

However, that the author of the Iliad was not the same as the compiler of the fantastic tales in the Odyssey is arguable on several scores. The two epics belong to different literary types; the Iliad is essentially dramatic in its confrontation of opposing warriors who converse like the actors in Attic tragedy, while the Odyssey is cast as a novel narrated in more everyday human speech. In their physical structure, also, the two epics display an equally pronounced difference. The Odyssey is composed in six distinct cantos of four chapters ("books") each, whereas the Iliad moves unbrokenly forward with only one irrelevant episode in its tightly woven plot. Readers who examine psychological nuances see in the two works some distinctly different human responses and behavioral attitudes. For example, the Iliad voices admiration for the beauty and speed of horses, while the Odyssey shows no interest in these animals. The Iliad dismisses dogs as mere scavengers, while the poet of the Odyssey reveals a modern sentimental sympathy for Odysseus's faithful old hound, Argos.

But the most cogent argument for separating the two poems by assigning them to different authors is the archeological criterion of implied chronology. In the Iliad the Phoenicians are praised as skilled craftsmen working in metal and weavers of elaborate, much-prized garments. The shield which the metalworking god Hephaistos forges for Achilles in the Iliad seems inspired by the metal bowls with inlaid figures in action made by the Phoenicians and introduced by them into Greek and Etruscan commerce in the 8th century B.C. In contrast, in the Odyssey Greek sentiment toward the Phoenicians has undergone a drastic change. Although they are still regarded as clever craftsmen, in place of the Iliad's laudatory *polydaidaloi* ("of manifold skills") the epithet is parodied into *polypaipaloi* ("of manifold scurvy tricksters"), reflecting the competitive penetration into Greek commerce by traders from Phoenician Carthage in the 7th century B.C.

One thing, however, is certain: both epics were created without recourse to writing. Between the decline of Mycenaean and the emergence of classical Greek civilization—which is to say, from the late 12th to the mid-8th century B.C.—the inhabitants of the Greek lands had lost all knowledge of the syllabic script of their Mycenaean fore-bears and had not yet acquired from the easternmost shore of the Mediterranean that familiarity with Phoenician alphabetic writing from which classical Greek literacy (and in turn, Etruscan, Roman, and modern European literacy) derived. The same conclusion of illiterate composition may be reached from a critical inspection of the poems themselves. Among many races and in many different periods there has existed (and still exists sporadically) a form of purely oral and unwritten poetic speech, distinguishable from normal and printed literature by special traits that are readily recognizable and specifically distinctive. To this class the Homeric epics conform. Hence it would seem an inevitable inference that they must have been created either before the end of the 8th century B.C. or so shortly after that date that the use of alphabetic writing had not yet been developed sufficiently to record lengthy compositions. It is this illiterate environment that explains the absence of all contemporary historical record of the authors of the two great epics.

It is probable that Homer's name was applied to two distinct individuals differing in temperament and artistic accomplishment, born perhaps as much as a century apart, but practicing the same traditional craft of oral composition and recitation. Although each became known as "Homer," it may be (as one ancient source asserts) that *homros* "was a dialectal word for a blind man and so came to be used generically of the old and often sightless wandering reciters of heroic legends in the traditional meter of unrhymed dactylic hexameters. Thus there could have been many Homers. The two epics ascribed to Homer, however, have been as highly prized in modern as in ancient times for their marvelous vividness of expression, their keenness of personal characterization, their unflagging interest, whether in narration of action or in animated dramatic dialogue.

Q1. Which of the following can be characterized as the main idea of the passage?

- (a) There could have been many Homers, old and often sightless wandering reciters of heroic legends
- (b) Attributing the composition of the Iliad and Odyssey to one Homer is erroneous.
- (c) Both Iliad and Odyssey were created without recourse to writing.
- (d) The Iliad and the Odyssey are of distinct literary types, physical structure and style.

Q2. The term epithet as used in the passage is farthest in meaning to

- (a) Sobriquet
- (b) Moniker
- (c) Nickname
- (d) Jargon

Q3. Which of the following cannot be reasonably inferred from the passage?

- (a) Greek, Roman and modern European literacy can be traced back to the Phoenicians.
- (b) Phoenician traders flourished in Greece at the time the Homeric epics were composed.
- (c) Before the 12th century BC, the use of syllabic writing existed in Ancient Greece.
- (d) Iliad and Odyssey are purely oral poetic speech, set to rhyme.

Harold a professional man who had worked in an office for many years had a fearful dream. In it, he found himself in a land where small slug-like animals with slimy tentacles lived on people's bodies. The people tolerated the loathsome creatures because after many years they grew into elephants which then became the nation's system of transport, carrying everyone wherever he wanted to go. Harold suddenly realised that he himself was covered with these things, and he woke up screaming. In a vivid sequence of pictures this dream dramatised for Harold what he had never been able to put in to words; he saw himself as letting society feed on his body in his early years so that it would carry him when he retired. He later threw off the "security bug" and took up freelance work.

Q4. In his dream Harold found the loathsome creatures

- (a) in his village
- (b) in his own house
- (c) in a different land
- (d) in his office

Q5. Which one of the following phrases best helps to bring out the precise meaning of 'loathsome creatures'?

- (a) Security bug and slimy tentacles
- (b) Fearful dream and slug-like animals
- (c) Slimy tentacles and slug-like animals
- (d) slug-like animals and security bug

Q6. The statement that 'he later threw off the security bug' means that

- (a) Harold succeeded in overcoming the need for security
- (b) Harold stopped giving much importance to dreams
- (c) Harold started tolerating social victimisation
- (d) Harold killed all the bugs troubled him

- Q7. Harold's dream was fearful because
- (a) it brought him face to face with reality
  - (b) it was full of vivid pictures of snakes
  - (c) he saw huge elephant in it
  - (d) in it he saw slimy creatures feeding on people's bodies

The ravages [of the storm] were terrible in America, Europe, and Asia. Towns were overthrown, forests uprooted, coasts devastated by the mountains of water which were precipitated on them, vessels cast on the shore, whole districts leveled by waterspouts, several thousand people crushed on land or drowned at sea; such were the traces of its (468) \_\_\_\_\_, left by this devastating tempest.

Q8. What is the meaning of the word over throwing the context of this passage?

- (a) Yielded
- (b) capitulated
- (c) surrendered
- (d) devastated

Q9. What is the meaning of the word leveled as it is used in the passage?

- (a) razed
- (b) marked
- (c) spread
- (d) raised

Q10. Which word, if inserted in the blank, makes the most sense in the context of the passage?

- (a) Velocity
- (b) Fury
- (c) benevolence
- (d) reward

Solutions

- S1. Ans. (b)
- S2. Ans. (d)
- S3. Ans. (d)
- S4. Ans. (c)
- S5. Ans. (c)
- S6. Ans. (a)
- S7. Ans. (d)
- S8. Ans. (d)
- S9. Ans. (a)
- S10. Ans. (b)

**BANKERS**