

- Good afternoon, my passage is from page 92 “Paris” to page 98 “it will”, I will be focusing on 3 major topics; literary and stylistic devices, the characterization of Paris and the theme of respect for the warrior code.
- To begin, I shall describe the events that lead up to page 92 in order to reveal the context in which my passage takes place.
 - The Greek army approaches the city of Troy, ready for a battle, having just recently been motivated by encouraging speeches and promises of victory by both Odysseus, page 76 “Victory over Hector will be ours” and also by Agamemnon, page 77 “Each one of you will have a Trojan slave to rape and rule”
 - This great battle seems like it is about to take place, page 89 “100 yards between them. 50...” When suddenly Hector steps out and attempts to negotiate a truce, pending a one on one fight to the death. Hector confidently challenges any Greek warrior, page 90, “Now who will that Greek be?”
 - Menelaos steps out, but Odysseus is already there, however, Odysseus suggests a more appropriate fight featuring Menelaos as the representative from the Greeks, and the first word of my passage identifies the Trojan representative as Paris.
- This passage is rich in literary and stylistic devices; Logue’s genius shines through in the images that his comparisons and references evoke in the reader.
 - On page 95, Paris’ last words to his brother Hector are “Hail and farewell, dear Hector”. These words, “Hail and farewell”

appear in the Roman neoteric poet Catullus' poem 101 on line 10. Catullus' poem 101 is the poet's reflections on his dead brother Allius, who interestingly enough died at Troy. Catullus describes his brother's death as "pitiable" on line 91 of poem 68. Logue's reference to Catullus' poetry shows how analogous the death of Hector and the death of Allius are in that they are both tragic and unbecoming of the deceased. Logue's comparison, made in 3 short words, "Hail and farewell" conveys all of this information much more effectively and delicately than it would have been, had the comparison been made using more conventional methods such as simile or metaphor.

- Later, Logue intertwines devices by constructing an epic simile which involves an anachronism on page 97 (READ QUOTE). Logue first introduces "the ripples across the Iwo Jima Deep" as the vehicle, then adds a schoolgirl's velveteen as a second vehicle, then reveals the tenor as the armies stripped of their bronze, with it lying on the ground beside them. Analytically speaking, Logue is simply describing the appearance of bare-skinned soldiers sitting next to shining armour by showing ripples in water, which when viewed from above, by aircrews more specifically, would have a similar pattern of darkness then brightness, this being caused by the refraction of light by the curved surfaces on the waves where peaks seem brighter and troughs seem darker. The reference to velveteen is quite self explanatory in that a velvet's basic pattern is bright-dark-bright, etc. However the real brilliance of Logue is

demonstrated with the word “tsunami”, literally it is a tidal wave, however symbolically it represents the bombs being dropped during the Second World War over the island of Iwo Jima by American planes. Yet Logue chooses to use the word “tsunami” which gives the opposite effect of an anachronism in that he antiquates his diction to keep his writing in context, instead of contemporizing the diction for the same purpose. Some additional information on Iwo Jima is that it is an isolated island in the Pacific Ocean, approximately 1200 km south of Tokyo. American soldiers and pilots captured the island in 1945 and transformed it into an air and naval base for their assaults on mainland Japan in the later months of the war.

- Logue’s most effective anachronism in my opinion is on page 94 (READ QUOTE) Here Logue compares Paris to Joachim Murat, Napoleon Bonaparte’s cavalry commander and the King of Naples. Joachim Murat is known for his dashing and charismatic ways, his charm and his undying vanity. When placed in front of a firing squad, his last request was that the firing squad not aim at his face, so yes it is quite fitting that Paris be compared to this man. Buried within this anachronism is another one, as Logue refers to facial mayonnaise. This emphasizes Murat’s vanity by stating that along with all of his troops, and thousands of cavalry, he also keeps a healthy supply of sunscreen lotion, to protect his “tender skin” as Logue puts it. The use of an anachronism is very effective in this instance because it reveals things about Paris that could not have been

conveyed by adjectives or other less sophisticated forms of comparison.

- Logue's use of such detailed and full comparisons serve to develop his characters more efficiently while leading the reader through the piece more clearly and with more direction.
- This leads me into my second topic of focus; the characterization of Paris.
 - This passage allows the reader to see how Paris is viewed by several characters; Odysseus, the narrator, Hector, Menelaos, as well as Hera and Athene. Paris speaks himself during the passage and does reveal some key aspects of his personality. All of these different viewpoints offer much insight into Paris' character when analyzed together.
 - Firstly, Odysseus, who refers to Paris as "handsome" on page 92, praises his "undoubted stamina" on page 93 as well as stating that Paris "will give [Menelaos] a long and vicious fight to the death..." Coming from such a well respected character as Odysseus, Paris seems to be a gifted warrior.
 - The narrator then compares Paris to Joachim Murat as well as physically describes Paris in detail. The comparison to Murat also makes Paris seem like a talented warrior, although it does highlight Paris' vanity simultaneously. The physical description of Paris does not portray him as physically intimidating in any way, thus making him less believable as a capable warrior.

- Hector speaks to his brother with very little respect. However Hector does recall the day that Paris returned with Helen, and does have a high opinion of Paris for that accomplishment. I believe Hector's feelings toward his brother are representative of the majority of Ilium, for I'm sure they do not appreciate being at war with Greece because of one man. Hector's words only serve to demean Paris and therefore remove any sort of stature Paris once had. Page 95, "Here is your chance to be that man again, take it or I will strangle you with my bare hands."
- Menelaos' words enforce his thoughts of Paris; mistrust and hatred. Page 96, "I cannot bring myself to trust Troy's young." Menelaos is justified in having these opinions of Paris, considering Paris' actions while he was a guest at Menelaos' home.
- Queen Hera's words on page 98, "*Peace* – after the way that Trojan treated us?...It must be stopped." This again covers the dislike of Paris due to his decision at the beauty contest many years before this.
- When Paris speaks, he immediately accepts responsibility for causing the war, page 95 "I brought the Greeks." However he goes on to explain how it actually was not really his fault, it was really Aphrodite's in that she "gave" Helen to him, and for him not to have fallen in love with her would have been against fate, or "free, original, and wrong" as Paris puts it. This is very interesting because it does reveal a certain heightened level of understanding of the world in which he is living, in which the gods are in control.

- So after receiving all of these different descriptions and hearing all of these other characters describe Paris, some facts become quite apparent; Paris' only positive quality is his physical appearance, although I would argue it cost him much more than it was worth. As the narrator states on page 96, "They hated him. He was exceptionally beautiful." Along with being detested for his beauty, many dislike him for his role in starting the war, although I agree with his rationale that he was not really at fault. An important aspect of Paris is yet to be shown though; his prowess as a warrior.
- My final topic of focus is the theme of respect for the warrior code.
 - While this theme is present throughout the piece, it is accentuated in this passage mostly by the behaviours and attitudes of the greek lords, but also by the reactions of the armies as whole entities. The manner in which this war, which has lasted over 9 years, is quickly reduced to a microcosm in that Greece is represented by Menelaos and Ilium is represented by Paris is a perfect example of how strongly respected the warrior code is among the armies. The ability of the two armies to accept the past 9 years as futile and allow the conflict to be settled by the only two men whom it initially involved is remarkable.
 - Specific examples of this behaviour include Odysseus, page 93, "who else to face the man whose property he stole?"

- Paris' statement on page 95, "the weaker one, and so the wrong" implies that the lesser warrior is therefore incorrect. This sort of thinking is essential to the warrior code.
 - The frequent use of patronymics adds to the importance of honour, pride, history, and rank, all central elements of the warrior code. Page 94, "his father's", page 96, "Priam! Laomedon's son"
- After careful dissection and analysis of the passage, we as the reader learn much about Logue as a poet and his style, through his anachronisms and references we can see deeper into his characters, and through his characters, the fundamental themes reveal themselves leaving the reader with a masterpiece of epic poetry.