

Riders

I am delighted to read *The Iliad*, the significant piece of literature, and one of the famous heroic epic written by Homer. *The Iliad* is full of vigorous and lively images which are expressed by various strategies as metaphors, hyperboles, similes, and other, but the most dynamic expressions are in similes. Some epic similes appear as different small stories comparing the actions, characters, or situations to the actions of living creatures in order for the reader to better understand the text. In Book Six Homer draws a comparison between Paris, the son of king Priam, and a stallion, and both of them have an arrogant character which they both had developed by living a nice and easy life (157).

Homer portrays Paris with admiration; Paris, the most beautiful man on the earth, is being compared to a graceful stallion. Paris is running to the battlefield not with fear or courage, but rather with dignity, as a stallion was running with a “head held high with mane over his shoulders flying” (157). Both Paris and the stallion are full of self-love and narcissism which leads them into arrogance; Homer describes the stallion’s canter as a “dazzling work of finely jointed knees” (157). This stallion is not a suitable horse for battle, rather this stallion is a show-horse, as Paris also is more just a beautiful man than a warrior, and he is the last one to join the battle. It is an honor for a Greek to be well known for his courage and good warrior skills, but it is not typical for a Greek to be known mostly for his beauty.

Not only is the beauty pushing Paris and the stallion into arrogance, but also the easy and pleasant life. Both of them are coddled throughout the life by destiny and others; as the stallion is “fed on clover and barley,” so does Paris live in a nice house in ease and

prosperity (157). Even though, Paris has some responsibilities and duties, he would be happier if he could live in a complete freedom with no boundaries; the stallion also gallops to “bathe as he would daily in the river—glorying in freedom!” (157). This very vivid image suggests that the stallion is not a war horse and not a working one either; he is full of strength, and he is not overworked or overridden, as Paris is also well rested, and finally with all his strength is ready for battle.

Even though, Paris is now determined to run to the battle, he does it in his own arrogant way. The arrogance is evident in every move of Paris and the stallion as well; Paris runs through Troy “sure-footed with long strides,” as the stallion “canter down a field” (157). Both they are confident of their own actions, and, loving freedom as they do, they are led to action mainly by their own desires and wishes. The stallion, “thundering in a stall,” breaks the holding him rope and runs to his flock, and there is no rope to stop him; Paris runs to the battle when he wishes, but not at the time when everybody else goes, and nobody can put him to shame (157). Now the stallion flies like a wind to the haunts, to the horses, and Paris is speeding rapidly to his fellow troops.

In order for the readers to better understand the insignificant scene of Paris rushing to the battle, Homer uses a parallel with the stallion. Homer masterfully turns an event of little importance into engaging and dynamic scene; through animal he reveals the feelings and state of mind of the character. Homer’s comparison of the “mettlesome” stallion makes clearer that Paris is also impatient and determined to reach the battle; no matter how comfortably he is living, no matter how arrogant he can be, Paris is still a Trojan warrior, and he is willing to fight for his city (157). Still, Paris is beautiful and is

gleaming like sunlight in his armor, even if he is going to the war, and even if this armor soon will be dyed in a deadly red color.