

ENTER NUMBER OF QUESTION	SECTION 2 -	DO NOT WRITE IN THIS MARGIN
7a)	<p>Ovid is angry with Cupid because he has "stolen a foot". This means that he has to write in hexametre <u>and</u> pentametre, instead or, elegaic couplets - the style associated with love poetry. So, in effect, Cupid has made Ovid write love poetry instead of war poetry, which was what he had initially intended.</p>	
7b)	<p>Ovid intends to demonstrate that Cupid has no role in interfering with the domain of another God - that is, as he wants to write about war war, Cupid has no role in intruding and making Ovid write about love, instead. Ovid highlights this point by demonstrating how ridiculous it would be for other gods to swap</p>	

ENTER
NUMBER
OF
QUESTION

roles. He asks what might happen
should ^{war-waging} Mars play ^{musical} Phoebus' lyre, and
the latter take up his arms: also,
should ~~Venus~~ Venus, god of Love,
swap her "flames" of passion with
the war-loving Minerva's weapons.

1c) Ovid uses humour to ^{very} effectively create
a light-hearted tone, though the use
of word choice, analogy, and hyperbole
Ovid's word choice is humorous; in
the very opening line, he uses "bella".
This is a play on words, as it has
a double meaning: "beautiful woman",
and, "war". As such, a pun introduces
the idea of the contrast between
war and love that is the very
foundation of the poem, and so
~~it~~ effectively establishes a humorous

ENTER
NUMBER
OF
QUESTION

tone. Second, ~~the~~ Ovid himself plays a conical role, as he pretends that he has no control over what he is writing,upid laughs ("surrisisse cupido") as he steals a foot. As such, Ovid plays a farcical character who is at the mercy of the winged boy. Third, Ovid's use of analogy is humorous in its hyperbole. Should Venus and Minerva swap roles, for example, there would be drastic consequences. Furthermore, the very idea is farcical and dramatic — and, thus, humorous. Similarly, the dramatic statement "me miserum!" ("Misery is me!") is, emphatically positioned at the beginning of the line, is so dramatic as to be funny. Therefore, in these ways,

Ovid very effectively uses humour,
to in this poem -

8a) These lines tell us that the women of Rome had very little rights, while Ovid would be prosecuted for attacking even the most "lowly" of Roman citizens, it is left Ovid to question whether he deserved punishment for attacking a woman. This indicates that society, and the law, would not judge him; women were ^{considered} ~~placed~~ in very low regard.

8b) Ovid appears at first to be genuinely remorseful. "I ... began to feel the enormity / of what I had done" appears to indicate an understanding of the gravity of the situation. Similarly, he describes himself as begging her,

apparently in desperation: "Three times I tried to kneel before her in supplication. Finally, he implodes her to beat him back, indicating that he feels he deserves to suffer for what he is doing. However, while this is indicative of regret, its authenticity is questionable. First is Ovid's hyperbole; he bounces from one desperate plea to the next, from begging her for forgiveness to imploring her violence on him. This gives the poem a ~~tone~~ slightly tongue-in-cheek tone; we doubt Ovid can mean all that he says. Second, Ovid ends the poem by stating, "Just rearrange your hair as it was before". This almost dismissive order reflects a desire in Ovid to forget that this ever happened - not a sign of

genuine remorse. Indeed, the statement suggests that all can be fixed for the girl, too, by fixing her hair, which demonstrates a lack of understanding on Ovid's part of the emotional traumas of domestic violence. This ~~dis~~disregard for the girl's feelings is reinforced by Ovid's plea for her to be violent towards him; he seems to be considering how he might placate his own guilt, as opposed to try to amend his actions for the girl's sake. As such, his request appears disingenuous.

(i) Lydia is also subject to domestic violence.

(ii) Ovid appears to hold women in lower esteem than Horace. For, he beats Corinna, and indeed appears to feel little genuine remorse for

uis. By contrast, Horace seems horrified at the thought of ~~anyone~~ ^{a lover} being violent towards Lydia: imagining her hurt in a "drunken row" Horace describes himself as ^{feeling} "charred".

9a) Here, Catullus demonstrates the loyalty of his friends by showing what extremities they would endure for him. ~~is~~ Reinforced by repetition of "sive" and "seu" to introduce each example, he suggests that they would endure ^{or remain loyal whether at} the "seven-tongued" Nile, the ~~at~~ depths of India, the high Alps. He compares the ~~struggles~~ ^{struggles} they endure to that of Caesar.

9b) These lines indicate several things about the Roman world. The first

is the *gravitas* they placed on
endurance and, by extension, loyalty;
~~that~~ ~~by~~ scaling a high, dangerous
mountain, for example, was admired
for the bravery it demonstrated. ^{That} ~~but~~
This is then used to demonstrate the
~~fact, that loyalty is used here~~
loyalty of his friends indicates that
the Roman world greatly valued
both bravery and loyalty as qualities.
Second, these lines demonstrate an
international attitude of the Romans;
while exotic, the average Roman
would apparently not be unaware
of the nature of the Alps, of
India, of the Nile - all of which are
or separate continents.

c) Catullus implies that Lesbia ~~is~~ 'gets
around', sleeps with three-hundred men

As such, she has "lost his respect". He creates
a powerful
~~an~~ image of a flower in a field,
having had its head cut off. This
reflects the anxiety of Lesbia, who has
presumably brutally destroyed their
relationship - perhaps represented by the
flower, which, once delicate and beautiful
is now destroyed. This is reinforced by the
alliteration
~~of~~ of "praetereunte postquam"

b) Milanion is a successful lover as he is
hard-working - but, he also does not
fight against love. He accepts the
match he has been given, and does not
seek other women - and, also, he prays
and worships the gods, and he is
faithful.

b) Propertius says that his heart has been pierced by love, but that Cynthia does not love him back; he cites Venus as a reason, as she often makes cruelly incompatible couples. However, he feels trapped in love - and views it as a disease which distorts his sense of reason and prevents him from thinking with any clarity. He lacks the ability to love sensibly - and to love the right woman, one who will love him back. Finally, he despairs for he feels that love is temporary.
happy

c) Tibullus, by contrast, does not describe love as a disease or a curse; his approach to love is more positive than that of Propertius. He describes his ~~suggests that~~ ^{describes his} love willing dedication towards ~~Antia~~ ^{beata}; he would cross seas and take on ~~enemies~~ ^{enemy camps} for her. This contrasts

with Propertius, who goes so far as to heed against the 'curse' of love. Similarly, while Propertius focusses on the idea of unrequited love, Tibullus is very much in love, and loved; "my Delia", "mea Delia", he says, imagining a long time spent together. As such, Tibullus' idea of love is ~~that of an entity~~ more permanent, and something to willingly work for.

ii) Roman love poetry appears to present women as ~~at~~ powerful entities. Demonstrated by the very fact that they are the subject of so many poems, they appear to have the power to enslave men, make them joyous, miserable, sexually gratified, and tormented. ~~however, they~~ Furthermore they are presented often as ~~also~~ unfaithful.

and ~~characters~~ are objectified. Indeed, the women are seen as a separate entity to men; unequal, and to be judged by different standards.

First, we see the hold the women have over the poets. This can be seen in several ways. First is the joy felt by the poets; Tibullus proclaims in 1.1 that he would rather a girl than his "ancester's" former wealth and profit", while Catullus states that he would grant Lesbia as many kisses as desert sands and stars in the sky in his poem 7. Indeed, the strength of the poets' passion is indicated by their frequent referral to fire - associated in itself with connotations of burning desire and heat, as well as

unpredictable and dangerous love. The extent of the women's hold over the poets is evident, too, in the ~~poets'~~ latter's misery and anguish. Tibullus turns to alcohol to drown his sorrows, in 1.2: "strengthen the wine, drown these fresh agonies". So, too, does Ovid appear desperate when he receives a bad reply from his lover - to the extent that he ridiculously condemns not just the girl, but the tablet and wax she writes on, and even the carpenter and very tree that created the tablet (he describes the wood as "fit for funerals"). ~~*Love is also frequently compared~~ Such elaborate displays of misery and torment indicate the power of women over the poets.

*Love is also frequently compared to a disease - suggesting the pain and torment felt ~~the signified~~ by the poets, to the extent of affecting ~~the~~ health of their ~~extreme~~ bodies and minds.

However, while the women - the source of such joy, misery, and, indeed, the subjects of so many poems - are indeed powerful, they appear to be seen as unequal to the men. First, they receive no voice; all these poems are written from the men's perspective, with apparently little thought given to the emotions of the women. Indeed, even upon hitting ~~his~~ ^{his mistress} ~~his~~ ~~did~~ Ovid does not even seem to truly consider the emotions of Corinna, as he might an equal.

Women in these poems are considered as unequal in other ways. ^{First, this} ~~the~~ ~~is~~ is evident by the poets' approach to domestic violence. Ovid writes about hitting his mistress. Indeed, a

very public declaration of his violence, the writing of the poem in itself is indicative of his lack of remorse.

Similarly, he ~~now~~ does not appear genuinely remorseful in his ~~poem~~ eyes.

As such, Corinna is greatly objectified

This is continued as Ovid writes

justifiably about parts of Corinna's body - her "flank", her "breasts, so perfect for carressing", her "long flat stomach" - and so objectifies her.

By contrast, the women are also presented as ~~st~~ things of genuine beauty. Horace describes Lydia's beautiful white neck; Ovid his lover's wonderful body; Propertius is captured by Cynthia's eyes. Indeed,

~~the~~ ~~the~~ the latter also laments the women's
 adornment of make up and elaborate
 silks, saying that "Naked love loves
 no artificial beauty". This is both
 a compliment to their beauty, but
 also a reflection on the physical ^{light} ~~approach~~
 in which ~~the~~ ^{considered} love poets ~~write~~ women in their
 poetry.

Ultimately, therefore, we see women
 in love poetry as beautiful, and
 to hold great sway over the poets;
 they are tormented by them, wait
 outside doors for them, write many
 poems about them. Yet, nevertheless,
 women are treated with a degree of
 separation; rarely are they given a
 voice, and often are they objectified.