BEGC-102

European Classical Literature

Assignment - July 2025, and January 2026 Sessions

(Based on Blocks 1 - 4)

Max. Marks: 100

Answer all questions.

Section A

1. **Write short notes in about 100 words each:** **2 × 5 = 10**

   (i) *Iliad*
   (ii) Roman Comedy

2. **Reference to the Context in about 100 words each:** **2 X 5 = 10**

   (i) "…Here, as Pentheus profanely spied on the sacred rituals,
   Who saw him first? Who rushed on him first in maniacal frenzy?
   And who first launched her thyrsus to savage her own dear son?
   His mother Agave. 'watch me, sisters,' she shouted, 'both of you!
   Look at this huge wild boar there wandering over our meadow."

   (ii) "The family I have now protected for year…
   He left behind a son, the one who lives here now,
   And he's as bad as dad and granddad were before,
   And yet his only daughter daily worships me."

Section B

Answer the following in about 350 words each: **4 X 20 = 80**

1. Do you agree with Plato's criticism that the *Iliad* offers no morals? Give a detailed answer.

2. Examine *Oedipus Rex* as a Greek Tragedy.

3. Would you agree that *Pot of Gold* is a comedy discuss keeping in mind the dramatis personae of Lar *Familiaris.*

4. Discuss the relationship between Horace and his father basing your answer on "Satire 1:4".

1. Write short notes in about 100 words each: 2 × 5 = 10

(i) Iliad

Answer

The Iliad is an ancient Greek epic traditionally attributed to Homer. It is made up of twenty-four books and is set during the final phase of the Trojan War, but it does not narrate the whole war or the fall of Troy. Its central subject is the anger of Achilles. The poem begins when Agamemnon insults Achilles by taking Briseis from him, and Achilles withdraws from battle. His absence causes great suffering to the Greek army. The death of Patroclus finally brings him back to the battlefield, where he kills Hector in revenge.

The poem presents the heroic values of the Homeric world, especially honour, reputation, courage and the desire for lasting fame. At the same time, it does not glorify war without question. The deaths of warriors, the grief of parents and wives, and the destruction caused by anger make the horror of war equally important. Gods such as Zeus, Hera, Athena and Apollo constantly intervene in human affairs, so divine will and human choice are closely connected.

Achilles, Hector, Priam, Patroclus and Andromache give the epic its emotional range. Hector represents duty to family and city, while Achilles moves from wounded pride and violent rage towards a deeper recognition of another person's suffering. The meeting between Priam and Achilles near the end is especially important. Achilles sees in Priam's grief something of his own grief and remembers his own father. The Iliad also carries marks of an oral epic tradition: repeated formulas, formal speeches, catalogues and extended similes give the story a large public scale. Homer often begins in the middle of events rather than narrating from the start of the Trojan expedition. This in medias res method keeps attention on a limited but decisive period in the war.

The Iliad therefore combines heroic action with questions about mortality, suffering, honour and human sympathy. Its power comes not only from battles, but from the way it shows human beings trying to preserve dignity in a world shaped by war and death. The epic finally closes not with the fall of Troy, but with the funeral of Hector, reminding us that grief and respect for the dead are as important to the poem as military victory.