektor killing Patroklos.

The Iliad narrates battle scenes as it reflects upon the inner psyche of the warriors. Whether it be a physical environment that narrates this psyche, or a limit set on the heroic space of a warrior, space becomes an element in understanding the dynamics of the battle.

4.2.1. Locating Warrior Psyche

The narrative of the Iliad places emphasis on the fact that *where* heroes fight is important. The most prominent example of this is the battle of the Trojans so far removed from their city. Through the absence of Achilles in the battle, the Trojans have the confidence to "fight far away from the city, out by the hollow ships" (5.787-791), even Achilles notes that while he was still fighting Hektor "would advance no further than the Skaian Gates and the oak tree" (9.354). Within the Iliad, Books 12-17 narrate the battle by the Achaean walls and ships.[236]

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[235] This is reminiscent of the later Roman god Janus who, as the god of departure and return, reflects on the "existential fact: man's wish to conquer the world, parting from a known meaningful centre". Schulz, p. 84

[236] Clay also notes the second "line of demarcation" when the Trojans are on the defence as being the river Skamandros. Clay, p. 247-248

Because the Trojans advance so far to fight the Achaeans by their ships, this reflects poorly on the motivation of the Achaeans. Poseidon states that during their fight near the ships, the Achaeans "have no will to fight for the swift-faring ships, but are getting killed among them" (13.109-110). The Trojan warriors even retreat to their huts and stay there with worry.[237] The inner psyche of the Achaeans is also narrated as Hektor presses on to their ships and "the Achaians, trapped by the stakes, caught in the ditch they had dug, fled this way and that, were forced inside their own wall" (15.343-345). This creates a complete reversal of roles, when Trojans are on the attack and the Achaeans on defence. Tsagalis interprets this to be a "symbolic function of the play between insiders and outsiders" for the audience when "Hektor makes his claim to foreign territory an almost tangible reality".[238] But their roles are not completely similar since Aias states to the Achaeans that unlike the Trojans, their walls are not as strong as Troy's and have nothing but the sea at their back so they must conjure up the will to fight (15.734-741). Also important to note is that the space designated to the Achaeans, done so for the period of the war, is in fact Trojan territory.

The sequence of events when the Trojans breach the Achaean wall in the absence of Achilles, leading to devastating results for the Achaeans is brought to an end when Achilles decides to interfere in the battle when;

> He [Aias] backed off from the missiles: Trojans weariless fire
>
> on the swift ship: at once unquenchable flames broke out,
>
> and the whole stern was set ablaze. But now Achilles
>
> struck both hands upon his thighs, and called out to Patroklos:
>
> "Up with you now, Zeus- born Patroklos, master horseman!

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[237] van Wees, p.681

[238] Tsagalis, Chapter 1

I clearly see by the ships the rush of devouring fire!

Don't let them take the ships, leave us no way of escape!

Arm yourself quickly, I'll muster the men. (16. 122-129)

Although Achilles is so far removed from the battle space, he realizes that the ships of the Achaeans are burning, hence comprehending the dire state of the battle. Because he realizes the desperation of the Achaeans, and the reflection of this on his own returning, he decides to allow Patroklos and the Myrmidons to join the battle.

The inner psyche of both the Trojans and the Achaeans is clearly understood because this battle extended between Book 12-17 takes place within Achaean territory. Not only is there a reversal in the attacker/defender roles but also the psyche of the warriors in relation to that. This leads to a different set of dynamics on the heroic space of the prominent heroes which will be focus of the next section.

4.2.2. Heroic Space

The narrative of the Iliad follows the path of the heroism of three prominent heroes, Hektor, Patroklos and Achilles. Since the plot of the Iliad is so closely related to the absence and return of Achilles, Hektor stands as the embodiment of the consequences of Achilles's absence for Achaeans and Patroklos stands as the reason for Achilles's return. All three heroes have moments when they excel and are presented, while delineated, to be the most prominent within their own warrior community. But all three have a clearly designated "heroic space" which when breached has harsh consequences.[239] The narrative of the Iliad sets the heroic space for the hero as "physical boundaries of

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[239] Tsagalis, Chapter 1

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his existence".[240] The narrative of the Iliad may refer to these limits prior to their breaching, or give the expression when the hero breaches them. Hektor suffers these consequences of breaching his heroic space when he tries to fight the Achaeans in *their* camp and is struck by Aias; whereas Achilles's death is implied when he will try to sack Troy. Both these warriors try to perform heroism outside their proper heroic space designated by the story and fail. On the other hand, the narrative of the Iliad makes clear through Zeus that the heroic limits of Patroklos will be brought to an end by Hektor and Achilles, ending Hektor's heroism (15.59-71). These are closely tied to spaces designated for the heroism of these warriors.

Patroklos's heroic space is clearly defined prior to his joining the battle. Achilles states clearly that he should drive the Trojans away from the ships (16.87), and warns him not to go further with the battle (89) pressing toward Troy (91-92). Achilles's orders to Patroklos are clear in saying; "Turn back as soon as you've set the light of deliverance among the ships; leave the others to battle it out on the plain" (95-96). But as Tsagalis notes "craving ultimate victory, Patroklos tries to overcome the very boundaries of the plot within which he functions as a heroic figure".[241] After chasing the Trojans away from the ships, Patroklos continues his attack "in between the ships, and the high wall, and the river he ranged amongst killing them" (16.395-398). Patroklos then continues his attack until the walls when he tries to breach Troy's ramparts when; "Three times Patroklos climbed up the lofty wall's elbow-bent, and three times Apollo violently beat him back" and on the fourth attempt Apollo addresses him and claims that Troy will not be "laid waste" neither by him nor Achilles (16.698-709). This clearly sets the limit of the heroic space of both heroes.

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[240] Arvanitakis, p.85

[241] Tsagalis, Chapter 1

Another aspect that translates into Patroklos's heroic space is the armour of Achilles, which he puts on. By wearing the armour of Achilles, Patroklos is successful in pushing back the Trojans but he meets his death when he goes *further* to the walls of Troy to fight Hektor. Not only does Patroklos continue fighting after he has done his duty, something Achilles advised him not to do, he does so in Achilles's divine armour. With Achilles having divine attributes because of his mother Thetis, Patroklos's violation of Achilles's 'personal heroic space' while also violating his limits as a mortal is punished through Hektor, who by putting on the armour after Patroklos also suffers the consequences through Achilles.[242]

As Heidegger notes on the concept of boundaries as "not that at which something stops for… but that from something begins its prescencing", the narrative of the Iliad employs the breaching of heroic space of one hero, to give way to the heroic space of the next.[243] After Patroklos's death, Hektor puts on the armour of Achilles, which he strips from Patroklos (17.183-197). Upon seeing this, Zeus narrates his trespassing of his heroic space through wearing the armour with rebuke; "Ah, wretched man: death has no place in your thoughts, near though it is to you: you're putting on the immortal gear of a prince among men, before whom others, too, tremble." (17. 201-203), "Still, for now I'll allow you great power, in compensation for the fact that no way are you coming back from battle" (17. 206-207). Through employing the armour as the heroic space of Achilles, the narrative states that Hektor defies his limits as a mortal, and his death upon this act is foreseen clearly. Apollo tries to interfere in the confrontation by telling Hektor not to challenge Achilles (20.373-378) but upon seeing the death of Polydoros in the hands of Achilles (407-418), Hektor attacks him. During this attack, Athene protects Achilles and Apollo protects Hektor, postponing the fight that will lead to Hektor's death (20.438-446). But the

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[242] Tsagalis, Chapter 1

[243] Heidegger in MacDonald, p.251

narrative forces Hektor to face Achilles when in Book 22, "Achaeans advance up to the ramparts" when they try to escape Achilles's wrath but "Hektor's fatal destiny constrained him to remain where he was, outside Ilion and the Skaian Gates" (22. 1-6). Here, a force sets the limits on Hektor's life by allowing him no entrance to Troy, his own city. Hence, the limit of his heroic space is set, in front of the Skaian gates. Hektor's death is followed by a long suspense around the walls of Troy as he runs from Achilles;

> so Achilles raged straight after Hektor, who ran for his life
>
> beneath the wall of the Trojans, knees pumping, going flat out.
>
> Past the lookout post and the windswept fig tree they sped,
>
> away from under the wall, and along the wagon track,
>
> to the two full-flowing springs, where gush up both
>
> the sources that feed the waters of eddying Skamandros. (22. 143-148)

Afterwards, the narrative turns for a moment to the natural scene to offer a glimpse at the way Trojan women would wash their clothes in the waters of the Skamandros. Bowra states this to be a way of "reminding us that even a struggle like this takes place among natural surroundings" which imparts personality to the spaces narrated.[244] Afterwards, Achilles chases Hektor around the city and they circle it three times (22.165). This is similar to Patroklos trying to breach the city three times. And Hektor tries to escape his death;

> whenever he [Hektor] made a rush for the Dardanian gates,
>
> and tried to slip in past the strongly built bastions,
>
> hoping that those on the walls would cover him with their missles,
>
> each time in anticipation Achilles would head him off, nudge him

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[244] Bowra, p.137

back to the plain, while himself pressing on by the city wall. (22. 194-198)

The narrative states clearly that this is the limit of Hektor's heroic space. His killing, however is located within Achilles's heroic space who signals his troops so no other but him would win the glory (22. 205-207). And when Achilles does manage to spear him, he states to Hektor of his breaching of heroic space by putting on his armor;

Hektor, you doubtless thought, while stripping Patroklos,

you'd be safe- I was elsewhere, to me you gave not a thought.

You fool! His distant avenger, stronger by far,

was left behind by the hollow ships: that was I, who have now

unstrung your limbs! (22. 331-335)

Achilles states that his death is a consequence of his breach of his heroic space, something Achilles holds to be important. Both Patroklos and Hektor die wearing the armour of Achilles, and both fall in their attempts to enter Troy. Hence, the armour and Troy set the limits of the heroic spaces of the two warriors.

The end of the heroic space of Achilles stands different from the other two primarily because it is narrated as taking place outside the limits of the epic. However, the narrative makes clear that his fall will come during the Trojan War. And Tsagalis notes, "the tradition of the Iliad sees Achilles's extra-Iliadic death in terms of his violation of his own heroic space, which amounts to his arrogant claim that he can sack Troy".[245] Even upon Achilles showing himself, unarmed, at a distance, the Trojans know of his intent to take Troy. In Book 18, as Poulydamas tries to convince Trojans to return home, states that Achilles "won't

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[245] Tsagalis, Chapter 1

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be willing to stay here in mid-plain, where both Trojans and Achaeans share the rage of battle between them on disputed ground; it's for our city he'll be fighting" (18. 262-265). On the other hand, Achilles is also aware of his own heroic space as he states; "If I stay here, and fight around the Trojan's city I'll lose my homecoming, but gain imperishable renown" (9.412-413). Within the Iliad, even the way Achilles will fall is narrated when Thetis tells that he will perish "under the walls of the corselet Trojans" (21.276-278). And the last words of Hektor state to Achilles "the day when Paris and Phoibos Apollo kill you, for all your valour, before the Skaian Gates" (22. 359-360). The prediction locates exactly *where* and how Achilles will fall which is later confirmed by Patroklos when he comes as a vision to Achilles after his death (23.80-81).[246]

The death of Patroklos, Hektor and Achilles happen in relation to the walls of Troy. Each hero has a different polarity between life and death; for Patroklos it is near or far from the walls, for Hektor it is inside or outside of the walls. But for Achilles, it is in coming to Troy rather than staying, or going back to Phthia.[247] But the relation of his death to the wall is referenced in the narrative. Arvanitakis also notes that the narrator suggests his death when Patroklos dies while wearing Achilles's armour and his helmet is thrown to the ground, symbolically killing Achilles.[248] Hence, even though Achilles is still alive by the end of Book 24 of the Iliad, his faith is referenced to follow a similar path as that of Hektor and Patroklos, as they all breach their heroic space.

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[246] Martina Hirschberger, "Fate of Achilles in the Iliad." In *Homeric Contexts: Neoanalysis and the Interpretation of Oral Poetry*. Christos Tsagalis, Antonios Rengakos, Franco Montanari eds. (Berlin: De Gruyter, 2011), p.195

[247] Tsagalis, Chapter 2

[248] Arvanitakis, Chapter 1, p.15

CHAPTER 5

CONCLUSION

The epic holds the task of making sure that the heroic acts of its characters are not forgotten. Within its narrative, these heroes are "considered not as poetic inventions but as historical personalities".[249] By treating its characters as historical figures the Iliad "aims both to record something notable from the past and to make what it records come alive in the imagination."[250] To make sure these are remembered, the Iliad employs space to draw out, not only the events that take place, but also the characters of the warriors concerned. As the Iliad employs spaces for remembrance, the warriors of the epic are located within the Iliad and their deeds are not forgotten.[251] As noted in the beginning of the Introduction, the story on the deeds of these heroes enable us impose a structure on our own experiences. In this way we are able to derive meaning and refer to these texts, because they were remembered for centuries and denoted importance even after several millennia. As noted by Nora, "memory fastens

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[249] Kullman, p.38

[250] Macleod, p.77

[251] Clay, 250

upon sites, whereas history fastens upon events"[252]. Hence, the site that makes the epic memorable is the narrative of the spaces. The thesis has shown how Homer's literary text generates more visual clues of the subject of the Trojan War. This is more open to imagination than some other forms of ancient visual productions such as the geometric and later vase-paintings showing no use of landscape or background due to limited dimension and depth on material surfaces.[253] The elusiveness in terms of representing time and space within the vase-paintings may reflect immortal and continuously evolving status.[254] Yet the spaces narrated in the Iliad offer a way of looking back on a past with greater imaginative potential, unlike other media of the ancient because, set in the imagination of the audience, it stands immortal and current throughout the ages.

The Iliad has shifted its medium from performance to text through time and my studies of the narration of spaces of the Iliad, use the verbal text as a point of reference. As the text of the Iliad offers no other means but narration for the audience to visualize the spaces the epic holds, I also made the decision to transfer this strategy to my site, offering no other descriptions of spaces but words. Using no visuals like photographs or mythological figural representation with regards to my characterization of spaces narrated within the Iliad, I wanted to create an image in the mind of the reader, of the same open-ended nature. Because the spaces narrated within the Iliad are immortalized since they generate a visual imagery working on imagination, any further visual representation of these spaces would merely be a product of my own imagination. Relying

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[252] Pierre Nora, "General Introduction: Between Memory and History" In *Realms of Memory*, trans. Arthur Goldhammer (New York: Columbia University Press, 1996), p. 18

[253] Anthony Snodgrass, "Homer and Greek Art" In *A New Companion to Homer*, Ian Morris and Barry Powell eds. (New York : E.J. Brill, 1996), pp.565-566

[254] Suna Güven, "Antik Yunan Vazo Betimlemelerinde Zaman ve Mekan Algısı" In *Türkiye'de Arkeometrinin Ulu Çınarları (Two Eminent Contributors to Archeometry in Turkey) Prof. Dr. Ay Melek Özer ve Prof. Dr. Şahinde Demirci'ye Armağan (To honour of Prof. Dr. Ay Melek Özer and Prof. Dr. Şahinde Demirci)*, Ali Akın Akyol and Kameray Özdemir eds. (Istanbul: Homer Kitabevi, 2012), p. 226

primarily on words without the amplification of appended images to translate the meanings of spaces of the Iliad, I wanted to locate my research in the same medium as the Iliad. Therefore, although both the Iliad and my research stand anchored in space, both place emphasis on space within the context of the story and become meaningful not as they are in offered images but as they are visualized by their readers.

To conclude, the spaces of the Iliad, in constant dialogue with its characters, and occupying a great deal of the discourse within the narrative, have identities of their own. The threefold organization of the plain at the centre and Troy and the Achaean camp setting its borders as highlighted in the thesis, offer spaces for certain kinds of action. Each action of the occupants of these spaces is shaped by the spaces themselves. The dialogue between characters and the space is what makes Troy to be a secluded sphere described through relying heavily on the senses, the Achaean camp to be a space of heroism referencing hierarchies, and the plain with its landmarks referencing glory to one side in the battle, construct these spaces with identities of their own. The spaces of divinities, on the other hand, transforming natural boundaries to political divisions, further emphasize this characterization of spaces in the vertical plain. Using these together, the Iliad is able to use space as a narrator when it employs it to translate meanings of the inner psyche of its characters, their support of each other as well as a tool to balance the storytelling itself. Narration also serves space in numerous occasions when the employment of spaces loaded with meaning transgress even the scope of the epic. Transforming space into protagonists, the battle between the Achaeans and the Trojans, that is the main action of the epic, gives way to politics of space where the way the warriors use these spaces reflects on their status, their relations with one another and the progress of the Trojan war. This use of space that is loaded with meaning during battle references the inner psyche of the warriors, going as far as defining their heroic limits. Space is never simply adopted as a backdrop, but actively works to convey messages of the internal psyche of the characters, while also placing the

setting for their inner mechanisms. By denoting meaning to each location it narrates, the Iliad fleshes out the spaces its heroes occupy to have their own character and later puts this character in use. Hence, the spaces narrated in the epic not only narrate the story but with the narrative focus on how characters use and interpret these spaces, being loaded with meaning and purpose, construct these spaces to become protagonists on their own right.

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APPENDICES

APPENDIX A: FIGURES
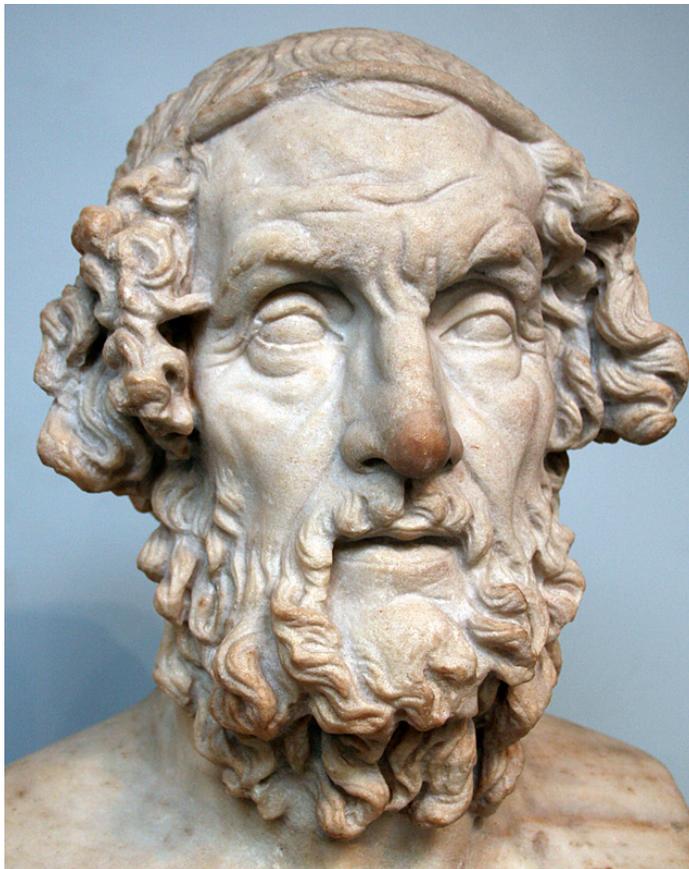
Figure 1: Photograph of the bust of Homer in British Museum, London.

Source:[data base online]

https://en.wikipedia.org/wiki/Homer#/media/File:Homer_British_Museum.jpg

beach ships	shelters	Ach. wall	ditch & stakes	rise on plain	fig tree (?)	ford of Skamander	grave of Ilos	fig tree	oak tree	walls of Troy (and gates)
>	□	X	D							XXX
>	□	X	D							XXX
>	□	X	D							XXX
>	□	X	D	Y						XXX
>	□	X	D	Y						XXX
>	□	X	D	Y						XXX
>	□	X	D	Y	Y					XXX
>	□	X	D	Y		≡		Y		
>	□	X	D	Y			T		⍭	
>	□	X	D	Y						XXX
>	□	X	D	Y						XXX
>		X	D	Y						XXX

Figure 2: Scheme of the landmarks between the Trojan and Achaean Walls.　　Source: Elizabeth Minchin, "Spatial Memory and the Composition of the *Iliad*." In *Orality, Literacy, Memory in the Ancient Greek and Roman World*. Anne Mackay ed. (Leiden, The Netherlands: Brill Academic Publishers, 2008), p.32

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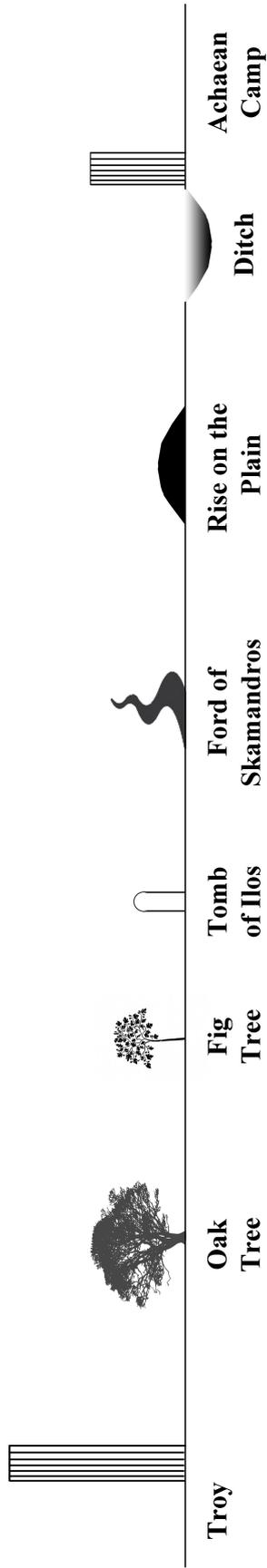
Figure 3: The linear organization of the Plain between Troy and the Achaean Camp.

Troy | Oak Tree | Fig Tree | Tomb of Ilos | Ford of Skamandros | Rise on the Plain | Ditch | Achaean Camp
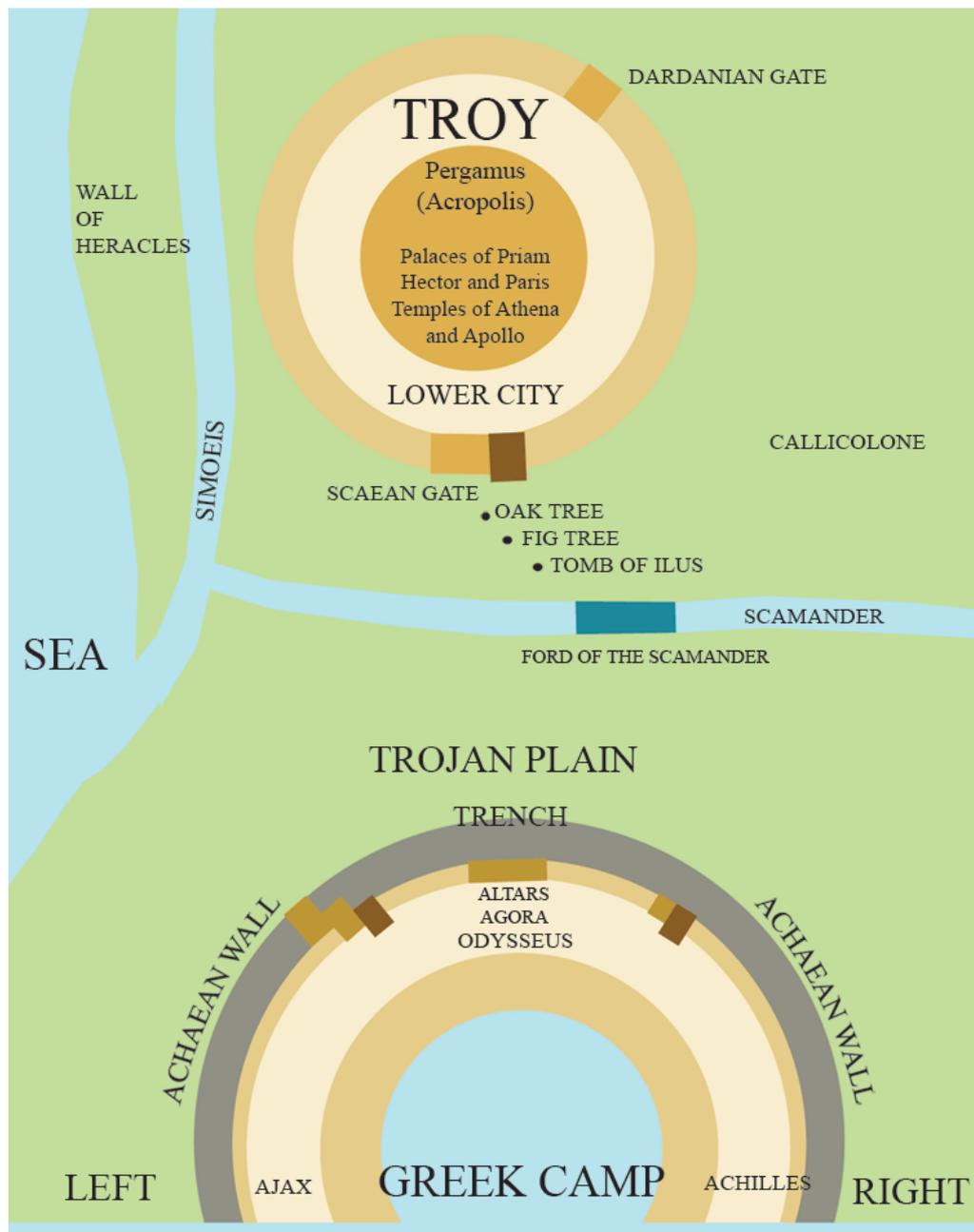
Figure 4: Jenny Strauss Clay's map of the spaces of the Trojan War.

Source:[data base online]

http://www.homerstrojantheater.org/interface/
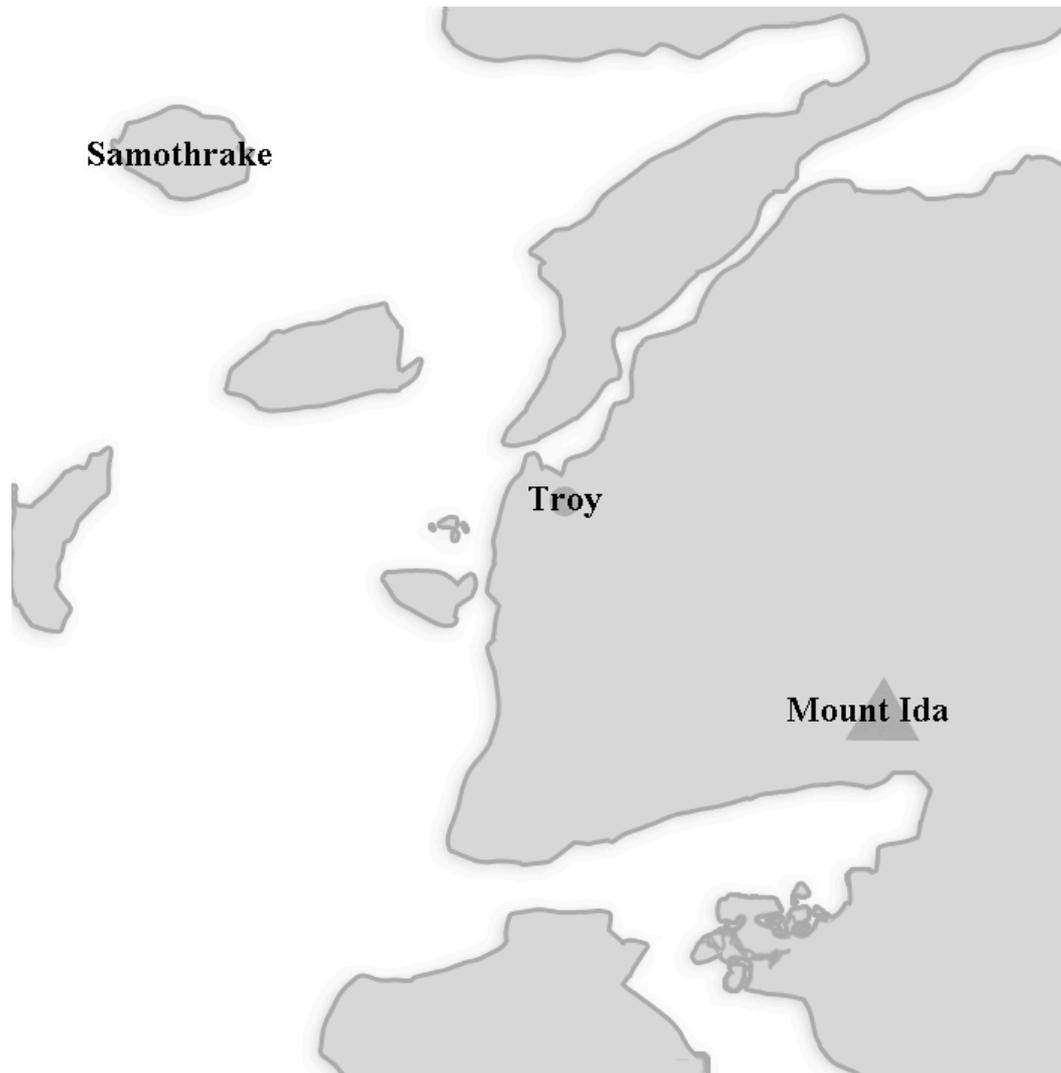
Figure 5: Locations of the Island of Samothrake, City of Troy and Mountain of Ida.

APPENDIX B: TURKISH SUMMARY / TÜRKÇE ÖZET

Hikayeler anlatmamızın temel nedeni, deneyimlerimize bir yapı getirip, bu deneyimleri başkalarıyla paylaşmak için bir kurgu oluşturmaktır. Homeros, destanları ile oluşturduğu yapılarla, kendinden asırlar önce yaşamış kahramanların deneyimlerini, günümüze kadar aktarabilen bir kurgu oluşturur. Bu nedenle, Homeros'un destanları, her şeyden önce birer hikayedir. Anlatımlarını tek bir ana konu üzerinden yapan bu destanlar, kolaylıkla görüntülenip algılanan hikayeler olarak anlaşılırlar. Aynı zamanda bu hikayeler, kahramanlarının eylemlerini, dinleyicinin ya da okuyucunun gözleri önüne sermek için görselleştirmeyi, bu seyircinin zihninde imgeler oluşturmak için kullanırlar. Bu sayede destanın dinleyicisi veya okuyucusu, izleyicisine dönüşür. Bu görselleştirme aynı zamanda, hikaye anlatıcılarının destanın tamamını hafızadan anlatabilme yetisini sunar. İlyada destanının bu kadar görsele dayalı bir anlatıma sahip olmasının nedeni de, çoğunlukla bir performans olarak üretilme biçimine dayandırılır. Günümüzde okunarak deneyimlenen İlyada destanında bu görselleştirme, okuyucunun yaklaşık 15.600 mısradan oluşan hikaye akışını takip etmesini kolaylaştırır. Homeros'un İlyada destanı, bu görselleştirmeyi yoğunlukla karakterlerinin kullandığı mekânlar üzerinden yapar. İlyada'nın kahramanlarının bu anlam ve amaç yüklü mekânları kullanma ve yorumlama biçimleri, mekânların kendilerini de birer karaktere dönüştürür.

İlyada'nın Homeros tarafından üretilen bir destan olduğuna ilişkin ilk söylenmesi gereken, Homeros'un kimliğinin tam olarak bilinmediği ve İlyada'nın tek yazarı olduğunun belirsiz olmasıdır. Ancak destanın anlatımını tek bir konu üzerinde şekillendirebilmesi, hikayeyi kendi içinde tutarlı ve akıcı

kılmasının yanı sıra, İlyada'nın üreticisinden bağımsız olarak araştırılabilmesine yol açar. Burada, bir ana konu üzerinde şekillenen destanın, Truva Savaşı'nın kapsamlı bir anlatımından çıkıp, savaşın 10. yılında geçen 51 günlük bir süreyi kapsadığı görülür. Ancak destan, kendini yerleştirdiği ana eksen olan Truva Savaşı anlatımları sayesinde, geriye bakışlar ve ileri dönük öngürüler kullanarak hikayenin zaman çizelgesini esnetme yetisini kazanır. Buna örnek olarak, Truva Savaşı destanın anlatımının başında çoktan başlamış olmasına rağmen, savaşın başlama nedeni olarak Paris'in Helen'i kaçırması hikayeye dahil edilmiş, aynı zamanda destan bittiğinde Aşil hala yaşıyor olmasına rağmen savaş sırasında hayatını kaybetmesinin kaderi olduğu birçok kez anlatımda yerini bulmuştur. İlyada ile ilgili göz önünde bulundurulması gereken en temel olgu ise destanın ele aldığı geçmişi anlatış biçiminin tarihsel olmaktan ziyade, karakterlerinin davranışları, deneyimleri ve güdüleri üzerinden aktarıldıkları kişilere yaşamı deneyimlemeye ilişkin paylaşımda bulunmasıdır. Homeros, geçmişi yeniden üretmek yerine bu geçmişi hayata döndürür. İşte bu nedenle de "tüm insanlığın öğretmeni" olarak takdir edilirken, destanları Yunan düşüncesinin temelini oluşturur ve Batı edebiyatının mihenk taşı olarak değerlendirilir.

İlyada destanı Helenistik dönemde bölündüğü düşünülen 24 kitaptan oluşur. İlk kitap, Aşil'in elinden cariyesinin alınması nedeniyle savaştan ayrılmasını ve annesinden Zeus'un Truvalılara yardım ederek Akhaların değerini anlamalarını sağlamasını istemesini anlatır. İkinci kitap, Zeus'un bu isteği kabul ederek Akhaların krallarına savaşı kazanacaklarına ilişkin düzmece bir rüya göndermesi üzerine, savaşa devam etmeye karar vermelerini ve savaşan iki tarafın ana kahramanlarının, coğrafya temel alınarak, tanıtılmasını içerir. Üçüncü kitap, Paris ve Menelaus arasında geçen düelloyu anlatırken, Paris'in Afrodit tarafından kaçırılması üzerinde gelişen savaşı dördüncü kitap anlatır. Beşinci kitap, Athena'nın Diomedes'e verdiği güç üzerinden, Diomedes'in savaştaki başarılarını anlatırken; altıncı kitap, Hektor'un Truvalı kadınlara gidip Diomedes'in güç kaybetmesi için dua etmelerini buyurmasını ele alır. Yedinci kitap, Hektor'un savaşa dönüşündeki başarılı dövüşleri sebebiyle, tanrıların o ve

Aias arasında bir düello ayarlaması ve eşitlik ile biten bu düello sonrasında Akha'ların kamp alanlarını korumak amacıyla bir duvar örmesinin anlatıldığı bir kitaptır. Sonrasında, Zeus'un Thetis'e söz verdiği üzere Truvalı savaşçılara destekleri sekizinci kitapta anlatılmaktadır. Bu nedenle kaybeden Akhalar, dokuzuncu kitapta Aşil'e savaşa dönmesi için elçi gönderilmesini, fakat Aşil'in bu teklifi reddetmesini içerir. Onuncu kitapta, Aşil'i savaşa döndürmeyi başaramayan Akhaların, Truva kampına casus göndermesini ve aynı zamanda Hektor'un da Akha kampına bir casus göndermesini anlatılır. Sabah olduğunda Agamemnon'un savaştaki başarılı performansını anlatan on birinci kitap, savaşta Akha duvarlarına kadar ilerlemeyi başaran Truvalıları anlatan on ikinci kitap ile takip edilir. Bunu izleyen iki kitap, Akha duvarlarında geçen mücadeleye odaklanarak hikayenin anlatımında bir askı oluşturur. On dördüncü kitapta Hera tarafından baştan çıkarılarak, savaştan ilgisi dağılan Zeus, on beşinci kitapta Truva'lı savaşçılara destek vermesi üzerine, Hektor'un duvarı aşmasını ve Akha gemilerini ateşe vermesini anlatır. Bunun üzerine bir önceki kitapta Aşil'in yanına gidip savaşa katılmasını isteyen Patroklos; on altıncı kitapta Aşil'i ikna edememesi üzerine Aşil'in silahlarını, ordusunı ve zırhını alarak savaşa katılır. On altıncı kitabın devamında savaşa katılan Patroklos'un, Aşil'in emirlerine karşı gelerek, Truvalıları gemilerden uzaklaştırdıktan sonra geri dönmeyip, Hektor'u Truva'ya kadar kovalaması üzerine onun tarafından öldürülmesi anlatılır. On yedinci kitap Patroklos'un bedeni için edilen kavgayı anlatırken; on sekizinci kitapta Aşil'in kendini Truvalılara gösterip onları korkutmasıyla Patroklos'un bedeninin geri alınması anlatılmaktadır. On dokuzuncu kitapta, Patroklos'un ölümü üzerine savaşa geri dönmeye karar veren Aşil, Agamemnon'a olan öfkesinden vazgeçip onunla barışır, cariyesi ile Patroklos'un yasını tutar ve Hephaistos tarafından yapılan yeni zırh ve silahlarını kuşanıp savaşa hazırlanır. Yirminci kitap, Aşil'in savaşa dönmesi üzerine tanrıların savaşa dahil olmasına izin veren Zeus yüzünden, Aşil'in savaştaki başarılı mücadelesine rağmen, Hektor'un Apollo tarafından kaçırılmasını anlatır. Yirmi birinci kitapta Aşil'in neden olduğu ölümler sonrasında ona öfkelenen Skamandros Nehri'nin Aşil'e saldırması ile başlayan, sonrasında Hephaistos'un

nehre saldırmasıyla devam ederek bunun neden olduğu tanrılar arasında zincirleme bir kavga anlatılmaktadır. Bu sırada Aşil, Truvalıları şehirlerine kadar sürmeyi başarır. Fakat Apollo tarafından şehre girişine izin verilemeyen Aşil, yine Apollo tarafından şehrin uzağına taşınır. Yirmi ikinci kitapta Aşil Truva'ya dönerken Hektor şehrin kapılarında onu beklemektedir. İkisi arasında geçen kovalamacadan sonra Aşil, Hektor'u öldürmeyi başarır. Yirmi üçüncü kitap, Aşil'in intikamını aldığı Patroklos'un gömülmesi ve Aşil tarafından onuruna düzenlenen oyunları anlatır. Yirmi dördüncü kitap, Aşil'in tanrıların isteği üzerine, Hektor'un bedenini, onu almaya gelen babası Priam'a vermesini ve Hektor için Truvalılar tarafından düzenlenen cenaze törenini anlatır.

Bir bütün olarak bakıldığında, İlyada'nın hikayesi Aşil'in savaştan çekilmesi ve savaşa dönmesi üzerinden tanımlanabilir. Bu anlatımda, Aşil'in öfkesinden merhamete doğru yolculuğu ana konuyu oluşturur. Aşil'in öfkesi, hem Akhalar için büyük kayıplara neden olur, hem de Aşil'in kıymetli dostu Patroklos'un ölümüne yol açar. Aşil'in Patroklos'un kaybı üstüne artan öfkesi, intikamını alıp Hektor'u öldürmesinden sonra, bunun kendisine hiçbir teselli getirmediğini farketmesiyle yatışır. Fakat destanın sonunda Hektor'un bedenini babası Priam'a verirken ve tüm insanlığın deneyimlediği ızdırabı anlar ve bunu paylaşacak kimsesi kalmadığını farkeder. İlyada'nın bitimi bir mutlu son değil, tam tersi insanlığın gerçekliğiyle bir yüzleşmedir. Destan bittiğinde Aşil'in ölümü ve Truva'nın düşüşü henüz gerçekleşmemiş olmasına rağmen gelecekte bunun olacağına gönderme yapılan, aynı gerçeklik ve ızdırap üzerinde farkındalık yaratan olaylardır.

İlyada destanının anlatımını takip edebilmek ve gidişatına hakim olabilmek için, olay örgüsü, karakterlerinin kullandığı mekânlara atıfla birlikte anlatılır. Bu mekân betimlemelerinin tek bir seferde detaylı bir biçimde açıklanmalarından ziyade olay örgüsü ile birlikte şekil bulmaları, hikayenin anlatımda bir duraksama yaratılmasına engel olur. Destanın okuyucusu, olaylar devam ettikçe, karakterlerin kullandığı mekânlara dair zihninde bir görüntü oluşturmuş olur. Bu görselleşmenin okuyucunun zihninde net bir biçimde

oluşması için İlyada'nın hikayesinde yer verdiği mekânsal düzenleme, bir tarafta Truva, diğer uçta Akha kampı ve aralarında kalan savaş alanı ile açık bir mekânsal çerçeve sunar. Bu mekânsal çerçeve, hikayede eylemlerin gerçekleştiği ortamları içinde tutar ve kolaylıkla algılanılabilen, geniş bakış açılı bölgesel bir anatomi sunar. İlyada'nın anlatımı, bu mekânsal çerçeveleri oluşturmak için karakterlerin devinimlerini, algılarını, oluşum süreçlerini ve olay anlatılarını kullanır. Böylelikle destan, anlatımın geçtiği bu mekânları okuyucunun zihninde oluşturmak için hikayenin olay örgüsünü kullanır. Bu nedenle de İlyada'da betimlenen mekânlar, içerdikleri olaylar üzerinden anlam kazanarak belirli ilkeler üzerinden işler.

İlyada'daki mekânsal anlatımı karakterlerin hareketleri üzerinden tanımlayacak olursak, bu mekânları yatay ve dikey olmak üzere iki boyutta oluşturulan mekânlar olarak ayırabiliriz. Fani karakterlerin, doğrusal düzlemde, Truva ve Akha kampı arasında uyguladığı yatay hareket ve sadece tanrısal karakterlere bahşedilen dikey hareket destana mekânsal anlamda bir boyut kazandırır.

Çizgisel bir doğru üzerinde yer alan mekân organizasyonu, bir uca Truva'yı, diğer uca da Akha kampını koyarak, savaştaki düşman mekânlarını ve bu mekânların kullanımı üzerinden karşılıklı anlam üreten bir düzen kullanır. Truva savaşının ana hedefi, Truvalıların şehrini ele geçirmek olmasına rağmen, İlyada'nın anlatımı boyunca Truva hiçbir zaman bir savaş alanına dönüşmez. Buna karşın, savaşta saldıran taraf olan Akhaların kampı, on ikinci ve on altıncı kitap arasında savaş alanına dönüşerek, Akhaları savunma konumunda yansıtır. Bu da İlyada'nın anlatımında, Truva'yı özel alan olarak kullanılırken, Akha kampının kamusal alan olarak işlenmesine neden olur. Bu kurguyu besleyen bir diğer etken ise, Truva duvarlarının kente bir güvenlik sunmasının karşısında, Akha duvarlarının inşa edilirken dahi yıkılacağına dair göndermede bulunulmasıdır. Akhalar, düşman toprakları üzerinde kurdukları geçici konaklamalarında, savaş alanı ve deniz arasında kalmış bir şekilde yaşarken, Truvalılara bahşedilen inzivaya sahip olmadan sadece savaşarak hayatta

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kalabileceklerinin farkındalığıyla yaşarlar. Bu anlatım da mekân betimlemelerine yansır. Truva'lı kahramanların yaşadığı saray mekânları "orada olma hissi"ni yaratacak şekilde, duyulara yer vererek anlatılırken; Akha savaşçılarının yaşadıkları mekânlar, sadece işlevleri ve karakterler arasındaki ilişkilenmeleri yansıtma biçimleri üzerinden tanımlanır. Örneğin; Akha savaşçısı Aşil'in barakası betimlenirken, sadece mekânın işlevi ve mekânı oluşturan yapısal öğelerin özellikleri açıklanır. Ancak coğrafi konumlanmaya göndermede bulunarak anlatılan Akha gemileri, ve bu gemilerin yerlerine bağlı olarak kurulan Akha barakaları sistemi içerisinde; Aşil'in kampın en uzak konumunda ve Agamemnon ile arasına mesafe koyarak yerleştirilmiş olması, bu iki savaşçı arasındaki olumsuz ilişkiye bir gönderme yapar. Diğer yandan, Truva kentinin mekânları, destanın oluşturulurken hitap ettiği kitle, zaten benzer bir kentte yaşadığı için detaylandırılmaya gerek duymadan anlatılırken, saraydaki mekânlara bahşedilen mekân derinliği, "orada olma hissi" üzerinden hikayede anlam içerir. Örneğin, Paris ve Helen'in yatak odası anlatılırken, mekândaki kokulara, dokulara ve görsel detaylara gönderimler duyulara hitap ederken, iki aşığın paylaştıkları duyguları sergiler ve Truva savaşı'nın başlama nedenini meşrulaştırmaya çalışır. Ancak aynı şekilde Helen, Hektor'un savaştan dönüşü için yatak odalarında hazırlık yaparken, Hektor'un kent duvarlarının önünde ölüyor olması, Truva'nın sarayları içindeki "orada olma hissi"ni uyandıran zevklerin, savaş karşısında anlamını yitirdiğini ters anlamlı bir şekilde yansıtır.

Truva saraylarının duyular, Akha kampının işlev ve ilişkilenmeler üzerinden betimlenmelerinin yanı sıra, bu mekânlar arasında kalan savaş alanı da destan içerisinde anlam yüklenerek oluşturulur. İki konaklama alanı arasında bulunan düzlük, anlatımı konumlandırabilmek ve savaşın gidişatını bu konumlar üzerinden aktarabilmek amacıyla, sadece anlatıma faydalı olduklarında kullanılan belirli referans noktaları içerir. Bunlardan Truva'ya en yakın olan Meşe ağacı, İlyada'nın anlatımında Truvalıları destekleyen Zeus ile ilişkilendirilmesi üzerinden, Truvalılara destek olan bir mekân olarak aktarılır. Bir sonraki referans olan incir ağacı ise, Agamemnon'un Truvalıları kovalaması

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sırasında ve daha sonra Aşil'in Hektor'u kovalamasında gönderme yapıldığından, Truvalıların kaybını yansıtan bir mekân olur. Ancak sonraki işaret noktası olan İlos'un mezarı, Truvalılar için, atalarından aldıkları desteği temsil ederken, onlar için güvenliği yansıtan ve Paris'in Diomedes'i okla vurduğu mekân olarak Truvalı'ların başarısını simgeleyen bir mekân olur. Bir sonraki referans mekânı ise Skamandros nehrinin sığ yeridir. Burası, nasıl Akhaların duvarları onlar için savunmada oldukları bir yer ise, Truvalı askerlerin savunmada savaştığı bir yer olarak yansıtılır. Aynı zamanda, Skamandros nehri Truvalılar için savaşta arındıkları ve Skamandros'un bir tanrı olarak beden bulduğu zamanlarda da, onun tarafından korundukları bir mekân olur. Aşil'in, Truvalı askerleri kovaladığı yirmi birinci kitapta Skamandros nehri hem askerler için bir sığınma mekânı oluşturması ile, hem de Aşil'e öfkelenip onunla dövüşmesiyle yansıtılır. Ancak Skamandros nehri her ne kadar Truvalıları destekleyen bir mekân olsa da Akhaların ataklarına karşı dirençli değildir ve iki durumda da Truvalı askerler için başarıyı sağlayamaz. Skamandros nehri ile Akha kampı arasındaki savaş alanındaki bir diğer anlatılan mekân ise düzlükteki yükseltidir. Düz yansıtılan bu savaş alanında topografyadaki tek değişiklik olan yükselti, Akha kampına olan yakınlığından dolayı, Akhalılar için tehlikeyi simgeler. Truvalı askerler yükseltiye kadar geldiği zaman anlatıma dahil olan yükselti, Akhalılar'ın savaşın akışındaki durumlarında olumsuz yönde ilerleyecek gelişmeleri yansıtır. Truva'yı Akha kampına bağlayan düzlükte anlatılan mekânlar bu sırayla; Meşe ağacı, İncir Ağacı, İlyos'un mezarı, Skamandros nehri, ve arazideki yükseltidir. Savaşçıların hareketi sırasında bu referans noktaları birbirlerine olan ilişkiyle arazide konumlanırken, bu savaşçıların yönelimini ve hızını aktarır. Aynı zamanda, detaylarıyla betimlenmeyen bu mekânlar, birbiriyle ilişkilenmeleriyle birlikte tarihteki yerlerine göndermelerle okuyucunun, savaşçıların bu mekânları kullanırken içinde bulundukları zihniyeti anlamasına da yardımcı olur.

Yataydaki hareket ile Truva ve Akha kampı arasında düzlemsel bir biçimde anlatılan bu mekânlara, tanrıların dikey hareketi ile oluşturulan

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mekânlar eşlik eder. Bu dikey hareket, tanrıları kendi aralarında gökyüzünü, denizi ve yer altını bölüşmesiyle oluşmuş mekânlar arasında yürütülür. Doğanın sınırlarını, politik bölünmelere çeviren bu kurguda, Zeus gökyüzünü alıp kendine görüş açısı anlamında en yüksek statüyü adarken, Poseidon deniz altındaki krallığı ile, dünyevi olayları gözlemleyebilmek için yükseltilere çıkmak zorundadır. Hades'in diyarı olan yeraltı ise, İlyada'nın anlatımlarında ölümü sembolize etmek için kullanılmasının dışında betimlemelerde yer verilmez. İlyada'nın anlatımı, olayları yukarıdan gözlemleyebilme yetisi olan bu tanrıların bakış açısını, onları anlatıcı olarak kullanarak değerlendirir. Aynı zamanda, dikey düzlemde konumlandırılma biçimleri tanrılar arasında hiyerarşiyi yansıtmaya ve bu konumlanmada Zeus'un gücünün vurgulanması ile Poseidon'un krallığının Thetis üzerinden feminen bir mekân olarak anlatılması eşlik eder. İlyada'nın betimlemelerinde bu mekânlar detayları ile anlatılmalarından ziyade, insanlığın zihninde bu tanrıların gücünü yansıtacak imgeler oluşturacak şekilde sunulur. Krallıklarının bulunduğu bu mekânların dışında, tanrılar savaşı gözlemleyebildikleri başka mekânlarda da konumlandırılarak anlatılır. Zeus'un İda dağının tepesinde, Poseidon'un da Samothrake adasından savaşı izlemeleri; İda'nın Truva'ya, Samothrake'nin de Akha kampına olan yakınlığından dolayı, destek verdikleri tarafı yansıtmak için kullanılır.

Hem tanrılar, hem de insanlar tarafından kullanılan mekânlar, anlatımlarında işlevlerini ve bu mekânların karakterleri yansıtılacak biçimde kullanılır. İlyada destanı bir performans anlatımından yazılı bir ürün olarak üretildiği dönüşümde, bu mekânları hem dinleyicinin hem de okuyucunun zihninde hikayeyi görselleştirmek için kullanır. Hikayenin akışında, kullanımları ile birlikte anlatılan bu mekânlar, barındırdıkları olaylar ve betimlenme biçimleri üzerinden anlam kazanarak, olaylar için bir arka plan sunmaktan daha ileriye gidip anlatımı konumlandırırlar.

İlyada'nın anlatımında kullanılan mekânlar, olaylar ve karakterlerin devinimi ile bu kadar iç içe olduğu için, anlatım aracı olarak da kullanılır.

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Hikayenin temel dönüm noktaları olarak değerlendirilebilecek; Aşil'in savaştan çekilmesi ve geri dönüşü de bu yüzden mekânlarla birlikte anlatılır. Aşil, savaştan çekilme kararını Agememnon'un barakasında yapılan bir toplantı sırasında verir, ve Agememnon tarafından hakim olunan bu mekânı terk edişi, Agamemnon tarafından yönetilen bu savaşı bırakmasını temsil eder. Savaş devam ederken Aşil'in hem savaş alanından, hem de diğer Akhaların barakalarından uzak bir yerde konumlanan barakasında duruşu, zihniyetini de yansıtarak, savaşın artık onun zihninde yer etmediğini göstermiş olur. Konumlanmasının sağladığı bu mesafe, aynı zamanda, savaştan çekilmesine rağmen savaş alanında kalmasına ve memleketine geri dönmemesine neden olur, çünkü bu uzaklık, ona yaşamını devam ettirebileceği, adeta bir paralel dünya olan alanı sağlamış olur. Aşil'in savaşa geri dönüşü yine onun mekân kullanımıyla iç içe bir anlatıma sahiptir. Onun Truva savaşına katılma kararı, bir dövüş sahnesi veya bir toplantı kararı olarak aktarılmaktan ziyade, Patroklos'un bedenini geri alma çabasında Akhalara yardımcı olmak için, bedenini Truvalılara göstererek savaşa katıldığını belli ederek gerçekleşir. Aşil'in bedeni tarafından tutulan bu mekân, hem onun Truvalılar üzerindeki gücünü, hem de savaşın Akhalar açısından olumlu yönde ilerlemeye başlayacağını anlatır.

Karakterlerin bedenleri tarafından tutulan mekânlar, İlyada'nın anlatımında önemli bir yeri kapsar. Homeros, savaş sahnelerinde dahi, tüm karakterlerinin yerini bilir, ve sahne değişikliklerinde bile geri dönerek onları bıraktığı yerde bulabilir. Savaş sahnelerinde karakterlerin bedenleri tarafından tutulan mekânlar, referans olarak kullanılır. Özellikle, savaşta ölen karakterlerin cesetleri tarafından tutulan mekânlar, iki taraf için de üzerine hak iddia etmeye açık ve rekabet oluşturan mekânlara dönüşür. Buna bir örnek olarak, on altıncı kitapta Patroklos tarafından öldürülen Kebriones'in bedeninin Hektor ve Patroklos arasında bir dövüşe sebep olmasının ardından, Hektor'un Patroklos'u öldürmesiyle birlikte aynı tür bir karşılaşmanın Patroklos'un bedeni tarafından oluşturulması gösterilebilir. Bedenler tarafından tutulan mekânlar, kişinin bedenine yüklenen anlamın değişmesiyle de şekil alır. Üçüncü kitapta Helen'in

Skaian geçitinde boy gösterdiğinde, Truvalı liderler tarafından izlenen bir manzaradan, Priam'ın ona yönelttiği sorular üzerinde Akhalı liderlere duvarın üzerinden bakarak, onları tanıtmasıyla bir izleyiciye dönüştüğü durum buna bir örnektir. Beden tarafından tutulan mekân, bu mekânın çevresiyle etkileşimi ve diğer karakterlerin bedenleriyle ilişkisi, İlyada'danın anlatımında, hikayenin ilerleyişi ile ilgili anlamlarla yüklüdür.

Bir eşik olarak aktarılan Skaian geçiti, anlamlarla yüklü bu mekânlardan biridir. Altıncı kitapta Hektor ile eşi Hekabe'nin karşılaşmasına yer sahipliği yapan bu mekân, içerdiği anlatım ile birlikte anlam kazanır. Buluşma, ikisinin de birbirlerini, ait oldukları mekânda bulamamalarıyla Skaian geçitinde gerçekleşir. Hektor, Hekabe'yi yatak odalarında ararken, Hekabe de duvarların üzerinde Hektor'u savaş alanında görebilmeyi umut etmektedir. İkisi de birbirini diğerinin ait olduğu mekânda aradığı için bulamaz ve sonunda Skaian geçidinde karşılaşırlar. Buluştuklarında, eşinin Hektor'un savaşa geri dönmesini istemediğini aktaran konuşmasında, geçmişinde Aşil tarafından öldürülen akrabalarını anlatırken gelecek ile ilgilenmektedir ve amacı ailesini birarada tutmaktır. Öte yandan, Hekabe'nin ve oğlunun gelecekte köle olmasından veya öldürülmesinden endişelendiğini anlatan Hektor, aslında kendinin geçmişteki kahramanlarla birlikte anılmasıyla ve savaş alanında başarılı olmasıyla ilgilenmektedir. Her ikisi için geçici bir eşik olan Skaian geçitinde, Hekabe gelecekle ve ailesiyle ilgilenirken, Hektor'u ikna edebilmek için geçmişi kullanır; Hektor ise geçmişin kahramanları ve savaşla ilgilenir ve Hekabe'yi ikna edebilmek için geleceği kullanır. Bu ikilemler arasında, kendisi de kent ve çatışma arasında kalan Skaian geçiti, farklı anlamları eşzamanlı aktarmak için kullanılır.

İlyada'nın anlatımında içerdiği mekânlar, mesafeler üzerinden de anlamları aktarmak için kullanılır. Bunun en net görülebileceği örnek, Akhaların *Gemiler Kataloğun*'daki konumlanmaları ile birbirleriyle ilişkilenmelerine gönderme yapılan savaşçılardır. Coğrafi konumlanmayı aktarım kurgusu olarak benimseyen *Gemiler Kataloğun*'da, birbirinden uzak memleketlerden gelen

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savaşçılar, birbirlerinden uzak gemileri ve barakaları kullanırlar. Bu aynı zamanda, Agamemnon ve Aşil'in barakaları arasındaki mesafe üzerinden olumsuz ilişkilerini; Odissea'ın ikisi arasında konumlanmasıyla da politik merkez oluşturmasını ve ikisi arasındaki elçi rolünü yansıtır.

Mekân ile İlyada'nın anlatımının ilişkilendirildiği bir diğer biçim de, simetri üzerinden dengeli anlatımının kullanılmasıdır. İlyada'nın bir bütün olarak dengeli kompozisyonunda ilk ve son kitap arasındaki anlatım dengesi bir örnektir. İlk kitap Chryses'e kızının verilmemesiyle başlar, sonrasında tartışmalar, Thetis ile Aşil arasındaki konuşma ve tanrıların kararı yer alır. Son kitap aynı kurguyu ters yönde izleyerek, önce tanrıların kararını, sonra Thetis ile Aşil arasındaki konuşmayı ve tartışmalar sonrasında Priam'a oğlunun verilmesini anlatır. Son kitapta geçen Priam ile Aşil arasındaki konuşmada simetri kendini analoji kullanımı üzerinden de gösterir. Priam, Aşil'i ikna etmeye çalışırken kullandığı analojide; Aşil'in babasından uzakta ve onun kaderinden habersiz olduğunu, kendisinin de oğlunun yanında, fakat onun öldüğünü gördüğünü söyler. Bu simetrik analoji Aşil'i ikna etmekte başarılı olur ve ikisini ortak kederlerinde biraraya getirir. Simetrik hikaye anlatımı aynı zamanda Akhalara ve Truvalılara savaşta eşit güç adamakta kullanılır. Truvalılar için Helenos, Akhalar için Khalkas kahin görevi görür; Truvalılar arınmak için Skamandros nehrini kullanırken Akhalar denizi kullanır ve bunlar sayesinde hikaye anlatımı iki tarafı da tanrısal güç anlamında eşitlemiş olur.

İlyada, anlatımında benimsediği mekânlara yüklediği anlamlarla bu mekânları birer karakter olarak üretecek biçimde şekillendirir. Mekânlara, hikaye ile birlikte yüklenen anlamlar, destanın sınırlarını bile aşar. Hikayenin kendi anlatım süresinde daha önceden gerçekleşmiş, ya da henüz gerçekleşmemiş olaylara atıflarla birlikte; mekânlar hikaye anlatım süresinin, hatta Truva Savaşının gerçekleştiği sürenin dışında kalan zamanlara da atıfta bulunur. Hikaye anlatım süresinde yer alan fakat geçmiş zamanda gelişmiş bir olaya atıfa örnek olarak; Aşil'in Truvalıları kovaladığı mekânın bir gün önce Akhalıların Hektor'dan kaçtığı mekân olması üzerinden, bu mekânın geri alınmasının Aşil'in

Hektor üzerindeki üstünlüğünü gösterme biçimi olur. Mekânlara gelecekte içerecekleri anlamları öncesinden yükleme biçimine verilebilecek en tekrarlayan örnek ise; Patroklos, Hektor ve Aşil'in ölümlerinin hepsinin Truva duvarları üzerinden tanımlanmasıdır.

İlyada'nın anlatımı Truva Savaşına bağlanarak sürdürüldüğü için savaş sırasında mekân kullanımı, anlatımın önemli bir ögesidir. Dolayısıyla, savaş sırasında mekân, stratejileri oluşturmak için bir araç olarak kullanılırken, aynı zamanda da bu mekânların kullanımları savaşçıların aralarındaki ilişkilenmeleri ve içsel süreçlerini yansıtır. Savaş mekânı her zaman taraflı olduğu için, savaşçılar kendi güçlerini gösterebilmek için mekâna odaklanır. Savaşın kendisi bir mekân pratiği olduğu için, İlyada'nın anlatımında düzenli veya düzensiz mekân kullanımı savaşta başarı ya da yenilginin göstergesi haline gelir. Aynı zamanda anlatıcı için bu mekân anlatımları üzerinden görselleştirme, yapılmadığı taktirde bir karmaşaya yol açacak savaş sahnelerini, anlatmayı ve algılamayı kolaylaştırır.

Truva savaşının anlatımı için mekân, karakterlerin beden mekânınını birbirlerine göre konumlandırılması üzerinden tanımlanabilir. Savaş sahnelerinin anlatımında karakterlerin birbirlerine yakınlığı, desteği anlamlandırmada bir araç olarak kullanılır. Savaşa yakınlık, savaşçıların birbirlerine yakınlığı ve tanrıların savaşçılara yakınlığı desteği gösterir. Anlatımın iki savaşçı arasında geçen bir dövüş sahnesine odaklandığı durumlarda, ele alınan simetrik anlatım da beden mekânları üzerinden ilişkilenmelerin yansıtıldığı bir araç olarak kullanılır. Menelaos ile Paris arasında geçen dövüş sahnesinde iki ordu tarafından korunan simetri, Diomedes ile Glaukos arasındaki dostluk üzerinden simetrik ayrılış, Aias ve Hektor arasındaki dövüşün tekil sınırları aşarak berabere eşitlenmesi bu simetrik dövüş sahnelerine örneklerdir.

Savaşçılar, mekân üzerinde hak iddia ederken onun için savaşmak zorundadırlar. Bu nedenle, savaş sırasında geri çekilme karşı tarafın savaşta başarılı olduğunun bir göstergesidir. İlyada'nın anlatımında savaşçının geri

çekilmesi olayların dönüm noktasını temsil eder. Patroklos'un geri çekilmesi sonrasında Hektor tarafından öldürülmesi buna bir örnektir. Bu nedenle savaşçılar, mekânı koruma üzerinden bulundukları yeri anlamlandırdıktan düşünme biçimlerinin, nerede savaştıklarına göre etkilemesine yol açar. Savaşçıların nerede savaştıkları önemlidir, bu yüzden Akhalar gemilerinin yakınında savaşmak zorunda kaldıklarında savaşma motivasyonlarını kaybeder ve kendilerini denizle Truvalılar arasında sıkışmış hissederler. Savaşmak için geldikleri bu yabancı bölgede, güçleri sayesinde hak iddia edebildikleri kamp alanı, artık bu iddia için savaşmaları gereken bir alana dönüşmüştür. Mekânlar, ordular için olduğu kadar, savaşçılar için de anlam yüklüdürler. Hikayenin ana dönüm noktalarının ilişkilendiği Aşil, Aşil'in savaştan uzak oluşunun sonuçlarını temsil eden Hektor, ve Aşil'in savaşa dönüşünün nedeni olarak Patroklos'un kahramanlık mekânları bunlara örnektir. Üçünün de kahramanlık mekânı Truva üzerinden tanımlıdır. Yaşam ve ölüm arasındaki ikilemleri Patroklos için Truva'nın duvarlarına yakın veya uzak olmak üzerinden, Hektor için duvarın içinde veya dışında olmak üzerinden, Aşil için ise Truva'da olmak veya Phthia'ya dönmek arasında oluşturulmuştur. Üçünün de kaderi mekânlar üzerinden anlatılır, ve ölümleri gerçekleşmeden önce mekânlar üzerinden anlatılmaları sebebiyle de olaylar gerçekleşmeden önce dinleyiciye gerçekleşecek olayları öngörme fırsatını sunarlar.

İlyada'nın anlatımında bu derece anlam yüklenmiş mekânlar, diğer insan ve tanrı karakterleri gibi, kurgulanmış kimliği olan ve hikaye sırasında anlamları aktaran karakterlere dönüşürler. Bu karakterizasyon, görselleştirmeyi kolaylaştırması üzerinden destanın günümüze kadar aktarılmasında önemli bir rol oynamıştır. Aynı zamanda bu mekânların anlatımı üzerinden, hayal gücünü kullanarak, görsel bir tarih anlatımına yol açarlar. İlyada, mekânları sadece bir arka plan olarak kullanmayıp, diğer karakterlerle birlikte sürekli bir iletişim halinde, yansıttığı anlatım bu mekânlara birer anlam ve amaç yükleyerek, geçmişin mekânlarının yazılı muhafazasını sunar. Her çeviri ile yeni bir restorasyon geçiren bu mekânların karakterleri, anlatımından asırlar sonra dahi

Aşil veya Hektor gibi, okuyucunun zihninde oluşturulabilir. İlyada'nın hikaye mekânı sadece bu kahramanların değil, aynı zamanda bu kahramanların yaşadıkları mekânların da barındığı bir alan olmaktadır.

APPENDIX C: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü ☐

Sosyal Bilimler Enstitüsü ■

Uygulamalı Matematik Enstitüsü ☐

Enformatik Enstitüsü ☐

Deniz Bilimleri Enstitüsü ☐

YAZARIN

Soyadı : Güner
Adı   : Havva Gizem
Bölümü : Mimarlık Tarihi

TEZİN ADI (İngilizce) : Narrating Space in Greek Legend

TEZİN TÜRÜ :   Yüksek Lisans ■   Doktora ☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir. ■

2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir. ☐

3. Tezimden bir bir (1) yıl süreyle fotokopi alınamaz. ☐

TEZİN KÜTÜPHANEYE TESLİM TARİHİ:

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