

# ANCIENT LITERATURE

## **Course Description**

Ancient Literature covers the literature of that time period in the Western World. Students will analyze primary texts covering the genres of poetry, drama, fiction and non-fiction, and will discuss them from different critical stances. They will demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, movements, authors, themes, and motifs. In addition, they will discuss the historical, social, cultural, or biographical contexts of the works' production. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

## **About the Professor**

Dr. Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, and is widely published in the areas of literature, e-learning, and discourse. In addition, she has served as editor for journals focusing on literature and literary criticism.

## **Course Contents**

### Mythology

Hesiod

Ovid

### Ancient Epic Poetry

Gilgamesh

Homer

Virgil

### Ancient Lyric Poetry

Sappho

Catullus

### Ancient Drama

Aeschylus

Euripides

Sophocles

### Ancient Fiction

Petronius

## Course Papers

### Unit 1

What is the essential function of mythology? How and why is it useful for cultures as they seek a narrative to help explain the origin of their people, religions concepts, and natural phenomena? Compare and contrast the types of mythology encountered in Ovid and Hesiod. Which seems, in terms we can understand, the more religious? Can you think of an example where myth has been employed in contemporary society?

### Unit 2

What is the typical (or archetypal) trajectory of the hero? What are the various stages and steps that the hero typically follows? Do you see any parallels between the hero in Gilgamesh, Iliad, and Aeneas? Compare and contrast the hero. What were their goals? What were their inner motivations, and what did they learn along the way as they progressed along their journey?

### Unit 3

How does lyric poetry express personal feelings and achieve a level of emotional intimacy? How does the lyric form present an ideal mechanism for expressing the theme of love in the examples studied in this unit? Describe examples of lyric poetry from the Middle East, Ancient Egypt, Greece, and Rome. How is lyric poetry different from epic poetry? Does the ancient epic achieve an intimacy of its own? What about Gilgamesh and the Enkidu? Odysseus and Penelope, and Aeneas and Dido?

### Unit 4

How do Greek tragedies illustrate the conflict between social stability and individual achievement? How far do the dictates of the gods help to further or frustrate these conflicts and/or desires of humans?

### Unit 5

Discuss the materialism and materialistic worldview and contrast to the spiritual and intellectual emptiness and poverty illustrated by the people in Satyricon. How do the people depicted in Satyricon demonstrate power of money? Why do the topics of conversation center on food, money, games and gossip?

## Final Essay

Compare and contrast the features or qualities of central figures in epic/heroic and tragic literature. How do authors establish or define the qualities of these characters. Examples: testimony or reactions of other characters; narrator's authoritative statements; divine authority. Can you find changes in the framework, individual, social, moral) within which the major characters operate?

Discuss the ways in which the central figures in heroic poetry and tragedy seek to expand the conception of human possibility? What are the obstacles—divine, human, psychological—do they face? Is there a progression from physical to moral struggle? You might want, for example to trace the progression of the hero's struggle from Prometheus to Oedipus, including other characters in your discussion.

Discuss gender roles in Ancient literature, and then, discuss power relations (gods vs. mortals; masters vs. slaves). Are there any parallels? What do the roles and power relationships suggest about the characters?

The drama and epic poetry you have read, from Ancient Literature, are built into and on myths. (Petronius and the lyric poets, by contrast, are not on the whole using myth in their work.) What do you see as the special usefulness of myth for ancient epic and dramatic poetry? Does myth enable those creators to think and create outside the box provided by 'ordinary reality?' If you were to write an epic poem today, would you use myth? If so, what kind? Have we in fact any available myth today?

In cultural and political history, it is often remarked, there is progress; things get 'better.'(You may well disagree with this view.) Is there anything like progress in the development of literary achievements from Gilgamesh to Petronius? Or is there just change? Is each work of literature just a reflection of its own time, or have works of literature a history within and among themselves?

## Hesiod

### Introduction

*A Theologian Scholar Finds Greek Mythography.* Hesiod (7<sup>th</sup> cent. B.C.) is the first preserved Greek author to write *about* mythology. (Homer, whom you will read shortly, writes mythology *into* his epic poetry, but Hesiod writes *about* that mythology.) In this assignment you will be reading sections from Hesiod's *Theogony*. ('Theogony' means 'the birth of the gods.')

In this poem Hesiod describes the genealogy of the gods who form the spiritual entourage of his own cultural life.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*

--*Theogony, Book 1, pp. 259-71*

--*Works and Days, Book 1, pp. 272-7*

### Questions

*Theme: Gods* - Does Hesiod believe in these gods? If so, what does 'belief' mean? What are these gods? Figments of imagination? Explanations of forces and interactions in nature? You will find that, in the *Works and Days*, Hesiod goes inside the creative world of a believer in the gods, a crusty farmer who suspects that the world is getting worse all the time. Does the perspective of *Works and Days* help you to understand the myth network the *Theogony* depicts?

*Theme: Conflict* - What are the major conflicts among the three generations of Greek gods? What causes those conflicts? How are they resolved? Is there any progression or change in successive conflicts? What do these conflicts imply about early Greek society?

*Idea: Creation* - What are Hesiod's Five Ages of Man? What was the Golden Age and why did it end? What, if any progression is there, in Hesiod's Five Ages of Man? What kind of process is being described? How does this serve as a commentary on Greek society contemporary with Hesiod? Compare and contrast with other ideas of creation that you might be familiar with.

*Theme: Heroism* - What leads Prometheus to defy the gods? How is he able to do so? What does he know about the consequences before he acts? Compare his action with those of other figures who have defied the gods or who have done acts of great courage and sacrifice. Perhaps compare the story of Pandora and indicate what this means about the shift from female to male gods? Does this myth provide a discourse of explanation for current contemporary issues that you might be able to identify?

## Ovid

### Introduction

*A Sophisticated of the Mythical Cosmos.* In his poetry, especially the *Metamorphoses* (composed between 1-8 A.D.), Ovid works many of the themes that populate Hesiod's *Theogony*: genealogy of the earliest gods, up to the time of the current Father, Zeus/Jove; The Ages of Man, with remorse for the old days, when morals and life were good; a profusion of dramatic tales that show the squabbling family of the gods in action.) It is worth noting that although Hesiod was presenting something like a 'believer's' cosmology, and Ovid something like a 'later sophisticate's perspective' on Greek myth, these two authors, separated in time by different cultures and more than seven centuries, were still working the same consistent myth and myth tales.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*

--*Metamorphoses, Book 1, pp. 1265-92*

### Questions

*General* - What explanation can you give for the tenacity and duration of a myth-system like that of *Metamorphoses*? Are these myths still living today? What would make them relevant to our time? It only stresses the unity of ancient Greco-Roman cultures, to remember that both Hesiod and Ovid composed in the same formal epic meter, dactylic hexameter. So deep was this ancient form, in Ovid, that even as an infant 'whatever I tried to say came out in verse.'

*Idea: Gods* - How does Lyacon's offense against the gods compare with that of Prometheus. Does either myth, or both, indicate something about the extent of the powers of the gods and the limits, perhaps self-imposed, placed on them? Do the gods have a coherent code from which to dispense reward and punishment? Compare the ways that the Greek gods behave with other religions or beliefs.

*Theme: Love* - In these stories, is there any common cause of the beginning of love? How big a part does divine intervention play? Are the gods more easily offended by moral transgression or by personal affronts?

# Gilgamesh

## Introduction

*The Humbling of the Mythical Hero.* With the Sumerian epic poem, Gilgamesh, we go 'backward' in time to the beginning of the second millennium B.C.; to ca. 1180 B.C. While this degree of antiquity seems to place Gilgamesh far earlier than the epic poetries of Greece, this impression may be misleading. The oral tradition from which Homer draws in the 800's B.C., may well have been a millennium old, and have had roots in the Ancient Near East.

We find, in the story of Gilgamesh, a tale whose antiquity constantly proves its contemporary relevance. As a culture hero, Gilgamesh (who is a literary concept created from a real royal person's life) struggles on behalf of the enlightenment of humanity. Yet as the ruler/architect of a great city, he nonetheless permits himself *droit du seigneur* liberties which alienate the gods: from that point on, in his growing and deep friendship for Enkidu, in his rejection of the 'primitive' goddess Ishtar, and in his exhausting (and finally ineffective) search for immortality, Gilgamesh proves himself a seasoned friend of fate, far from the tumultuous but brilliant young hero with whom the epic begins.

## Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Gilgamesh, Book 1, 791-7*

## Questions

*Idea: Different Perspectives* - What seem to you the chief differences in perspective, between the Gilgamesh vision of the world and that of Hesiod and Ovid? Is Gilgamesh a mythological poem? What kind of archaic religious perspectives seem to you embedded in this work?

*Theme: Friendship* - What draws Gilgamesh and Enkidu together? In what ways do their characteristics help them complement each other?

*Theme: Journey* - What stages does Gilgamesh undergo in his quest for immortality? What obstacles does he encounter? Does he learn anything at a particular stage to help him in his further quest? Which of Gilgamesh's qualities would make him a hero in the modern world? Do any recent figures exhibit those qualities?

## Homer

### Introduction

*Armed Combat and The Mysteries of the Heart.* The myths recounted by Hesiod and Ovid are embodied in the epics of Homer, the earliest preserved Greek poet. Homer's tales of the Trojan War (12th century B.C.) divide into two epic visions, *The Iliad* (which tells the story of the Greek warriors' taking of Troy) and the *Odyssey*, which concerns the voyage homeward of Odysseus, one of the Greek warriors at Troy. (Between them the two epics narrate mythology as a living part of this war story.) *The Iliad* itself is a brutal fabric of military exploits, but at its heart is the conflict between two Greek warriors, Agamemnon and Achilles, and ultimately, as you will see, the capacity of Achilles—young, handsome, half immortal—to come to grips with his fateful pride and to find some sort of compassion for his enemy. It is Homer's depth of human understanding, as well as his mastery of the same dactylic hexameter line you saw in Hesiod and Ovid, that makes Homer a model of art and 'nature' for later generations of writers, to our own time. As we have seen, Homer's oral tradition and the creative world of Gilgamesh may have something in common.

### Reading

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Iliad, Book 1, 277-420*

### Questions

*Theme: Human Experiences* - Do you find that both the *Iliad* and *Gilgamesh* deal effectively with basic human experiences: anger, friendship, compassion, hard earned wisdom? What do you think we have to learn today from the great early works of literature?

*Idea: Gods* - Discuss Greek Gods in *The Iliad*. Discuss Greek Gods in *The Iliad*. What differences in powers and personalities exist among the gods? What accounts for the conflicts among them? What makes them support or attack particular humans?

*Theme: War* - Discuss the theme of war and violence in the play. Describe how war affects civil population in the case of Hector's family. Are the armies concerned for the effects of war on civilian population? Are deaths personal tragedies or national ones? Or merely collateral damage? You may wish to use Hector's family as an example.

*Theme: Heroism* - What were the values and beliefs that shaped the actions of the characters in the *Iliad*? What role did honor and glory play for the warriors and how could they obtain it? Is our notion of war and honor today at all similar to the Greek view?

## Virgil

### Introduction

*The Heroic Adventure of Founding an Empire.* We have looked at the similarities and differences between Hesiod and Ovid, who occupied opposite extremes of the development of Classical Culture, but who shared a common inwardness to the myth system of the classical world. We might make a similar point about Homer and Virgil, themselves separated by more time than Hesiod and Ovid, and springing from sharply different cultures. In this parallel, as in the first, we grasp the strong continuity of the classical cultural tradition, while at the same time appreciating how deeply the Roman epic perspective differed from that of Homer. Virgil's *Aeneid*, written on the cusp of the Roman Empire—and only a few decades distant from the birth of Jesus Christ—is a response to Homer's *Odyssey*, which replaces Odysseus' return home with Aeneas' post-Troy wanderings, under divine guidance, toward the land of Italia, where a glorious new state (Rome of the just being crowned Caesar Augustus) was being founded. While Homer narrates a social and individual tale, Virgil chooses to tell of a hero with a glorious civilizing mission.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Aeneid, Book 1, pp. 1174-1274*

### Questions

*Idea: Politics and the Epic Poem* - How do you like the 'politicizing' of Homer's theme, by Virgil? Do you see anything in common between Virgil and Ovid? What do you make of the durability of the epic verse meter, the dactylic hexameter? Does the epic voice demand a traditional and formalized mode of expression?

-*Idea: Piety* - Why is the concept of piety central to the *Aeneid*? What are the obstacles to piety? How does Aeneas overcome them? Does the idea of piety play a role in the Greek epic tradition too? Is Odysseus pious in any way?

*Theme: Journey* - Discuss Aeneas's journey to the underworld. What is the purpose of Aeneas's journey to the underworld? What obstacles does he face? How can he ensure safe return? What does he learn? What does Aeneas desire most? What motivates him? What are the values by which he lives and acts? What makes him worthy to be the founder of Rome?

*Theme: War* - What does Aeneas choose in telling the story of the fall of Troy to Dido? What does he say about the losing side? War is glorified in many societies, particularly from side of the winners. But, no one thinks of the losers, and what happens to them. Why? What does Virgil hope to achieve by telling the story?

## Ancient Lyric Poetry

### Introduction

*The Poet under the Passion of the Senses.* To this point we have been reading epic poetry, created in lengthy and stylized formalized lines, and challenging itself with vast thoughts and feelings—concerns with the depths of human conflict, the names of the ruling god forces of the cosmos, the struggle for immortality. Now we come on a profoundly different genre, lyric poetry, initially a dance and chant performance backgrounded by the lyre. We are in the domain of feelings, attitudes, moods, tones: a domain which remains to our day an essential register of the human feelings of life. The material before us in this section derives from the same Ancient Near East as Gilgamesh, and from a period—the beginning of the first millennium B.C.—during which the mature creations of Greek literature are latent but still on the horizon.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*

--Egyptian Love Poetry

--Hebrew Lyric Poetry

### Questions

*Themes: Lyricism* - Please note that the lyrics included here are sensuous, and particularly through attention to the beloved's beauty as a glory in nature; the beloved is forever being compared to an object of wonder in nature. Are these Near Eastern poetries of a sort that we can fully understand today? How do the Hebrew and Egyptian sensibilities compare to one another? Does anything about this poetry remind you of the world of Gilgamesh?

*Ideas: Love-voices* - Explore the way that love is depicted in the Egyptian love lyrics and then in Hebrew love poetry. How are feelings expressed? How does love take physical expression? What characteristic images do the authors use to convey their emotions? How do they draw from the concrete world around them to create metaphors, powerful imagery, etc. Find connections between physical, emotional, and spiritual love.

## Sappho

### Introduction

*The New Voice of Woman in Greek Literature/* Sappho lived on the island of Lesbos, off the coast of present day Turkey, in the early sixth century B.C. As a lyric poet, then, she was creating several hundred years after the Egyptian and Hebrew love poets we have already sampled. She was, however, one of the earliest individual voices in Greek literature; one of those voices breaking sharply from the epic tenor of Homer and Hesiod. (The sixth century B.C., in Greece, represented a time of dramatic individualism, commerce, newly liberalized social relations.)

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--Poems, 791-97

### Questions

*Theme: Comparative voice* - How does Sappho's individual love-voice compare to those of the Near Eastern and Egyptian love poets we have read? Like those poets, Sappho is sensitive and passionate. But is she more personal, less 'ritual,' than the other poets we have been reading? What, changing the subject, seem to you the difficulties of creating a history of literature, when—as in the case of the 'ancient world'—the remaining texts are few and widely separated both in place of origin and time?

*Theme: Love* - Discuss the theme of love in Sappho's poems. Please discuss each poem where love occurs. What characteristic images to the authors use to convey their emotions? How do the poems draw from the concrete world around them to create metaphors, powerful imagery, etc. Find connections between physical, emotional, and spiritual love.

## Catullus

### Introduction

*Ironic Intensity in Roman Lyric Poetry.* Catullus lived in the first century B.C., not long before Ovid and Virgil, and like them was part of the fermenting pre-Imperial excitement of Rome. (You remember the missionary imperial message of the Aeneid.) Catullus was a brilliant lyric poet, highly educated and urbane, for whom the greatest literary inspiration was the poetry of Sappho. Six hundred years separate these two creators, yet Catullus does what he can to minimize that difference. He pours out his loving, sensuous, and tragic soul to his mistress Lesbia—his Sappho-inspired name for the married lady, and he opens himself wide to the turmoil of politics and the loss of death.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--Poems, *Book 1, pp. 1157-73.*

### Questions

*Theme: Roman identity* - There are several important questions to ask yourself about Catullus. Is there something distinctively Roman about Catullus's verse? Does his Roman urbanity separate him from the simpler tenor of Sappho's lyric—the product of a refined but small-island coterie? Are you beginning to map out some important differences between Greek and Roman culture?

*Theme: Love* - Discuss the theme of love in Catullus' poems. Please discuss each poem where love occurs. How are the experiences connected to ones that you have had? How do they relate to poems or art that you have read?

## Aeschylus

### Introduction

*The Institution of Justice out of the Ashes of Tragedy.* We are reading the first and third plays from Aeschylus' trilogy, *The Oresteia*. The time is now the first half of the fifth century B.C., the moment of supreme creativity for the Athenians—in architecture, sculpture, painting, drama, history. In the trilogy group of three dramas, of which we are reading two, Aeschylus takes several different snapshots of the development of justice in a community—a community projected onto the mythological level, the level Hesiod depicted—which community is Athens. In the first play of this trilogy we see the doom of murdered Agamemnon; in the second play, the return of Agamemnon's son and daughter to avenge him; in the third play the creation of a Supreme Law Court—its members gods—who decree the replacement of revenge killing by legal judgment, and who at the same time exonerate Agamemnon's son, Orestes, for his act of murder/revenge. The trilogy as a whole is a brilliant examination, from within Athenian culture, of the origins of a legal system which is the supremely civilizing institution of Athenian society.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*The Oresteia, Book 1, pp. 798-890.*

### Questions

*Theme: Justice* - Discuss the theme of justice in *Oresteia*. What does the *Oresteia* suggest about codes of punishment? How is the chorus used to establish some kind of moral/social code? What does the play do to stop the cycle of revenge?

*Theme: Revenge* - Why does Clytemnestra seek revenge against her husband? Does her relationship with Aegisthus contaminate her motives? How does she attempt to justify action? What is the meaning of having masculine qualities ascribed to her?

## **Euripides**

### Introduction

*Terror and Instruction from the Woman Scorned.* In 431 B.C., the year of the first production of *Medea*, the meteoric cultural development of the Athenian democracy was at its fervent height. The first histories are being written, philosophers abound, the Parthenon has just been constructed; a new world, for mind and society, is in the making. While Aeschylus, in the *Oresteia*, creates a founding myth for a venerable social institution, the law system, Euripides (in his more than twenty preserved plays) regularly reaches out, often melodramatically, to more personal issues--the to the underprivileged or passion-driven in his society. (While remaining within the dramatic stagecraft conventions of his colleagues, he brings something like a 'sociological' insight to bear on his themes.) The story of Jason and *Medea* opens unfamiliar vistas to the Athenian playgoer of the time. *Medea*, hailing from distant Colchis, exposed the quite provincial Athenian to a representative of a foreign and (as it was thought) barbaric culture. Her passion and violence whipped up a frenzy of fascination, as she flew off in her fiery chariot. But more intensely riveting yet was the way Euripides respected the world and needs of woman, as embodied in *Medea*. While Aeschylus tended to think and create on a symbolic level, moving high themes in lofty directions, Euripides descended to issues of daily life with its burdens of injustice and insensitivity.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Medea, Book 1, pp. 999-1043.*

### Questions

*Theme: Justice* - Discuss the theme of justice in *Oresteia*. What does the *Oresteia* suggest about codes of punishment? How is the chorus used to establish some kind of moral/social code? What does the play do to stop the cycle of revenge?

*Theme: Clytemnestra* - Why does Clytemnestra seek revenge against her husband? Does her relationship with Aegisthus contaminate her motives? How does she attempt to justify action? What is the meaning of having masculine qualities ascribed to her?

## Sophocles

### Introduction

*Sin and Wisdom in an Hellenic Perspective.* Sophocles, contemporary to Euripides, seems to later readers to have captured the essence of the spirit of classical drama: serenity, balance, tragic sense, discipline. The two Sophocles plays we are reading support such useful general perceptions. Oedipus, you might say, is the perfect murder mystery. The detective turns out to be the guilty person he is seeking. Given that thrilling dramatic invention, Sophocles plays ingeniously on the issue of Oedipus' awakening to his guilt. Each seemingly serendipitous turn in the plot reveals a new element of guilt. The audience will have suffered and groaned with each revelation, for though Oedipus has his flaws—chiefly a rash temper—he is also an Everyman, a representative of the fatal entrapments we all know in some degree from our own lives. Please imagine this life and death dramatic situation played out in stylized costumes, on an altar-like stage, and to lines of hewn verse which are the perfection of Greek. Don't forget the ever present element of the chorus! And kindly add to your reflections the reading of Antigone, another play in which the inevitable process toward conclusion holds the watcher in awed suspense.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Sophocles, Book 1, pp. 891-951.*

### Questions

*Idea: Dark Themes* - Have we anything like these brilliantly packaged, tragic art forms with us today? Why did the democratic, and life affirming, Athenians take pleasure in such dark themes as we see here? Does Sophocles want us to learn from these plays, or just to feel awe at them?

*Idea: Sins of the Fathers* - Describe the mythic story of the House of Thebes and the idea of a generational curse, and payment for the sins of fathers. How do the characters in the play attempt to escape the fates predicted for them? How do their choices and talents lead them to the predestined conclusion?

*Theme: Growth* - Trace how Oedipus goes from having a firm belief in his own innocence to suspicion and fear, and then to the moment of recognition and self awareness of his own guilt. What does Oedipus most want? What means are he willing to use to achieve it? What are the most obvious traits of his character?

## **Petronius**

### Introduction

*The Roman Invention of the Prose Orgy.* To come on fiction, at this early stage of Western Literature, may seem surprising, but Petronius (early 1st century A.D.) is in an already developed tradition of fictive social satirists, most famously the Greek Menippus (3rd century B.C.) In fact, if one goes back to Euripides and the comic playwright Aristophanes, contemporary of Sophocles, one finds precedents for heavy social satire. The twist in the work of Petronius, which is only fragmentarily preserved, is the hilarious indulgence in elegant/gross/refined/obscene behavior. Trimalchio's banquet is a riot of upper class vices composed by an author who was himself a spoiled child of luxury, and a friend (while it lasted) of the hugely self-indulgent Emperor Nero. You may want to review several questions in coming to terms with this work.

### Readings

-*Bedford Anthology of World Literature, Book 1. Boston: Bedford-St. Martins, 2004.*  
--*Satyricon, Book 1, pp. 1293-1321.*

### Questions

*Theme: Roman Literature* - Is Petronius recognizably kin, as sensibility, to his contemporaries Ovid, Virgil, Catullus? Do you see points of contact among these brilliant writers of the early Roman Empire? (And, incidentally, contemporaries of Jesus Christ.) Do you like this kind of satire? Is it socially useful? Is it self-indulgent? What new expressive possibilities does 'prose fiction' bring into literature? Have we been reading any 'prose' up to this point?

*Theme: "Carpe Diem"* - Discuss how the "Carpe Diem" philosophy introduced by Horace is illustrated in this work, and how the characters discuss the idea that life is transitory and death inevitable. Give evidence from the text.

*Character: Trimalchio* - Discuss the character of Trimalchio. What motivates him? What does he most desire? Compare /contrast with the nouveau riche. How do the slaves who are working for Trimalchio regard him, considering Trimalchio himself was a former slave?