

4-11-2014

# From Within and Without the Wall of Troy: A Discussion of War and Domesticity in The Iliad

Andrea Antenan

Follow this and additional works at: [http://digitalcommons.hope.edu/curcp\\_13](http://digitalcommons.hope.edu/curcp_13)

---

## Recommended Citation

**Repository citation:** Antenan, Andrea, "From Within and Without the Wall of Troy: A Discussion of War and Domesticity in The Iliad" (2014). *13th Annual Celebration for Undergraduate Research and Creative Performance (2014)*. Paper 43.  
[http://digitalcommons.hope.edu/curcp\\_13/43](http://digitalcommons.hope.edu/curcp_13/43)  
April 11, 2014. Copyright © 2014 Hope College, Holland, Michigan.

This Poster is brought to you for free and open access by the Celebration for Undergraduate Research and Creative Performance at Digital Commons @ Hope College. It has been accepted for inclusion in 13th Annual Celebration for Undergraduate Research and Creative Performance (2014) by an authorized administrator of Digital Commons @ Hope College. For more information, please contact [digitalcommons@hope.edu](mailto:digitalcommons@hope.edu).



## “From Within and Without the Trojan Wall: Domesticity and War in The Iliad”

By: Andrea Antenan

Hope College Mellon Scholars

Advisor: Dr. Stephen Maiullo

### The Three Moments:

#### Helen’s *Teichoskopia*

Helen tries to root herself into domestic existence in the household of Troy, but she is called out into the world of war. Her irreparable associations with war interrupt her intense desire for domestic stability. However, when she goes out to look on the war, she cannot survey the battle void of familial connection.

#### Hector & Andromache:

Hector enters the city of Troy to fulfill a duty in battle, but prolongs his presence to visit his family. He finds Andromache on the wall, because the mental havoc of war draws her into its midst. Yet even when she is looking out on war, she is motivated by a desire for domestic security. While this moment signals war’s collapse into the domestic with Andromache, it also begins to hint at domesticity’s collapse into war with Hector.

#### Achilles and Priam:

When Priam goes out to the Greek camps to plead to Achilles for Hector’s body, the tension between war and domesticity is erased through familial adoption. Domesticity has a calming on the sphere of war—a temporary one that can only happen once a tragedy has destroyed domestic relation.

**“Hector waiting, watching...  
seeing him wounded there with the sharp bronze  
came rushing into him right across the lines  
and rammed his spearshaft home,  
stabbing deep in the bowels, and the brazing point  
went jutting out through Patroclus’ back.”**

**-The Iliad, XVI, 952-958**

*The Iliad* has captured audiences throughout history with its elements of war, conflict, and rage. However the elements of domesticity, relationship, and peace are just as compelling, showing that discussion of war necessitates a contemplation of the everyday life it threatens. Three key moments in *The Iliad* center in, on, or around the Trojan wall and communicate the conflict between war and domesticity. The first moment is when Helen is called out to the *teichoskopia*, the view from the wall, in Book III. The second moment is when Hector and Andromache meet on the wall in Book VI. The final moment is Priam’s plea with Achilles for the body of his son, Hector, in Book XXIV. The interaction between the characters show that the impregnable walls of Troy prove insufficient in blocking out the emotional and mental implications of one sphere on the other.

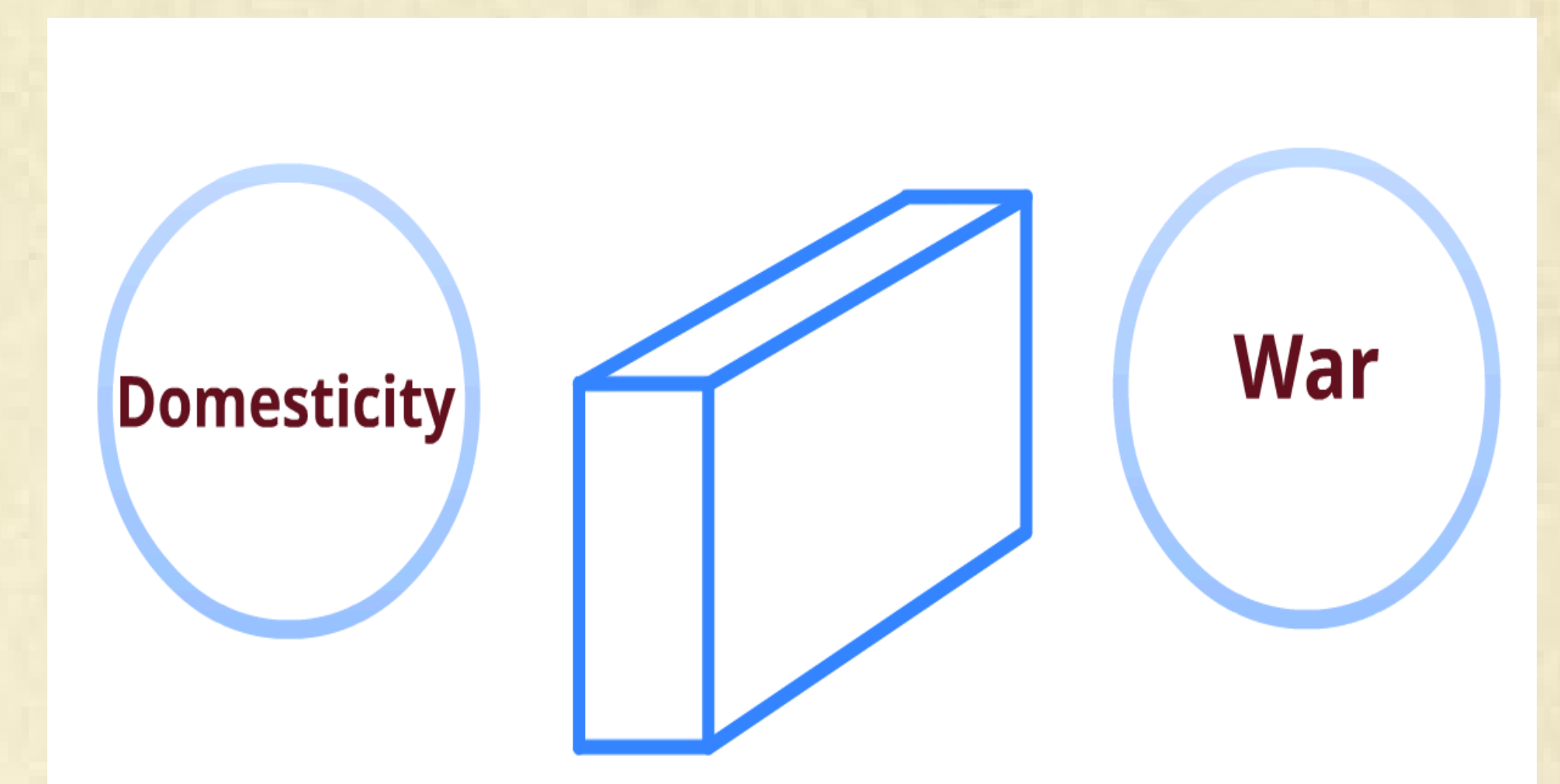
**“... and glorious Hector,  
quickly lifting the helmet from his head,  
set it down quickly, set it down on the ground, fiery in the  
sunlight,  
And raising his son, he kissed him, tossed him in his arms...”**

**- The Iliad, VI, 564-567**

War and domesticity are in a dichotomous existence in *The Iliad*. When there is war, a man is surely confused by domestic connection. And where there is domesticity, a woman is surely trying to get a grip on the war that threatens her household. While the *The Iliad* climaxes in a moment of familial peace, it will pass by quickly—with the peace offering between Achilles and Priam lasting just twelve days, twelve days before the leveling of Troy scorches the peace. In a cruel reversal of Priam’s permeation of war with domestic tranquility, war will now invade the peace of the city. The walls will be brought down, finalizing the conceptual confusion between war and domesticity in a very tangible way.

### The Trojan Wall:

The wall’s presence in the epic at first appears to be a communication of the separate existence of war and domesticity.



However, upon further examination, it proves just the opposite. The wall becomes a precipice that embodies the mingling of war and domesticity. The psychological and emotional implications of one over the other cannot be prevented by physical boundary—whether it’s a wall, expanse of land, or a body of water.

