



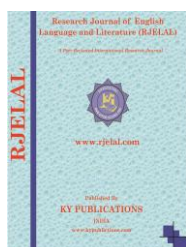
INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

2395-2636 (Print);2321-3108 (online)

THE INDICATION OF PREJUDICE IN GENDER CATEGORIZATION AND TRANSFIGURATION OF AENEAS

AYESHA AKTAR

Lecturer in English, Department of English, Asian University of Bangladesh (AUB)
Uttara, Dhaka-1230. Bangladesh
Email- ayeshaaktarusha@gmail.com



ABSTRACT

Virgil the masterpiece creator is a remarkable writer in the ancient Roman era, brilliantly portrays the ancestral glorious past history. In his masterpiece epic *the Aeneid*, he has depicted Aeneas as a national hero, as well as his transfiguration to an optimistic person, but Virgil's treatment for the female characters was not equal in the epic Aeneid, the gender bias transformation is visible. The transformation of Aeneas is tremendous; he has reformed himself with suffering as well as subordinating his own emotions and desires to the demands of the situation and fate. The fate allows the successes who were patience, flexible and ready to sacrifice any precious thing. Dido for her weakness of unfathomable love, fate denies her because she is the frangible persona. Juno fights every step till the end, but Jupiter convinces her to recoil. Turnus with his own courage to fight till the end. The story of the epic based on the male oriented courage, piety, fate allows men to achieve the glory. Women suffer a lot, but at the end no such glorious reward they received like Aeneas. The epic's ultimate resolution involves a transformation for all characters, but male glories remain in the zenith and women end up with the realization of painful truth.

Key words: Transformation, Suffering, Duty, Battle, Divine intervention

Introduction

The prejudice of gender category is that human being are two category Male and Female, the Males are strong, trustworthy, on the other side female are weak, not that much trustworthy. In Aeneid the various female characters just serve the purpose of trencher where the magnificent story of the epic lies down. Females suffer; tolerate the durable pain, but still they cannot transform from simple to majestic shape. The First wife of Aeneas dies mysteriously, to settle down the future of her husband, son and above all for the Trojans. Aeneas marriage to Lavinia and became a hero who laid down the foundation of Roman's Empire would be

impossible if she sustained. The goddess Juno tries her best to prevent Aeneas from his goal but her all effort became otiose for the king of gods Jupiter. As a Queen of the goddess, her power will not subsist in front of a male god. Venus as a goddess of love cannot perform the role of a savior to her mortal son Aeneas directly. She needs the aegis for her son from god Jupiter.

Dido the most darling victims of love, she bestows her wealth, love, souls to Aeneas, but Aeneas in sake of future leaves her alone. Aeneas consigns all physical and spiritual subjects from Dido, but still his adieu Dido here in Carthage. Aeneas has no respite to love Dido, but his

assiduousness for the future is obviously exigent in the epic. Andromache, Dido, Lavinia and Queen Amata all these females are not powerful enough to equilibrium the male primeness. No other female characters received such grand transformation likes Aeneas. Aeneas became a leader from a homeless Trojan; every step of his unknown path makes him perfect, shield him liked a warrior. All lessons of dubious life give him the strength to fight back every bizarre and hazard. Every event transforms him from a loving family man to a great national leader.

Aeneas is a Trojan hero and a leader who has become the legend of Romans' literature. He is the son of a mortal man Anchises and the immortal goddess Venus, for his divine parentage Aeneas always protected through gods and goddesses. Many gods like Cupid, Jupiter, and Apollo clinched his action and good fortune. When the great empire of Troy falls, he receives protection and chosen to survive with his fellow mates. Later on, after long antagonism and struggle, he laid the foundation of the Roman Empire to settle his future generation. The glory of Aeneas and all of his actions during his journey became a legacy in Romans' history ever. His groups of people and his heroism serve as the vessel which fate implement or allotted. Aeneas as a son of a divine parent, he always pays homage to the oracle, prophecy and he with reverence changes his actions according to oracle's order. He remains obedient to fate's whims, even when it contradicted with his personal desire and emotions.

His courage to embrace the designated path despite of fear of unknown misfortune and danger makes him a lofty person and worthy to achieve glory with fortune even also god's love with support. His clement nature, Scarifies for others' happiness, furthermore Aeneas unbreakable devotion, loyalty to his duties makes him a national hero. In the course of a journey to unknown path his sympathetic attitude for the fellow mates' help the Trojans stay cheerfully organized. Aeneas's personal and collective life with Trojans became the core emphasized subject as the epic progresses. The scene of Book V, when the Trojans secretly sail away from Carthage and Queen Dido to Italy to fulfill the divine destiny, shows that Aeneas became mature

person emotionally as well as spiritually. His scarifies of love for the future, he became a man of strong will, sincerity and trustworthiness. His fellow comrades' trust him for their future's decisions.

In Book VI, Aeneas for the steerage visits his dead father in the realm of appalling underworld. He propulsion the in their blind path indeed he raise his status as a national hero. In the underworld the basilisk scene of dead spirits transformed him as an august man. He observes the rueful conditions of unburied corpses. He learns to be a genial human and the scenario of such tormenting spirit teach him the lesson of modesty, modified his behavior towards human beings. His experiences of dead word make him conscious of death and he implements it in wars, when he duly exhibited honor to dead and ensures the proper ritual for burial of both ally and enemy. In the underworld, Aeneas's father, Anchises presented him a tableau of the events that will lead to Rome's pinnacle. Aeneas realizes his magnitude in the journey with pellucidity. Later on Vulcan presented him a shield again, he finds out the loftiness of his duty.

Literature Review

Robert Fagles (2006) said that Juno queen of goddess used Dido's love for Aeneas a new reason to restrain the hero from going to Italy and formed new state. Juno proposed a treaty to Venus that they should leave both Dido and Aeneas alone to have a fresh life together. Venus suspected Juno to have spurious implication just to fulfill her astuteness desires and prevent Trojans to settle an empire in Italy.

Glazewski, Johanna (1972), observed that In the Book V, the land, Sicily was the place where Aeneas organized the games to show respects his dead father. Aeneas and his all fellows have left Carthage for Sicily, to make the game competitive even more like a real war and more spontaneous, the most dedicated commander appeals to Neptune.

Fitzgerald (1983) presented that one of the most pathetic incidents in the epic occurs when Aeneas comes upon Dido in the Fields of Mourning

it is a place of the underworld for lovers. This epigrammatic encounter with Dido, at this point Aeneas weeps and repents upon realizing his lover's poignant fate which is the result of Aeneas decisions. This episode reveals that Aeneas should have more compassionate senses in practical life.

Hahn (1931), Juno after all of her exertion Trojan ends up in Italy, moreover make a peaceable agreement hence she becomes exasperated once again. Although she be aware of that she cannot sway the Trojans from their glorious fortune, she has come to a decision to delay their foreseeable rise for as long as possible: "so be it, let Lavinia be his wife/ as fates have fixed.

Coleman, Robert (1984) the love goddess Venus, as a Aeneas's mother, strike a chord to Jupiter to ensure Trojans fate that one day the refugees will reach Italy and establish the great empire and become the ancestors of the glorious Roman people. Jupiter hushed her worries by his soothing words that very soon the Trojans will arrive in Latium; Aeneas will engaged in a great battle and the victory glory for him. Juno will leave her disdain and come to love the Romans for their graceful presence on earth.

From the literature review, it is comprehensible that all the works of presenting researchers or the articles are dealing with only one theme of the epic, Coleman, Robert work based on divine influences on the Aeneid. Hahn researches focused on classical pietas means in Latin "piety, dutiful respect", a selfless sense of duty toward one's filial, religious, and societal obligations, was a root of ancient Roman morality but all other conditions are absent. Fitzgerald has findings, which emphasis on Aeneas transformation, but not the women situations. Glazewski, Johanna article on funeral games no other traditions are glorifies. Robert Fagles researches only show gods and goddess functions. In this epic women condition and their transformation is not present with Aeneas transformation. So it is very important to study the conditions of women and Aeneas transformation together to find out the perfect analysis of the epic.

Methodology and importance of the Study

This is a library research, where all the information has collected from existing books, journals, articles, websites and research publications and so on. This research is an attempt to identify the gender prejudice and the Transformation of hero. This could be a very helpful for the learners and other professionals to understand the way of gender discrimination done in ancient time.

The objectives of the study

- a) To find out the condition of women
- b) To identify the transformation of Aeneas
- c) To know the women and men in the sociopolitical scenario of ancient time

Discussion

In Book I, the Trojans are free to sail for Italy, but the Queen of the goddess Juno asked Aeolus, the god of the winds to create trouble in the sea. Many Trojans ships wreck and drown in the deep ocean. Neptune the god of sea settles the sea and save Trojans. Seven ships find seashore on the North African cost of the Libya site of the city of Carthage. Jupiter employs Mercury to the city Carthage to arrange a safe and sound asylum for the Trojans. Aeneas sends his fellow Achates to inspect the area. Aeneas and Achates invisibly visit Carthage. When they find a renowned temple of Juno, They observe the walls of the temple have the decoration with scenes of Trojans war. The Troy was visible to them, which recall the past memory of Troy and Aeneas feels the terrible sorrow for his homeland.

In this temple Dido a queen of great beauty and courage received them cordially and listens sympathetically their stories of sufferings. Dido arranges a banquet for Aeneas's honor, but Venus sends her son Cupid in the disguise of Ascanius. The Cupid plays a spell on Dido and she started to love him. She invites Aeneas to her palace and her kingdom.

In Book II, in the second part the Queen of Carthage appeared as a loving, caring woman, who possessed all the human good qualities. Her emotion makes her will power strong enough to sacrifice everything's for the sake of love. Dido a

Tyrian princess is also a victim of divine power. Juno was alert of fate that Aeneas will forsake Carthage and achieved the glory as a founder of Roman Empire. Dido was a victim of terrible fate, she herself was a refugee, Seeking rehabilitation in Carthage, and this could be the vital reason of her emotional attachment for Aeneas. She is not only a passionate womanly character in the epic, but she has possessed the rare qualities of leadership. She is the organizer and founder of a nation, the creative architect of a new flourishes city. She has constructive zeal and ability which can touch the sky in success. All of her illustrious deeds in the life elapse by only one emotional weakness that is her love for Aeneas. She is blameless for this because Cupid, the god of love responsible for her passion. With the divine inspiration she developed a devouring passion for Aeneas. It was her destiny that one day her love will bring her ultimate ruin. Dido wanted to hear all the events of the Trojan War, as per her request Aeneas narrated the entire event in detail. The wooden horse and letter the destruction of Troy.

When the Troy destructed by the Greeks the vision of Hector inspired Aeneas for the new mission. Hector advised Aeneas not to fight back for Troy, but to live and settle the Trojans. He must protect the national gods of Troy and the sacred fire of Vesta to the new land where a fresh start is possible. Aeneas is a genuine hero of battle and policy. He is not a shrewd statesman. He had philosophic and reasonable sense too, subsequently with all his faithful comrades; he leaves the Troy and start a journey of Uncertainty.

Aeneas with all his reasoning capacity, he could not appreciate Helen's point of view. Aeneas a homeless fighter a hero of glory with all his vigor carried his old father on his shoulders and his son by the hand. He asked his wife to follow him. The hero now a broken hearted person had no choice but to accept the cruel reality. He has lost his motherland, all friends, dear loving people of his country. A glorious and powerful man for his miserable fate became a street beggar. All the riches and glory of his life became dust. He is like the phoenix, who born from the ashes.

In the Book III, in this section all the past horrible experiences of Trojans present elaborately. They first reached Thrace, the hollow vice of Polydorus the son of Priam said that he had all royal treasures and Thrace slew him for his wealth. At Delos the oracle said to "seek out the ancient mother" that could be the ancient Cradle of their race. Anchises indicated it should be Crete. The Trojans misinterpreted the oracle of Apollo. Aeneas founded a city of Crete called Pergamid and later on the city tarnish by plague and pestilences. Aeneas did not lose his courage. He again started the journey and storms led them to the land of Harpies. They were mythical creatures' half woman half birds. Then they again landed to Leucadia, at Buthrotus, Helenus, one of the son of Priam and Andromache widow of Hector now married again. Here Aeneas describes her; she is the mother of a dead child, the Greeks have killed her son, her husband died in battle. She found in Ascanius her dead son. She is after marrying again and has a new home with second husband. But still the memory of her son and husband was so sweet and traumatic for her life. She gifted Ascanius a robe patterned with gold thread and an embroidered cloak. Aeneas and his people voyaged on and at last caught their first sight of the shores of Italy, but Juno's anger puts them in great trouble. Again the voyage continued. The Trojans skirted the coast of Sicily, but again storms tossed them at last they reached Carthage, where the queen Dido extended to them warm hospitality.

Book VI, in this section Dido listened to all Aeneas misfortunes and the magical adventures like a fairy tale. Cupid had his contribution to arrange the pity and love between Dido and Aeneas. Dido's heart fills with hesitation and twinkling. She has a faithful devotion to the memory of her dead husband Sychaeus. The spell of god Cupid causes the passion for Aeneas, she consulted with her sister Anna to thaw all her inner battering ram. Her sisters solace all terrible emotion of Dido and explain the relationship could give benefits both Dido and Carthage. The newly founded city is very vulnerable, if Dido marries Aeneas, he could play the role of safeguarding to her and citizens. A point advantage,

from all of that circumstance Dido feels no regret with any compunction.

Dido out of unfathomable passion she just forgets her authentic circumstances, thus became optimistic about her future with Aeneas that he with his skilled fellows will strengthen her state and collaborate with her ambitions. Watkins, J. (1995), explain that on the other hand Aeneas present actions are only transitory; he is weak as well as tired out of great miseries. Aeneas does the abandonment of his true duties and responsibilities only because of present incapacity to settle. He indulges temporarily in romance along with the pleasures of the flesh out of fatigue, in the same Dido was restless in her appalling life as a result she full heartedly welcomed him in her affairs. But when Jupiter, through Mercury, warns Aeneas of his ultimate destiny, he is obedient to fate hence ready to recommence his mission.

Kenneth Quinn (1968), said that finally hero says good-bye to Dido, it presented the two sides of the same coins, a great hero In Book I, he is the indissoluble, buries his qualms to emerge valiant before his crew. According to Aeneas's view that he has no attraction to sail to the Italy for the good future, but Virgil's remark that Aeneas psychological trauma with longing to tranquil and soothe Dido in all her stressed exhibit Aeneas's contradictory dual nature (IV.546-547). He piously holds on the duties that's prearranged for him by fate; though he has the poignant regard for delicate bliss, but due to national interest with fate imposing the deeds, he is helpless to act for own love. From Virgil's perception, Aeneas is not an unkind heartless person, as Dido senses for him, but purely incapable of resisting the matters of the duty to the demands of the heart. Aeneas's aide memoir to Dido that they were never legitimately wedded advocates, somewhat dubiously, that had they entered into such a designed loyalty, that he would not leave her. But, he argues, without a true marriage, he would be unable to remain committed, he is sacrificing only his own desires by leaving Dido, and no other intention was there to impair her life as well as Carthage.

Love is at anomalous with law and fate, as it distracts its prey from their obligation. While with an Aeneas' companion, Dido dumps her edifice of Carthage. She even confesses to Aeneas that her own people have grown to hate her because of her self-centered accomplishments. Aeneas, too, must walk off from her, because the time he spends with Dido only thwarts him from his selfless task of founding an empire for his future generations. In the Epic *Aeneid*, the most essential public duties laid upon the male's shoulder. An attitude that term misogynistic seeps into Virgil's descriptions of Juno, Dido and even others ladies characters in the whole epic. Coleman, Robert (1982), said that Aeneas's dream-vision of Mercury utters this outlook: "woman's a thing / forever faithful and forever changing" (IV.792-793). Virgil clearly portrait Juno's appearance as foolish lady, and he also enjoys illustrating Juno's abortive efforts in comic terms as a household squabble, a skirmish of wills between husband and wife as a regular conjugal affairs. The characters of the epic as well as the audience are conscious about Jupiter's supreme power over the world, but still Juno may create quandary for all. Dido also shows herself to be less sensitive than her partner in the regards of civic duty. Dido rinses out with her passion and committed suicide for love, leaving the Carthage without hope, future above all a leader to hold the city. On the other hand Aeneas returns to his itinerary, guiding the refugees to find out the everlasting home as well as build the foundation of a new city.

In Book V, after a long break Aeneas again started the voyage for the Promised Land. Aeneas has an extreme devotion to his father. Glazewski, Johanna (1972), observed that Trojans again came to their late host, Acestes. He was very cordial to Aeneas fellows. So Aeneas arranges various types of games in the remembrances of his father. Aeneas decided to have none days of sacrifice and prayer as a memorial to his father, the sacrifice and prayers with the funeral games on a large scale in the land, to cheer up everyone. The games also show Aeneas's evenhanded leadership and show still he has the courage to fight back every odd. In view of the fact that Aeneas is the ancestor of Augustus, his fine traits reproduce on Augustus too. The Virgil's

intention is showing us what good leadership looks like. Aeneas outshines at paying attention to everyone, not just the winners he also pays attention to losers also to cheer them up, and deeply attentive of his men's different temperaments.

Here Aeneas makes obvious the all-important trait of intermittent of knowing when to have leniency and stop the battle. He thwarts Entellus from causing Dares more grievances. Entellus is a virtuous man, shown by his surrender and fidelity at the end. In this section the people now enjoy various events over a long time; the Trojan women for a few obvious reasons never joined the games. Out of desperation and Juno's instigation they set the fire on the ships. Ascanius and others try to prevent it, but all gone out of control. In this circumstance Aeneas sought the help of Jupiter and the thunder showers drenched the burning ships. Aeneas a man of strong will and reason did not displease by the act of women. He also supported the notions of females.

In the Book VI, the hero Aeneas again started voyaging for a better future and a permanent homeland. This time Venus requested the sea god to give them a prosperous trek, but still fate needs a sacred scarifies. Palinurus, the pilot of Trojan ships dropped down into the sea. On arrival of sea shore Aeneas consults the Cumaean Sybil has another name as Diophoboe, but the oracles were written into various leaves and with heavy winds all scattered in all directions. It was difficult to find out the real indication, before facing any future ordeals he appealed toward Diophoboe to permit him an underworld journey and have counseling with his father. The prophetess had no objection with the journey, but she gave the warning about the upcoming danger. Prophetess advised him to take a golden Bough because it is the gate pass for the spiritual world. Charon the boatman of underworld took Aeneas across the river. Cerberus, the three headed dog became furious, it patrol the gate of hell.

Aeneas consulted with his father in the underworld. In this section, Virgil vividly visualized the underworld for the audiences. Aeneas is now

wiser and spiritually developed because of underworld journey. In underworld various types of human spirits are present, children who died young, those who were condemned to death unjustly. In one place dead people appeared who all committed suicide, then the areas of dead lovers, they scarifies life or killed for love in the world. In this race the famous evade, who burnt herself on the funeral of her husband. Laodamia, who died in her husband's arms? Watt, L. M. (1920), observed that Aeneas's surprising meetings with Dido in the underworld disclose a new manner of Dido that appears entirely incoherent with the dynamic, forceful life of her in the living life we encountered earlier. Dido has lost all of her power and true encouragement and abridged to a voiceless, courage less shadow with teed off eyes with untold, unbearable pain as well as the complaint against a lover who leave her at once, his love to smash up Dido so much that she shatters that she fail to amalgamate herself again. She has tarts, but due to pain she things fleeing the sight of her former lover without consideration is wise, it is unplayable wrong he has done to her in the living world. The Trojans still remain the heroic and Virgil made it a brilliant, tragic love story, perhaps one of the most poignant and passionate opportunities in literary history Virgil used to reveal the true facts. After the Dido's episode Aeneas and Sibyl reached the sphere of heroes. First, he saw three great heroes Tydeus, Adrastus, and parthenopaeus, who fought against Thebes, these heroes fought and died long before the battle of Troy. Then Aeneas saw many Trojan heroes who fought valiantly in their desperate bid to defend the city.

As Aeneas met the shade of Deiphobus, the son of Priam, he has a profound shocking scene. His body has mutilation; the hands are cut off, ears and nostrils chopped off, and the face almost unrecognizably gashed. Helen lives with the prince Deiphobus after Paris's death. On being asked by Aeneas, Deiphobus told a dismal tale. Helen with her characteristic treachery led Menelaus and Ulysses to their bed chamber. It was they who had disfigured so brutally. Here we come across a different type of Helen. In the Iliad, she appeared to be a victim of Venus, who forced her to live with a person, whom she could not live. Cursed by the Greeks and the

Trojans, she lived a pitiable life, and turned only to Hector for a little consolation amidst the encircling gloom. But in the Aeneid, she is now representing as traitors, who like Delila sought to kill her husband. Aeneas and the prophetess also heard the blood-curdling sound from afar. After all of the horrible experiences, Aeneas at last arrives, in the Groves of Blessedness, where he stumbles on Anchises his loving father. He becomes speechless, his emotions known no bound to embrace his father, but clutch only untouchable air. Anchises informed the many sensational miracles of Elysium to Aeneas and he then revealed the great future of Trojans and Aeneas: "my tongue will now reveal/ the fame that is to come from Dardan sons" (999-1000). Anchises readily explained to him, he points out certain souls, still disembodied, who, in the future, would figure prominently in the Roman history.

In the Book VII, The theme of the epic Aeneid has its basis on Trojan people's fate, the first six parts of the epic are the very rueful documents of a band of people who are the refugee and wondering in an endless journey for the settlement of their fate, then the rest of the epic based on Aeneas struggle in the battlefield, bloodshed and war, the various combat and reprisals of Trojans people.

Aeneas got the new dimension in his journey. The prophecy of Anchises about the glorious future of Trojan gave them the vigorous inspiration with all new, hope they set sail with brawny determination, Trojans passed by the promontory of Circe and they heard the groans of the prisoners in bondage, who, once men, now transform into animals. Aeneas took no chance to have any risk, thus he avoided the spells of Circe. Aeneas and his companions have to face the fate of battle and bloodshed. All the miseries of Aeneas could not melt his strong will; he showed that he is the man of valor and not the slave of fatigue and despondency. When the curse of the Harpies came true and Aeneas with his comrades ate their tables, Aeneas suddenly founded that they are at Latium. Then very soon the king of Latinas warmly welcomed the Trojans. The Latinus's king received Aeneas for the sake of his daughter Lavinia, who suppose to marry a foreign prince. Juno did not

accept the peaceful settlement of Trojans. She with malice invited the fury Alecto and asked her to row the seeds of dissension between the Latians and Trojans. Allecto move toward Queen Amata and enchants her with an evil spell subsequently she can upset the harmony between the Trojans and the Latins. Allecto with the Juno's instruction flies to Turnus's sleeping chamber and disguises herself as an old priestess. She persuades Turnus to assail the Trojan ships and fight latinus because of Lavinia. But Turnus angrily asks her to leave, he points out the matter that she should remain in her temple and the issues of battle will settle by men. Allecto then assumed her true face, and throws a flame at him. Turnus becomes fanatical for battle. In this scene Virgil with sharp artistic nature portrayed the female goddesses in negative roles, where she is a pimp wanted to terrifying other life for own interest. The female goddesses are selfish and inferior in nature, though they are powerful and warship by people. On the other hand a mortal man Turnus is better than female goddesses, he is sensible; reliable, has no influences from other, so Allecto used her magical power to induce him.

Block, E. (1984) , presented that Allecto pompously shows her work to Juno for the appreciation and offers to do more in future. Juno refuses the offer and send Allecto away seem that women in higher positions are not grateful to each other, when all the necessities are come to an end they left the person who ever she or he is. The every citizen become crazed and asks Latinus to declare war against Trojan people. Juno intervenes, opening the gates of war herself. The Latium men rush to arm themselves. Juno pointlessly and cruelly continues to fight them.

Block, E .(1984), observed that Juno reiterates her policy of the boat-burning in Book V, choosing to enthrall the women first, not the male leaders, because it may be possible she think men are more reasonable than women. Juno understands that a nation's peace and progress depend on every citizen may be women are weaker to be controlled by others, not just those with the most power. Now Amata has set herself against fate, just as Dido did. In both cases, the effort to thwart fate seems to be escorted by a kind of craziness and

idiocy. In Dido's case, it was blind love madness. In Amata's it seems to be a frenzy of anger. Both of situations, females are too weak to resist the emotional actions. Our first inkling of Turnus, like that of Dido, is that he's smart, balanced and a nice man with good temperament, and not an enemy at all. He resists Juno's desires much better than Amata or Dido did in their term.

In the Book VIII, Turnus stands in the way of Aeneas. Turnus possesses all the vices of barbarism, he never paid any dedication for the nation, but he has keen intention to gain power of Latium state. Latinus appealed to Turnus not to plunge his homeland into a battle and havoc, that war will only create destruction, but impetuously struck to war. That war will bring the horror in the heart of every person. Aeneas as a man of bravery and fearless instinct he never flinched away from any war. The figure of father Tiber, the tutelary god of Rome, yet unborn, suddenly emerged before Aeneas, he exhorted him in his hour of despondency and reminded him of the prophecy of Anchises. Aeneas was also assured of help by king Evander. They sacrificed various items for Juno. Evander kindly accepted him and for the war, they stand by the mighty and glorious city of Rome.

Evander offered all possible aid to Aeneas, he also assured him of substantial help from the Etruscans of Agylla, who were told by the soothsayer that they should do well to choose a foreigner leader, and that foreigner leader was none other than Aeneas himself. The history of Rome is described in eight compartments, the first two deals with the birth of Romulus, the way that the Romans will be united with the Sabines. This section filled the heart of readers with patriotic sentiments Virgil this nationalistic elaboration can thrilled others different nations and urge them to love their own country. Aeneas almost near to the glorious destiny but still has to fight in order to gain a secure fortune. His static and magisterial devotion towards his fellow people are worth more than appreciation or praising, a person a continuous fighter, who fought till the end for the nation, the sublimation of duties which serve as the glorious national saga for future generation.

In the Book IX, the authors Virgil now intentionally described antihero of this epic that is Turnus, Turnus with his beastlike force wanted to obliterate his foe, by burning their galleys, the vessels of the Trojans were built on the sacred pine trees of Ida, the king of gods Jupiter transformed all the ships into sea nymphs. Two gallant Trojan soldiers Nisus and Euryalus sought an opportunity of stealthily entering into the enemy camp and bringing their secret tidings, in their brave exuberance they started slaying their slumbering enemies. Euryalus was challenged by Volscens and captured. The cordial friend Nisus came forward to save him.

Turnus carried the head of Nisus and Euryalus on the points of spears and that time he just became a mad wild beast, just like Achilles dragging the dead body of Hector across the plains of Troy. In this section only the splattering of opponent occurs. Two Trojan soldiers just mercilessly slaughter of Turnus soldiers; Turnus exhibit his power of brutality. Virgil with grand style put an opponent of Aeneas to sublimation his position and dignity. Of course a hero cannot be much appreciated for his deed without facing an antihero. An antihero full of crudity and base state of mind is necessary to highlight the supreme exorcism of hero. Aeneas of course, a man with high dignity, but he has achieved more reverence from the audience because of a villain Turnus, if Turnus turn to a better opponent than Aeneas deeds may become little blurred. Book X, In this section Virgil point out the rivalry among gods and goddesses, Jupiter as a king of gods eventually became languid of altercation between goddess Juno and Venus, Venus ceaselessly opprobrium Juno for the fall of Troy and the misfortune of Aeneas, Juno reproached Venus for the fall of Troy and for she had persuaded Paris to abduct Helen, the Olympian inhabitation are Tired of the nagging and whimpering of the two goddesses. Jupiter gave his verdict that the Trojans and the Rutulians would fight out the upshot of their fate. The allies of the Trojans came from all quarters; Now Trojans have the courage to fight back for their own fortune. Aeneas with all his vigor and charismatic power appeared on the scene to settle his dearest Trojans future, he has received a

divine shield which glittered like bright gold in the sun, all the Trojans just overflowed with inspiration and hope, the hope, the hope of new peaceful life which just granted by heaven. In this part of the epic various war scenes was briskly and blazingly presented.

Pallas, son of Evander challenge Turnus for a duel in the battleground and his spear at him flung, Turnus swiftly hurled a sharp weapon at Pallas, which pierced his shield and cuirass, the young prince slain by Turnus. Virgil was a sophisticated and academically more qualified than Homer, made his villain more civilized and polished than Achilles, Turnus treatment towards the young dead prince quite scoured, he strongly shouts at Arcadians, but he did not strip the prince of his armor and allowed Evander to possess his son's corpse for funeral. Turnus showed a glimpse of generosity and homage to a dead hero, for the sign of victory; he took an embroidered belt from dead Pallas. In this scene a generous villain won the day. The death of Pallas like the death of Patroclus in ILIAD, Aeneas same as Achilles, became wild with grief of his dead friend, Aeneas became inexorable he irately killed his enemies indiscriminately. Aeneas like Achilles captured eight foes to slay them at the funeral pile of Pallas. But again Aeneas was signifying as more humanized and modest person than Achilles. In battle Mezentius and his son Lausus encounter Aeneas foist a spear at Mezentinus but his son tried valiantly to thwart Aeneas, Aeneas give Lausus a chance to escape, but the young man pluckily enough to stand in front of him, in the battle Aeneas killed the young man but still he did not strip the body of its armor and with tender care he lifted the body. Aeneas a homeless man bound to kill in battle, for the battle is not a glorious action, nor does it mean a lucrative opportunity but a terrible experience. Aeneas heart aches at the death of all people regardless enemies or friends.

In Book XI, in this part Aeneas became more reasonable and moderate. He can really sense what should be done in the workplace or outside that with humanitarian relation with allies. Aeneas pays due humility and honor to dead Pallas, He ceremoniously sent the corpse to his mourning father draped in robes of gold, once made by Dido.

This episode exemplifies the true grand transformation in Aeneas demeanor; he could not forget the young Pallas for his contribution as well as Dido for her true-life devotion and love. Dido indeed wobbles the personality trait of Aeneas.

The corpse of young hero Pallas was steered in a procession. Pallas's plangorous horse followed the bier; the prisoners were being taken too sacrificed for the appeasement of the spirit. Decmede, the Greek hero who was exiled in Italy advised Latins not to wage war against the Trojans, he in some extend praise Aeneas. The Latins held a war council, it was expressed by the councilors that princess Lavinia should marry to Aeneas or Turnus, it should be decided by a duel between Aeneas and Turnus. The winner will get Lavinia as a price. The debate became long the councilors became tired have various proposals, but the focused issue remained undecided and clumsy. In this section the most important event is the entrance of a very famous female warrior Camilla, boldest and most skilled Amazon just join the battle. She came to help Turnus, with her help Turnus camper's confidence touch the sky high and she blazed trails of glory in the battlefield.

Camilla was bold in causing havoc; no Trojan has the power to stop her, but still in mythology she has one weakness. The lust for gold and ornaments which is absolutely a feminine matter regarded in ancient time. That feminine object saved the Trojan in war and vulnerable for the Latin's. Virgil excellently differentiates the male and female, Female no matter how skilled they are in battle or any other tactics; they must face the feminine features which are essential not positive. In this epic various men, warrior has flaws in the character, but the writer did not point it out so specifically. Camilla had an inexorable enticement for jewelries', as she was wading through blood. She notices chlorus a Trojans, shining in battle with a horse that covered with gold chain and his armour clasped with gold.

All these ornaments dazzled her eyes, she felt tempted to grab the golden bow, the golden helmet, the saffron colored linen, a red gold brooch, the oriental throws embroidered with golden

thread. The vivid clarification made to highlight the feminine debilitation which is antithetical for the heroism of battle. She went beyond her limited boundaries and became an easy prey to the Trojans. The pathetic death of Camilla has appeal no pity in audience heart does the other character. No vow was made to avenge her death; no royal funeral was there like Pallas. She was heroic, but her heroism was not celebrated in the epic. Her death cause joy in Trojans camp, through the epic if a male warrior die it was regarded as great events, but Camilla's death only a moment of joy for the Trojans. In Book XII, the epic its last phrase the Latins dispirited and dismayed were at a loss. Turnus now realizes the cold and snivel attitude of his friend and allies. So many counselors and allies accused Turnus for the chaos in the country.

At last Turnus took a brave decision to have a dual with Aeneas. The king advised him to diplomatically avoid the fight; the Queen had motherly affectionate attitude to Turnus and plea him not to fight. The Queen symbolically represented the tenderness and emotions, whereas the King represented astute and experienced. The King said as advised as he is male more reasonable, but the Queen said regarding as poignant may be as a female she has less knowledge and skill. But what is going on Lavinia? In this whole epic women are insignificant, although the wrangle and death were organized over female issues.

In ILIAD, Helen and Andromache play very inferior role only with love and care, they all are married, but Lavinia as a maiden cannot play that role with Turnus. She with majestic honor must remain reticent. She is emotional or not, she has some emotional ardor inside her unknown heart after all she is not a lifeless doll or an object of material trophy which will provide to the winner of the combat.

For the first time she appears in the scene beyond her restriction, whose heart beats could be distinctly heard. She had concentration for Turnus love and presumably seen him. Love had already dawned upon her, for a prince, for her man among men. What will happen in the duel? Or what people, councilors decide for her future or what will the

upcoming negotiations between Turnus and Aeneas all are futile and meaningless to Lavinia, her state reveals that she will secretly cherish love for Turnus. Love has its own charming magic of a more potent spell than was dreamt of by her parents. The lovers made their own enchantments; love is as old as the universe. It has been marching for years in the corridor of time; there was already a sweet encounter of the souls. Lavinia said nothing, since she could say nothing, but emotionally charged that she was, silence after seeing each other, she only shed tears, that tears may stand for her incapability to fight for her love and opinion. Turnus gazed at her then left. Aeneas and Turnus were engaged in a duel battle, after few actions duel became general war, Turnus created havoc in the battle field.

Juno again tries her best for Aeneas defeat, but failed, Juturna, sister of Turnus tries her best to save her brother she became a failure. Jupiter consoles his wife and makes one compromised that Romans will worship her. No other nation on earth will such reverence to Juno, Juno was propitiated as well as she had no bitterness and acrimony for the Trojans. Turnus at last appealed to Aeneas, but his heart was turned to stone and killed him. If Juno became calm only through few promises from her husband then it is very outlandish that she spoiled so many person life likes Dido and Turnus. After mutual agreement Turnus became a victim, he has no support; he has no place on this Earth, His life became a hilarious only for Juno's adamant. Aeneas glory remains as a hero and Turnus's sister Juturna, she lost her brother, she is also a victim also, and her sorrow has no significance at all. Aeneas won the battle Trojans finally settle down, the Chaos of gods and goddesses are dissolving, Aeneas now transformed positively to start a new life in a new land.

Conclusion

In this epic all the male characters received emphasis more or less, the entire epic based on the Aeneas transformation from a hero to a grand man beyond any human limitations, his every step makes him learn to compromise, scarifies. On the other hand, all women are not that much important, they have learned any things other than pain, endurance

is not clear in the epic. Dido out love done everything for the Trojans and Aeneas survival, but at the end she receives only the betrayal of Aeneas, her every step leads her to destruction, dishonor her ruin, she was blind to learn lessons from life.

Aeneas every actions make him strong, where as Dido's actions make her dynamiting. Juno, queen of the goddess even not a match for Aeneas, she is the goddess's unconstrained power she possessed but still she cannot defeat a man. It is crystal clear that women are not significant. Alecto she created a lot of obliteration, but everyone treated her shoddily. The epic point out that she is here only to spoil the events. The Queen Martha she is enchanted she created a lot of devastation in the union of Aeneas and Lavinia, she is foolish or she has no capacity to judge the situation. Lavinia the unmarried princes nobody asks her emotions regarding her wedding. It is granted that she has no verdict at all. She is granted as unanimated objects or lady of nonsense whose words will mean nothing. In this epic the common Trojans women play no role at all, who are they, their names and family, suffering , every moment of pain they have gone through as refugee remain absolutely unknown, but more or less men's appearances are depicted. The description of women remains hidden, even great lady character Hellen here shown as great traitor, Deiphobus was murdered by her plan, she is notorious, Troy fall for her now one great Trojans hero killed by her obnoxious nature. She has lost all her glory in this epic; women are degraded by Virgil indeed. All other women remain aloof, not even mentioned so inferior is their existence.

References

- Block, E. "The Effects of Divine Manifestation on the Reader's Perspective in Virgil's Aeneid" . Salem, NH, 1984. Print.
- Brooks Otis. *Virgil: A Study in Civilized Poetry*. Oxford, 1964. Print.
- Coleman, Robert. "The Gods in the Aeneid." *Greece and Rome*. 1982. Print.
- Eve Adler. *Virgil's Empire*. Rowman and Littlefield, 2003. Print.
- Francis Cairns. *Virgil's Augustan Epic*. Cambridge, 1989. Print.
- Glazewski, Johanna. "The Function of Vergil's Funeral Games". *The Classical World*. 1972. Print .
- Hall and S. Harrop, eds. *Theorising Performance: Greek Drama, Cultural History and Critical Practice*. London, 2010. Print.
- Hahn, E. Adelaide. "Pietas versus Violentia in the Aeneid." 1931. Print
- Houghton, L. B. T. and Wyke, M, eds. *Perceptions of Horace: A Roman Poet and his Readers* Cambridge, 2009. Print.
- Jenkyns, R. *The Victorians and Ancient Greece*. Cambridge MA, 1980. Print.
- Joseph Reed. *Virgil's Gaz*. Princeton, 2007. Print
- Kenneth Quinn .*Virgil's Aeneid: A Critical Description*. London, 1968. Print.
- Karl Gransden. *Virgil's Iliad*, Cambridge, 1984. Print.
- Kallendorf, C. W. *The Other Virgil: "Pessimistic" Readings of the Aeneid in Early Modern Culture* .Oxford, 2007. Print.
- Kermode, F, eds. *The Classic: Literary Images of Permanence and Change* .Cambridge MA, 1983. Print.
- Lombardo, S. (trans.) *Virgil: Aeneid* .Indianapolis and Cambridge, 2005. Print .
- Luck, G. *Arcana Mundi: Magic and the Occult in the Greek and Roman Worlds*, 2nd edn. Baltimore MD, 2006. Print.
- Lee, Fratantuono. *Madness Unchained: A Reading of Virgil's Aeneid* . Lexington Books, 2007. Print.
- Mandelbaum, A. (trans.). *The Aeneid of Virgil: A Verse* .Berkeley ,1971.print.
- Putnam, M. C. J. *Virgil's Aeneid: Interpretation and Influence*. Chapel Hill NC, 1995. Print.
- Publius Vergilius Maro. *The Aeneid*, translated by Robert Fagles, introduction by Bernard Knox (deluxe ed.). New York, New York 10014, U.S.A.: Viking Penguin, 2006.Print .
- Richard Jenkyns. *Virgil's Experience*. Oxford, 1998. Print.
- The Virgilian Tradition: Book History and the History of Reading in Early Modern Europe*. Aldershot and Burlington VT, 2007. Print.
- Watkins, J. *The Specter of Dido: Spenser and Virgilian Epic*. New Haven, 1995. Print.
- Watt, L. M. *Douglas's Aeneid* .Cambridge, 1920. Print.
- Williams, R. D. *The Aeneid of Virgil*. London, 1972. Print.