

*The Lord God said "It is not good that man should be alone; I will make a helper fit for him." (Gen2:18)*

Andromache's three laments from books 6, 22 and 24 contribute significantly to the narrative of the *Iliad*;<sup>1</sup> they are not merely lovely passages of poetry. The laments help to elucidate key themes of the epic and unravel the relationships between characters, which turn into an exploration of individual identity, in particular through the nature and implications of orphanhood and widowhood. Homer explores the incompatibility of family life and warfare through the relationship of Hector and Andromache,<sup>2</sup> and how this is a clash of identity fulfillment. Men can realise their identity through κλέος, whereas women and children realise their identity through relationships. However, the need to obtain κλέος by men renders relationships impossible resulting in the incompatibility of family life and warfare. This incompatibility is echoed in modern times with the breakdown of families, as both men and women try to 'obtain κλέος' in the workplace, neglecting family life. These three laments explore the limits of identity within a work that "transcends the bounds of age."<sup>3</sup>

Andromache and Astyanax's identity is explored through the nature of orphanhood. Firstly, the lament from book 6 explores Andromache's orphanhood,<sup>4</sup> and its impact upon her. Andromache "became an orphan" when "πατέρ'...[αὐτήν] ἀπέκτανε δῖος Ἀχιλλεύς" (*Iliad*, 6.415)<sup>5</sup> and her mother dies at Artemis' hand.<sup>6</sup> The middle section of the lament deals with the abandonment and

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<sup>1</sup> A lament, as defined by Alexiou, has a progression, which starts with the mourner hesitantly addressing her ability to properly mourn the dead. This is then followed by "elaborate praise which may turn into reproach or even blame. She recalls the past and imagines the future, perhaps with a wish that things might have been different, perhaps with a curse on the dead man's enemies. These past or hypothetical events are then contrasted with the present reality, her fate with that of the dead." (Alexiou p. 184) The three laments from books 6, 22 and 24 all take this form, and so despite Hector being alive and physically present during the first lament, it, like the following two laments, still is a type of funerary oration.

<sup>2</sup> Silk pp. 73-78, 83-87.

<sup>3</sup> Fowler p.3.

<sup>4</sup> Van Nortwick p. 226.

<sup>5</sup> (*god-like Achilles killed her father*). Unless otherwise stated all translations are my own.

<sup>6</sup> "πατρός δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα" (*Iliad*, 6.429).

loss that Andromache feels at becoming an orphan.<sup>7</sup> For it is not only her mother and father who are killed, but her seven brothers, “οἱ μὲν πάντες ἰὼ κίον ἤματι Ἄϊδος εἴσω” (*Iliad*, 6.423).<sup>8</sup> It is a poignant section where one can understand that everything that Andromache had was taken away from her, and she subsequently makes Hector her all. Thus her personhood relies upon Hector. In this orphanhood, she becomes a “nothing” and is open to abuse in the same way her mother was,<sup>9</sup> if Hector is not present. Hector becomes not only Ilios’ protector, but also the personal protector of Andromache through this oration, linking him inextricably to Andromache.

The link between identity and relationship is also explored through images of Astyanax as an orphan. Books 22 and 24 explore Astyanax’s orphanhood thoroughly. The ekphrasis in 22.490-98 (Appendix A) depicts the difficulties of an orphan’s life.<sup>10</sup> Then in 22.499-500<sup>11</sup> this identity is given to Astyanax. Finally, Astyanax’s past is contrasted with what his future shall be in 22.500-504 (Appendix A). The vivid ekphrasis is achieved through word painting, vibrant imagery and fast moving narrative. Line 491 has a chiasmic structure in which πάντα and παρειαί frame the two main verbs ὑπεμνήμυκε and δεδάκρυνται.<sup>12</sup> Together with such melancholy verbs, this paints a vivid picture of the child, separated from his supports. One can truly see the tears running down his face due to the humiliation he must face. This is the

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<sup>7</sup> Each lament opens with a highly enjambed section which place the stressed idea at the start of the line. Following this is a section which returns to more direct sentences (becomes almost prose-like) and then each lament goes back to the enjambed-style. It is within the “prose section”, the middle part, of each lament that the nature of orphanhood is discussed

<sup>8</sup> (*they all went down to hades on the same day*).

<sup>9</sup> her mother was killed, and had no husband to protect her, as she was a widow.

<sup>10</sup> Webb pp. 1,5,7,8. An ekphrasis is defined today as a vivid description of a piece of artwork. However this was not the ancient definition, which focused on the impact upon the listener, rather than the subject matter. Webb describes this ancient use as “speech that brings subject matter vividly before the eyes” (p. 1). Other examples of ekphrasis, of ancient artwork, in particular, include Achilles’ Shield (*Iliad*, 18.478-608), The Shield of Herakles (*The Shield of Herakles*, Hesiod), and Aeneas’ Shield (*Aeneid*, 8.617-731). These examples elucidate the reason the modern definition encompasses merely artwork, rather than the entire meaning.

<sup>11</sup> ἔρρ’ οὕτως: οὐ σός γε πατήρ μεταδαινύται ἡμῖν. δακρῦοις δέ τ’ ἄνεισι πάϊς ἐς μητέρα χήρην (22.499-500) (“*get out as you are, for no father of yours feasts here in our company*”). Then in tears the child shall go to his widowed mother).

<sup>12</sup> Macleod p. 160.

tragedy of orphanhood, a child who is helpless and has done nothing wrong seeks to fulfill himself, but has no idea how, and furthermore simply cannot. No one bends down to help him, and he is left completely “ἐν ἀπορία”. This echoes Andromache’s orphanhood and the sheer helplessness of her situation. Antigone, also an orphan, is helpless in a similar way. She feels unable to do what is right by the Gods and bury her ‘traitor’ brother as she has no support.<sup>13</sup> So it is seen that Astyanax, in becoming an orphan, will lead an unsatisfied life (ὑπερώην δ’ οὐκ ἐδίηνε). Orphanhood is painted as a picture of striving to attain what one will be unable to reach for the rest of one’s life, and this is truly a piteous picture. When Andromache begs for mercy (*Iliad*, 6.431) on Hector’s part, it is for this tear-stained child who shall be forever pushed aside and walked over since he has no father. This passage illustrates that Astyanax’s identity is utterly dependent on Hector. His freedom and ability to become a man relies on the defender of the city. Upon losing Hector, Astyanax becomes incapable of realising his identity and must remain forever unfulfilled. This is the tragedy of orphanhood, the cessation of a relationship, which severs a person from their identity.

The lament in book 24 complements the aforementioned passage, which also talks about the labour orphans must endure. It states, “ἔνθά κεν ἔργα ἀεικέα ἐργάζοιο ἀθλεύων πρὸ ἄνακτος ἀμειλίχου, ἢ τις Ἀχαιῶν” (*Iliad*, 24.735-36).<sup>14</sup> This recurring theme of labour draws attention to what the Greek aristocracy might have been like.<sup>15</sup> Labour was demeaning to aristocrats. It was something to be looked down upon and despised, something which was to be left for slaves.<sup>16</sup> Perhaps it is not the labour itself which is degrading, but the associations of who performs the labour which has been culturally built, that is the identity of a labourer.

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<sup>13</sup> Soph. *Ant.*

<sup>14</sup> (*and there you shall have to labour at disgraceful tasks, toiling before a relentless master, or some Achaean*).

<sup>15</sup> Osbourne p. 212; Bowra p. 178 writes that the *Iliad* was written for the aristocracy about aristocrats.

<sup>16</sup> Hdt. 1.66.3–4.

The fact is that since this image is associated with orphanhood, the picture that is painted is one of depravity, which demeans the previous state of life, and almost “lowers” the human being. Greek slaves did not have the same rights as free men.<sup>17</sup> When we compare this passage to Hesiod’s depiction of poverty and hard labours in *Works and Days*, which is associated with disease and divine punishment, Astyanax’s pitiable fate is underscored.<sup>18</sup> Hector is a hero, who dies with κλέος whereas Astyanax’s hard labour is a symbol of “the end point in a long decline of vitality”<sup>19</sup> from the “ἀνδρῶν ἡρώων θεῖον γένος, οἷ καλέονται ἡμίθεοι.”<sup>20</sup> This accentuates the isolation and desolation of Astyanax, he not going to be what his father was, because of his orphanhood, but shall decline to an ‘inferior race’: he is forever denied κλέος. In orphanhood, then, one becomes enslaved, and no longer has freedom. Astyanax, due to this lack of relationship, can never accomplish his identity.

Widowhood is another mechanism for exploring personal identity. All three laments use similar language to describe the state of widowhood which Andromache faces,<sup>21</sup> see Appendix B. In book 6 widowhood is associated with the word ἄμμορος, which conveys the idea of not having a portion, or being doomed.<sup>22</sup> This certainly portrays widowhood in a dark light, and as something that shall not be avoided for Andromache at this point in time. Then in book 22 when she discovers that her husband is dead widowhood is described as στυγερός πένθος, which builds upon the previous claim from book 6. It is no longer merely a doom, but a mournful living-death which Andromache must face. Then in book 24, all the adjectives are

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<sup>17</sup> See Aristophanes’ (*The Knights*, 4-5) for the treatment of slaves; some were beaten and other more drastic things were also done to them.

<sup>18</sup> (*Works and Days*, 109-212); Clarke p. 79.

<sup>19</sup> Clarke p. 79 talks about Hesiod’s description on the development of the human race.

<sup>20</sup> “*race of the heroes, who are called the demigods*” (*Works and Days*, 160-1).

<sup>21</sup> Kirk p. 352, Macleod p. 150.

<sup>22</sup> Raphals p. 554.

omitted and the word χήρη appears on its own. This strengthens the visual image as the simple language of book 24 encompasses the grief that Andromache must feel; the lack of adjectives merely serves to highlight the utter emptiness of the state of widowhood. In this way, despite each book uses the same word (χήρη), the books build upon one another and provide a culminative picture of widowhood. The emptiness of widowhood highlights the loss of identity that comes through loss of relationship.

The picture of widowhood is further illustrated in books 6 and 24 by the accompanying thought of slavery.<sup>23</sup> In book 6, both Andromache and Hector address slavery, but I shall confine my discussion to that by Andromache. See Appendix C for the description. In book 6, death (ἀφαρματούση χθόνα) is portrayed as better than widowhood through the use of the comparative κερδίων.<sup>24</sup> It is not merely described as a gain but eternally blissful in comparison with the life of a widow. The overtones of the lack of θαλπωρή (warmth) in Andromache's life coupled with the idea of ἄχος creates an image of a desolate "wasteland," an eternal winter.<sup>25</sup> Normally a winter is followed by a spring, a birth of new life. However, in Andromache's case no spring shall follow: she shall be forever trapped in a deathly cold from which no life can spring as her identity has been ripped away from her. This desolation is further embellished in book 24 when the image of slavery is added to widowhood. Implicit in slavery is sexual exploitation of women.<sup>26</sup> Hector even acknowledges this in book 6 saying

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<sup>23</sup> For a deeper treatment of slavery in general, particularly methods of enslavement through war capture, the significance and treatment of slaves see Gaca's *The Andrapodizing of War Captives in Greek Historical Memory*. Aristophanes' *Plutus* talks about selling men as slaves. Also see Pl. *Leg.* 823b1–6, 823e2–4; Arist. *Pol.* 1255b37–40; Xen. *An.* 5.5.2 for various treatments of slavery and warfare.

<sup>24</sup> "ἔμοι δέ κε κέρδιον εἶη σεῦ ἀφαρματούση χθόνα δύμεναι" (*and it would be a gain for me to go down to the earth if you are stripped of your armour*) (*Iliad*, 6.410-1).

<sup>25</sup> See the poem "The Wasteland" by Eliot pp. 40-57 for a modern poetic depiction of desolation.

<sup>26</sup> Gaca p. 149 Reinterpreting the Homeric Simile of *Iliad* 16.7–11: The Girl and Her Mother In Ancient Greek Warfare, Macleod p. 151; Other literature such as Euripides' *Trojan Women*, Xenophon's *Oeconomicus* and Aeschylus' *Agamemnon* also deal with the theme of slavery, its implications and the sexual exploitation of women in general.

“ὄσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων δακρυόεσσαν ἄγεται ἐλεύθερον ἦμαρ ἀπούρας” (*Iliad*, 6.554-5).<sup>27</sup> Being enslaved consequently, not only implies becoming property of another, but also sexual property, adding another layer of humility for a female. Andromache’s lament in book 24 captures this reality for herself and for other women, how this loss of identity results in both cultural and physical enslavement. The identity of widowhood paints a picture of utter desolation and humiliation, replicating the nature of orphanhood, which renders Andromache an unfulfilled person.

Interestingly enough, what started out as three laments for Hector have become laments for Andromache and Astyanax. It is through exploring these points of view and the importance of Hector to Andromache and Astyanax that one can gain a fuller picture of Hector. Since both these character’s identity is tied to Hector’s, one way of mourning for Hector and truly appreciating who he was is through Andromache’s lament for herself, Astyanax and their own personal loss.<sup>28</sup> It is not merely Hector who dies; Andromache and Astyanax’s identity are also ripped away from them so they too “die” in a sense. They can no longer realise their proper nature as wife, mother and child hence liberty is taken away from them.<sup>29</sup> By showing the dire consequences of Hector’s death upon individuals, one can appreciate who Hector was more completely. It is interesting to observe that not one person can exist in complete isolation, and this cannot be hidden, even in a lament aimed at an individual alone. The fact that one laments for all three characters displays how important Hector truly was, serves to paint a more complete picture of him and heightens the sorrow that we feel at his death.

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<sup>27</sup> (*how great your anguish, the day when some bronze-clad Achaean shall lead you away, weeping, and deprive your freedom*).

<sup>28</sup> The *Odyssey* also reflects upon the warrior’s absence from home, Slatkin p.103.

<sup>29</sup> Skinner pp. 237-243.

Through Hector's relationships identity is explored within the *Iliad*. Andromache's widowhood is a piteous transition from the subject matter of orphanhood. In book 6 shortly after Andromache is established as an orphan, Hector is placed as the new centre of Andromache's life. He is not only Andromache's husband, but she also says that "σύ μοί ἐσσι πατήρ καὶ πότνια μήτηρ ἠδὲ κασίγνητος" (*Iliad*, 6.431-2),<sup>30</sup> laying upon him the onus of all her orphanhood and what she has lost. Thus in losing Hector Andromache has lost everything, her family as well as her freedom (with the impending doom of the aforementioned slavery). This in turn raises the question of what it means to have nothing left, and what this state of desolation could truly be. Freedom for Andromache is associated with her relationship with Hector, despite her dependence upon him as a man and protector of the city. With Hector, Andromache is not a slave, but a free woman with dignity. In another context, Zizioulas speaks of human freedom as being circumscribed,<sup>31</sup> this view of freedom contrasts the negative liberty favoured in modern liberalism.<sup>32</sup> Andromache's freedom is circumscribed in this way. Her dependence gives her a freedom that comes from her relationship with Hector. It is through Hector that Andromache has life; she ceases to be an orphan and is restored to the state of a person with dignity. Through him she is given a role in society. Only through him can she realise her proper identity and only thus can she be free.<sup>33</sup> Hence Andromache's relationship, her "constraint," defines her as a person, and her very existence. A similar argument can be made for Astyanax's identity being formed through his relationship with Hector. One can assert the claim, looking at Andromache's relationship with

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<sup>30</sup> (*you are both father and queenly mother to me and even my brother*).

<sup>31</sup> Zizioulas p. 32.

<sup>32</sup> If freedom is a lack of constraint, Zizioulas' freedom is no freedom at all, as defined by modern liberalism. However, if freedom means an ability to realise one's proper nature, then liberty can be constrained, as long as one can ultimately realise one's proper nature. For a greater discussion on concepts of liberty see Skinner's "A Third Concept of Liberty".

<sup>33</sup> The text (in book 6) lends itself to this interpretation through the transition from the narrative lines about the demise of Andromache's family to the almost lyrical and highly enjambed lines which describe her relationship with Hector.

Hector that there is no true existence without a relationship.<sup>34</sup> The fact that Andromache is “στυγερω̄ ἐνὶ πένθει” (*Iliad*, 22.485) and wishes that she could die<sup>35</sup> shows how her identity has been crushed by the removal of Hector. Andromache desires a “πυκινὸν ἔπος” (*Iliad*, 24.744) to comfort her throughout her life, to remember Hector. However, it is not merely to remember Hector but also to remember herself, for she is defined through her relationship Hector and becomes complete through him. She would remember her dignity and who she truly was once. The great tragedy is that with the death of Hector comes the death of both Andromache and Astyanax. Consequently widowhood and orphanhood can be seen as synonymous to death, due to loss of personal identity, and death “is a place of darkness and decay.”<sup>36</sup>

While family relationships are central to the *Iliad*,<sup>37</sup> they stand in conflict with the glory that accrues to men in war. This tension is also communicated within the laments. Hector cannot forsake κλέος for his family, even though he is grieved about Andromache’s impending enslavement (*Iliad*, 6.454-55);<sup>38</sup> for that would deny his inmost being (θυμὸς), “ἐπεὶ μάθ[ε] ἔμμεναι ἐσθλὸς αἰεὶ καὶ πρότοισι μετὰ Τρώεσσι μάχεσθαι ἀρνύμενος ... τε μέγα κλέος” (*Iliad*, 6.444-46).<sup>39</sup> There is a paradox present here, which Hector recognises. By

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<sup>34</sup> Zizioulas p. 19.

Zizioulas argues that one cannot be a true being without being in communion, that nothing exists as an “individual” which is conceivable in itself, and asserts that even God would not be a true being if there were no communion within the trinity.

<sup>35</sup> Jason also wishes he were dead when Meduca kills his children Eur. *Med* 1377-end.

<sup>36</sup> Clarke p. 78.

<sup>37</sup> The war is launched partly to restore proper Greek family life (Menelaus and Helen); the central quarrel between Agamemnon and Achilles revolves in part about male autonomy within the family. The great scenes between Hector and Andromache present the theme throughout the *Iliad*.

<sup>38</sup> ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων δακρυόεσσαν ἄγηται ἐλεύθερον ἡμᾶρ ἀπούρας: (*Iliad*, 6.454-55) (*how great your grief, when some bronze-clad Achaean shall lead you away, weeping, and deprive you the day of freedom*).

<sup>39</sup> (*since he learnt to be valiant and to always fight with the foremost Trojans striving to win great glory*).



fighting he shall destroy what he is fighting for.<sup>40</sup> Astyanax shall also suffer because “τις Ἀχαιῶν ῥίψει χειρὸς ἐλὼν ἀπὸ πύργου” (*Iliad*, 24.735-6).<sup>41</sup> Perhaps κλέος is the ultimate goal in life because it is a way of ensuring that one would be remembered,<sup>42</sup> just in the same way that a son (heir) would carry on your blood-line. In fact, Clarke describes this remembrance as “the most urgent need of all.”<sup>43</sup> The fact that κλέος is described in conjunction with Hector’s emotions, his spirit (θυμὸς) impelling him towards it, shows that Hector does not consider that a choice is available. Due to the inevitable end of life, the call, for the Homeric warrior, to perpetuate glory beyond the grave becomes an imperative, and “fame, then, is a kind of surrogate immortality.”<sup>44</sup> This means that the warrior himself can become immortal through his actions, and fulfill his identity.

Andromache picks up on the importance of κλέος and how it serves to fulfill Hector’s identity in her lament at the end of book 22. She speaks of burning Hector’s clothes as a funeral in order to restore his lost κλέος after Achilles has defiled his body.<sup>45</sup> “Her act of burning [the clothes] will be a kind of ‘substitute’ funeral rite in his honour.”<sup>46</sup> It is all Andromache can do and “appropriately symbolizes both her devotion as a wife and her despair at her loss.”<sup>47</sup> It seems that κλέος underlies all that a hero does, and is what every man strives for, and even

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<sup>40</sup> Van Nortwick p. 224.

A similar paradox might be seen from an onlooker’s perspective of the crucifixion. The act of ultimate love is embodied by death upon the cross. This, on the surface, appears to deny what Jesus is trying to achieve, and he seems to abandon rather than save humanity.

<sup>41</sup> (*some Achaean taking his hand, shall hurl him from the wall*).

<sup>42</sup> Clarke p. 77; Silk p. 71.

<sup>43</sup> Clarke p. 77.

<sup>44</sup> Clarke p. 78. Also see Hesiod, *Works and Days* for the description of the noble race, and who deserved to be remembered. In particular, there are people who “went to chill Hades’ house of decay leaving no names” (153-4); this idea of namelessness as a curse and the worst part of being human.

<sup>45</sup> Andromache says that this act of burning “πρὸς Τρώων καὶ Τρωϊάδων κλέος εἶναι” (*Iliad*, 22.514) (*shall be [your] glory before the Trojan men and women*)

<sup>46</sup> Macleod p. 162.

<sup>47</sup> Macleod p. 162.

undermines actions of others.<sup>48</sup> Hector, who clearly loves and is worried about his wife's captivity and that she will have to submit to "τις Ἀχαιῶν χαλκοχιτώνων" is still be driven towards κλέος, when it seems as though he already has everything to make him happy. The relationship between Hector and Andromache thus figures a central tension of the poem: the tension between male glory in war and the fracture of family life, which is a crisis of identity fulfillment. Hector cannot forsake his κλέος, and secures his own glory and identity in splendid isolation whilst depriving both Andromache and Astyanax theirs.

Two ways of fulfilling identity are through κλέος (a restoration to "immortality")<sup>49</sup> and relationships with others, as Zizioulas purports.<sup>50</sup> Men can achieve immortality in war; women in the *Iliad*, however, gain their true identity through family relationships, particularly by being defined through the men in their lives. Since fame in war implies death, there is a fundamental incompatibility between the ways both men and women can realise their proper identity. Modern feminism seeks to destroy this dependence upon men, claiming that it demeans women.<sup>51</sup> I claim that this is one of the many reasons for the multiple breakdowns in family life today. Women try to assert their "independence" without realising that they are actually denying a part of their identity, "one's proper nature" in doing so (CCC 340).<sup>52</sup> Both men and women are actively seeking κλέος in the battlefield of the workplace, and seek to fulfill themselves through this aspect of their identity. Ever-present utilitarianistic views undermine the trend towards fulfillment through a "useful enterprise" rather than family life.<sup>53</sup>

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<sup>48</sup> Ie Andromache was moved because of κλέος to burn Hector's clothing.

<sup>49</sup> Hammer p. 207 discusses this idea with respect to Achilles, in terms of esteem arising from a community due to κλέος.

<sup>50</sup> Zizioulas p. 19.

<sup>51</sup> Haslanger, p. 2.2.

<sup>52</sup> Not only identity, but also freedom as argued earlier in the essay. That is, if freedom means an ability to realise one's proper nature, then liberty can be constrained.

<sup>53</sup> Mill p. 330.

Value, and consequently modern κλέος, is accrued to measurable material results. This rends the modern family apart since individual κλέος in the workplace, like Hector on the battlefield, can only occur in isolation to relationships. Human beings were created to be in relationship,<sup>54</sup> but sadly this aspect of the human person gets overlooked today, resulting in people leading unfulfilled lives, as they are not fulfilling their identity *completely*. Modern statistics about depression and suicide speak for themselves. Even though Hector obtains κλέος, he still attempts to be fulfilled (when he can) through relationships.

This choice to fight (or work), rather than being fulfilled by a relationship alone, causes the family unit to crumble by taking away the foundational pillar: the husband and father,<sup>55</sup> and in today's world the mother as well. In a world where more and more children are being "orphaned" by relationship breakdown, it seems that an identity crisis is upon us. Children in their need, like Astyanax, turn to anyone they can for fulfillment but cannot "sate their thirst."<sup>56</sup> There is an incompatibility between the workplace and family life, which splits the two apart and prevents personal fulfillment. It has been shown that both Andromache's and Astyanax's identity depend upon Hector, just as families depend on each other. Consequently their liberty is interdependent,<sup>57</sup> which is the ability they have to fulfill their identity, and this liberty is taken away when one fulfills his identity through κλέος.

Andromache's three laments from books 6, 22 and 24 help to elucidate key themes of the epic and unravel the meaning of relationships between characters and modern day family. In particular, Homer explores the nature of death through the implications of orphanhood and

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<sup>54</sup> Zizoulas p. 19; CCC 340.

<sup>55</sup> Blondell p. 17 argues this in a stronger manner, purporting that women are victims of the male pursuit of κλέος.

<sup>56</sup> ὑπερώην δ' οὐκ ἐδίηνε (*Iliad*, 22.495) (*but not sate his thirst*).

<sup>57</sup> This was argued earlier, that freedom comes within certain constraints.

widowhood. The laments reveal that women and children realise their identity through their relationship with a husband and father and the loss of relationship results in slavery. The father, by contrast secures his glory and achieves his identity in splendid isolation on the battlefield. The laments thus explore the incompatibility of family life and warfare in an ancient context, which can be extended to a modern context of the workplace. This is a depiction of the identity crisis which one faces today when trying to obtain fulfillment. Thus, I conclude as Lateiner does: “this is why we read the *Iliad*: its...description of human strength and incapacity.”<sup>58</sup>

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<sup>58</sup> Lateiner p. 29.

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## Appendix A

ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησι: 490  
πάντα δ' ὑπεμνήμυκε, δεδάκρυνται δὲ παρειαί,  
δευόμενος δέ τ' ἄνεισι πᾶϊς ἐς πατρὸς ἐταίρους,  
ἄλλον μὲν χλαίνης ἐρύων, ἄλλον δὲ χιτῶνος:  
τῶν δ' ἐλεησάντων κοτύλην τις τυτθὸν ἐπέσχε:  
χείλεα μὲν τ' ἐδίην', ὑπερῶην δ' οὐκ ἐδίηνε. 495  
τὸν δὲ καὶ ἀμφιθαλῆς ἐκ δαιτύος ἐστυφέλιξε  
χερσὶν πεπλήγων καὶ ὀνειδείοισιν ἐνίσσων (Iliad, 22.490-98)

*The day that makes a child an orphan cuts him off from his friends  
his head is bowed down, and his cheeks covered in tears  
and in his need the child turns to his father's companions  
dragging one by his cloak and another by his tunic  
and amongst those who are compassionate, one shall hold out his little cup  
and he shall whet his lips, but not sate his thirst  
But then, one whose father and mother are alive shall beat him from the feast  
striking with his hands and reproach him yelling*

Ἄστυάναξ, ὃς πρὶν μὲν ἐοῦ ἐπὶ γούνασι πατρὸς 500  
μυελὸν οἶον ἔδεσκε καὶ οἰῶν πίονα δημόν:  
αὐτὰρ ὅθ' ὕπνος ἔλοι, παύσαιτό τε νηπιαχεύων,  
εὔδεσκ' ἐν λέκτροισιν ἐν ἀγκαλίδεσσι τιθήνης  
εὐνή ἔνι μαλακῇ θαλέων ἐμπλησάμενος κῆρ: (Iliad, 22.500-4)

Astyanax, who years ago on his father's knees  
ate only the marrow and rich fat of sheep  
and when sleep overcame him and he ceased playing  
he would fall asleep on a couch in his nurses arms  
in his soft bed, his heart filled with joy

## Appendix B

δαιμόνιε φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις  
παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον, ἢ τάχα χήρη  
σεῦ ἔσομαι

(*Iliad*, 6.407-9)

*Dear husband, your spirit shall wear you away, nor have you compassion  
on your infant child and doomed me, I who shall swiftly  
become your widow*

νῦν δὲ σὺ μὲν Αἴδαο δόμους ὑπὸ κεύθεσι γαίης  
ἔρχεαι, αὐτὰρ ἐμὲ στυγερῶ ἐνὶ πένθει λείπεις  
χήρην ἐν μεγάροισι πάϊς δ' ἔτι νήπιος αὐτῶς,  
ὄν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι:

(*Iliad*, 22. 482-5)

*Now you go down into the house of Hades under the deep earth  
but you leave me in a hateful death  
A widow in your halls and your child is yet a babe  
who was born to you and I, both ill-fated*

ἄνερ ἀπ' αἰῶνος νέος ὄλλεο, κὰδ δέ με χήρην  
λείπεις ἐν μεγάροισι πάϊς δ' ἔτι νήπιος αὐτῶς  
ὄν τέκομεν σύ τ' ἐγὼ τε δυσάμμοροι

(*Iliad*, 24. 725-7)

*Husband, you perished from life young, and you leave me  
a widow in your halls; and your child is yet a babe  
whom was born to you and I, both ill-fated*



## Appendix C

ἐμοὶ δέ κε κέρδιον εἶη  
σεῦ ἀφαρματούση χθόνα δύμεναι: οὐ γὰρ ἔτ' ἄλλη  
ἔσται θαλπωρὴ ἐπεὶ ἂν σύ γε πότμον ἐπίσπης  
ἄλλ' ἄχε' (Iliad, 6.410-4)

*and it would be a gain for me  
to go down to the earth if you are stripped of your armour, for no other  
warmth shall there ever be when you have met your fate  
but anguish alone*

πρὶν γὰρ πόλις ἦδε κατ' ἄκρης  
πέρσεται... αἰὲ δὴ τοὶ τάχα νηυσὶν ὀχθήσονται γλαφυρήσι,  
καὶ μὲν ἐγὼ μετὰ τῆσι (Iliad, 24.728-32)

*for before that this city shall be  
utterly destroyed...now they shall endure the swift, hollow ships  
and I (also), in their midst*