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FOR THE INDIVIDUALIZATION OF TROJAN CHARACTERS
IN THE *ILIAD*

The Homeric principles for the individualization of characters have long been among the focal points in the Homeric studies.¹ There are two principal conflicting opinions – part of researchers considers Homeric characters altogether traditional² while others believe they are highly individual.³ Consequently, some attribute all what determines the individuality of characters in the *Iliad* solely to the plot, the story and thereby find them limited to the frameworks that a traditional story sets for the properties of its characters; Homeric characters are distinct from one another only through either the outward features typical of traditional characters or the specific nature of their adventures. According to the other position, what builds the images of the Homeric characters are their personal properties revealed in the poem and not the individuality of the events described. In fact, the supporters of this viewpoint share Aristotle's opinion, who praised Homer for his surprising ability to create vivid images of characters.⁴

R. Gordeziani shares the second position. Following Aristotle, the scholar believes the characters of the *Iliad* are 'endowed' with the individuality of choice manifested either through their deeds or through their words. Consequently, he attempts to find with each central character the so-called

¹ For the review of the question, cf. Гордизиани Р., Проблемы гомеровского эпоса, 1978, 291 ff.

² Шталь И. В., Синкретизм эпического мышления и принцип эпической характеристики предметов и явлений. Античность и современность, Москва 1972, 215 ff; Also Шталь И. В., Гомеровский эпос, Москва 1975.

³ Lohmann D., Die Komposition der Reden in der Ilias, Berlin 1970; Also Gordeziani R., Greek Literature, 2002, 291 ff (in Georgian).

⁴ Aristotle, Poetics, 1460a (XXIV), also 1454a (XV).

‘coordinative’ trait, which determines his/ her individuality and which in fact attests to the presence of existential elements with the characters.⁵

In my opinion, the analysis of a broader ‘range’ of Homeric characters could give more interesting results than focusing only on the central characters. I will attempt to explore how diverse the Homeric individualization principles are through analyzing the images of the Trojan characters that appear and act in the poem with different intensity.

Hector, one of the central characters, certainly holds the second position in the poem according to the intensity of his activities although his dramatic parts are twice as small as Achilles’ (they make up 1121 lines).⁶ According to R. Gordeziani, the principal coordinative trait of his character is ‘the feeling of shame and commitment to his fatherland. His choice is always determined by the shame in the face of his co-citizens and the readiness to struggle devotedly to protect his city, fatherland, Trojan women and men.’⁷ It is not accidental that the phrase that shows the motivation for his choice at the most dramatic points of the drama sounds as “αἰδέομαι Τρῶας καὶ Τρωάδας ἔλκεσιπέπλους” (VI, 442; XXII, 105).

This basic trait of Hector’s character is complemented with numerous additional traits, which make his image unparalleled. They are: special affection for his family, which is vividly pictured in Book VI; his failure to curb emotions in certain circumstances which results in taking wrong decisions (ignoring Polydamas’ advice and understanding the mistake later – XXII, 100 ff); feel for realism especially in the first part of the poem until his advancements make him giddy (III, 58 ff); momentary weakness in the face of the superior power and escape prior to unequal combat with Achilles (XXII, 136 ff); strong willpower, which enables him to brace up and overcome fear; his ability to show respect for his opponent; sharp sense of his own and other’s dignity, which is clearly expressed through the words he utters before he starts combating with Aias (VII, 234 ff) and Achilles (XXII, 250 ff).

So, Hector’s image is presented comprehensively at the level of both the so-called ‘coordinative trait’ that runs throughout the poem and the so-called ‘supplementary traits’ pictured periodically, in particular episodes.⁸

Although Priam does not personally take part in the battles, his involvement in the plot is the second most intensive after Hector among the

⁵ About the images of the Homeric characters, see Гордзџани 1978, 291 ff; also Gordeziani, 2002, 113 ff.

⁶ Gordesiani R., Kriterien der Schriftlichkeit und Mündlichkeit im homerischen Epos, Frankfurt am Main ..., 1986, 93 ff.

⁷ Гордзџани, 1978, 300 ff.

⁸ About Hector, see Wathélet P., Dictionaire des Troyens de l’Iliade, Liege 1988, 906 ff.

Trojan characters. He acts throughout 393 lines.⁹ In my opinion, Homer presents Priam through a very interesting coordinative trait, which suggests the author's favorable attitude to the king of Trojans. The trait can concisely be formulated as follows: curbing one's emotions and behaving adequately even in the most dramatic episodes for the sake of common success and benefit. This trait is explicit in all central episodes that can show Priam's character:

'Teichoscopy' of Book III, where Priam's address to Helen (III, 162-170) contains no trace of wrath towards the cause of the war. On the contrary, Priam's words are filled with tender: *φίλον τέκος*; and Helen's explanations regarding the leaders and army men of the enemy rouses admiration instead of provoking wrath and rage (cf. 182 ff).

Priam is going out to the battlefield at the time of making an oath prior to the combat of Paris and Menelaus (III, 267 ff).

Book XXI, episode 521 ff, which clearly shows how different Priam is from his renowned son Hector as concerns the overcoming of emotions. When the Trojan warriors are horror-stricken and disarrayed by Achilles, Priam calls upon them to take shelter in Troy and afterwards has the gates shut up.

He addresses Hector, when he is very rational as he puts forward the arguments for why Hector should avoid combating with Achilles (XXII, 38 ff).

The moment of extreme worry caused by Hector's death when Priam starts thinking of how to retrieve his son's body (XXII, 415 ff).

Priam's encounter with Iris when Iris tells him about the divine wills – he is to go to Achilles with ransom and ask for his son's body (XXIV, 169 ff). Priam cannot be certain that the message is truthful; through the mischievous stunt, the divine powers may want to have the king surrender to the enemy of his own will. However, Priam's decision is flawless – he is to trust the divine will and hope for Achilles' generosity.

Again, Priam has to make a choice on his way to Achilles' camp – should he trust or not a young man, who in fact is disguised Hermes? And again, Priam's intuition and experience enable him to make the right choice (XXIV, 349 ff).

The character trait is particularly vivid in Priam's address to Achilles. It is very important that even under unparalleled emotional burden, facing the slayer of his children, the king is still able to say the words that can move even the cruelest enemy (XXIV, 486-506). Scholars unanimously appreciate

⁹ About the image of Priam, see Wathelet 1988, 179 ff.

the orderliness of the speech concerning its emotional as well as logical aspects, and the surprising impact conveyed by the king's final phrases¹⁰:

"...ἔγώ δ' ἔλεεινότερός περ
ἔτλην δ', οἷ' οὐ πῶ τις ἐπιχθόνιος βροτὸς ἄλλος,
ἄνδρὸς παιδοφόνου ποτὶ στόμα χεῖρ' ὀρέγεσθαι."

(XXIV, 504-506)

According to the size of parts in the *Iliad*, the Trojan to hold the third place after Hector and Priam is Aeneas (253 lines). In R. Gordeziani's opinion, Aeneas' valor is never driven by impulses. The hero possesses caution typical of mortals because he is mortal by nature; at the same time, he has the readiness to confront any kind of force – because he knows he is the son of a goddess.¹¹

Both qualities of the hero are shown in Book V, in the episode when he starts fighting. He shows unimaginable courage as he confronts Diomedes, who, supported by Athena, has become almost unbeatable (297 ff). However, caution and reason do not abandon him and starts to retreat when Menelaus and Antilochus, two bravest heroes, begin pursuing him, for Aeneas knows he is doomed to lose if he starts fighting with them (V, 571 ff).

In Book XX, which relates about Achilles' combat with Aeneas, the son of Anchises is at first reluctant to face such a strong fighter, and he has enough reasons for this:

τῶ οὐκ ἔστ' Ἀχιλῆος ἐναντίον ἄνδρα μάχεσθαι·
αἰεὶ γὰρ πάρα εἰς γε θεῶν, ὃς λοιγὸν ἀμύνει.

(97-98)

Anyway, he believes at the same time that he will be a worthy rival for Achilles provided they have equal divine patronage. Finally, he decides on fighting Achilles after Apollo reminds him of his divine origin and tells him that he is closer in heritage to Zeus than Achilles. And truly, Aeneas is inspired with pride for his ancestry as he addresses Achilles before they start fighting (XX, 200 ff). Apart from this, Aeneas has the so-called 'genealogy commitment' as according to the *Iliad*, Aeneas, descendant of Dardanus, was not doomed to die (XX, 303-308).¹²

By the intensity of action in the *Iliad*, Paris comes after the three above-mentioned heroes (187 lines). It is believed that Homer transformed the well-known traditional image of Paris and remarkably limited his heroic status.¹³

¹⁰ See Lohmann, 1970.

¹¹ Gordeziani, 2002, 115-116.

¹² About Aeneas, see Wathelet, 1988, 179 ff.

¹³ About the image of Paris, see Gordeziani 2002, 118 ff, also Wathelet 1988, 814 ff.

In the course of the creative transformation, Homer highlighted quite an interesting coordinative trait, which according to R. Gordeziani, is the discrepancy between his desire or duty to show gallantry and his rather limited abilities. Consequently, his personality is split, which is vividly depicted in the *Iliad*.¹⁴

Let us consider the corresponding scenes. Paris appears in the *Iliad* in Book III when he comes out to the battlefield to fight Menelaus. The scene clearly implies his desire to put an end to the war (III, 16 ff). However, his determination becomes weaker as soon as he sights Menelaus:

ἐν προμάχοισι φανέντα, κατεπλήγη φίλον ἦτορ
ἀψ δ' ἑτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων

(III, 31-32)

After Hector puts him to shame, Paris once again decides to fulfill his determination. However, when Aphrodite rescues him from an extremely hopeless situation and returns him to the walls of Troy to meet Helen, Paris seems quite 'happy' (III, 438 ff). He then appears in Book VI when Hector finds him idle at home. Once again, Hector puts him to shame and admonishes him for being out of the battle. Paris is inspired with the desire to fight and with the hope for victory (VI, 335 ff).

So, Homer degraded Paris from the hypothetical protagonist of the tradition to the character that is driven by two discrepant properties: the desire to show valor and inability to act appropriately. The discrepancy is 'supplemented' with bitter epithets for Paris; particularly remarkable is Δύσπαρι that presents him as 'anti-hero'.

Out of the Trojan heroes involved in the battle, Sarpedon is the noblest by origin as he is the son of Zeus. His parts make up 181 lines. Besides, his country, Lycia, is the most distinguished and important among Troy's allies. Consequently, being its king is likewise important.

In my opinion, the coordinative trait of Sarpedon is the so-called 'Lycian consciousness'. Almost all of his words imply commitment to his country and people. His modesty indicates his consciousness is of 'Lycian' type as he never speaks of his parentage; he mentions neither his father Zeus, nor his mother Eos. Lycian people's opinion is the most important to him (XX, 310 ff). He regards the inevitability of death 'philosophically' (XII, 326-328) and is not sorry about his ill fate as he is dying; he accepts death with dignity. He only wishes that Glaucus and Lycians go on fighting worthily (XVI, 492 ff).

¹⁴ Ibid. 119.

If we take into consideration that Sarpedon is an Anatolian name, the character should have been known earlier in epic tradition. It is particularly interesting to consider how Zeus treats his son and how much attention is paid to the divine transfer of the hero's body. Zeus ordered Apollo himself to carry Sarpedon's body off the battlefield and wash it, and afterwards entrusted it to Sleep and Death to bear to Lycia and give it honorable burial (XVI, 667 ff).

Evidently, through the use of the traditional information and his own principles for individualization of characters, Homer created a portrait of the hero who, owing to his character traits and tragic lot, is among the most memorable images of the poem.¹⁵

Poulidamas is certainly distinguished among the Trojan characters. His parts make up 130 lines. He has an eloquent Greek name¹⁶ and a distinctly shaped mission – to tell his people the divine will and give wise advice. Hence, Poulidamas combines within himself the rational with the irrational. If one bears in mind that in the *Iliad* he most frequently appears in the company of Hector and gives him right advice in the most dramatic episodes of the poem, one may assume that his mission is to balance emotional Hector and adjust his activities for the sake of common interests. Homer endows the character with respectful epithets: ἄναξ – ruling, ἀγανός – marvelous, ἀμύμων – flawless, ἀγχέσπαλος – piercing with a spear, πεπνυμένος wise, etc.

And what is more important, Poulidamas always utters truth. Consequently, the coordinative trait of the character can be considered his belief in the truthfulness of his own decisions based on the ability to prophesy (comprehend the divine will) and the unyielding decision to provide his fellow citizens (Hector first of all) with rational advice and not on arrogance and conceit. Therefore, Poulidamas never restrains from giving categorical advice even if the Trojan commander has different opinion (XII, 60 ff, XII, 211 ff, XVIII, 254 ff).

The best appreciation for Poulidamas' eternal truthfulness is Hector speech as he is caught in a hopeless situation (XXII, 99-103).

Poulidamas is perfectly well aware of his unique gift and speaks of it straightforwardly (XIII, 727-729).

Homer himself gives Poulidamas a very concise but at the same time very substantial appreciation:

ὁ γὰρ οἶος ὄρα πρόσσω καὶ ὀπίσσω
 Ἐκτορι δ' ἦεν ἑταῖρος, ἱὴ δ' ἐν νυκτὶ γένοιντο
 ἄλλ' ὁ μὲν ἄρ' μῦθοισιν, ὁ δ' ἔγχεϊ πολλὸν ἐνίκα.

(XVIII, 250-252)

¹⁵ About Sarpedon, see Wathelet, 1988, 973 ff.

¹⁶ About Poulidamas, see Wathelet, 1988, 910 ff.

Glauco is among the most memorable images among the Trojan characters of the *Iliad*. His parts make up 122 lines. Homer does not mention that the hero was not destined to return from Troy back to his native Lycia, as stated by other Greek authors. However, Homer presents a very interesting character of Glauco, who, owing to his valor and descent, is capable of telling his rivals and fellow warriors due words straight in the face in the most critical episodes.

Although Glauco as a character is not so intensely involved in the plot as to speak of his distinctly shaped coordinative trait, he still has some noteworthy properties, which can be attributed to his awareness of his singular descent.

Among the most memorable episodes of the poem is Glauco's encounter with Diomedes who is giddy with success (Book IV). Scholars unanimously admit that Glauco's response to his rival's most arrogant and hostile address is among the best passages of the *Iliad* (IV, 145-211). D. Lohmann offered a convincing description of its quite interesting structure. The speech is among the longest ones of the poem and contains several components of ring composition.¹⁷ Owing to the speech, Glauco is presented as a wise hero as it is through him that Homer stated the famous words that became a maxim throughout the antiquity:

οἷη περ φύλλων γενεή τοίη δὲ καὶ ἀνδρῶν
(VI, 146)

Moreover, the speech reveals not only Glauco's thorough awareness of his genealogy, but also his utter belief that he can be duly proud of his ancestry and his readiness to face anybody including Diomedes. The speech is constructed in such a way that it should suffice to picture the hero's image and assert his prominence. Glauco is not afraid of confronting Diomedes; he manages to put in his words the whole story of his forefathers' origin as well as how they moved to Lycia. The speech consists of several parts:

The first part, the story of his forefathers in Ephyra, is rendered through 152-170 lines. It relates about Bellerophon's ancestors.

The second part deals with Bellerophon's Lycian adventure and his posterity. It relates about his feats in Lycia and three generations of his Lycian descendants (VI, 171 ff).

Afterwards comes Glauco's famous concise statement of his genealogical pride embodied in a single sentence, which appeals even to his rival:

¹⁷ Lohmann, 1970, 89 ff.

"ταύτης τοι γενεῆς τε καὶ αἵματος εὐχομαι εἶναι".
(VI, 211)

This episode includes the scene where two confronting warrior become friends and exchange armor on this occasion. Moreover, they make a personal truce, which will serve as a guarantee that they will not kill each other in the war.

The whole scene can be appreciated as unique in the *Iliad* because of its outcome. Besides, it renders the image of Glaucus vivid and memorable. Although the hero says nothing of his genealogy in his next speech, it is still obvious that his valor and pride for his genealogy allows him to:

- a. be the hope for Sarpedon, his mortal fellow warrior. It was Glaucus who dying Sarpedon appealed to with the call to struggle devotedly for his sake and inspire others (XVI, 492-493);
- b. think of how to rejoin the battle even when he is wounded (XVI, 523-525);
- c. straightforwardly address Hector with the bitterest and most humiliating words which nobody has ever dared to tell the son of Priam. This happens when Glaucus was disappointed with Hector's failure to recover Sarpedon's body from the Achaeans (XVII, 1ff).

So, the above facts allow concluding that if Sarpedon's pride is fostered by ethnic consciousness, Glaucus is driven by the pride that roots in his awareness of the supremacy of his genealogy.¹⁸

Homer offers rather a one-sided picture of Lycaon. In such a case, it is very difficult to trace the coordinative trait of a character. One can only identify the property that dominates the character's personality in a critical situation. Lycaon, son of Priam and Laothoe, has quite a sizable part in Book XXI (34 ff) although his role is not very important in the *Iliad*. Here the poet resorts to the device of telling the past story of a certain character: he related about how Achilles captured Lycaon and sold him, and how eventually Lycaon managed to reach home.

Homer presents rather a feeble and helpless image of the character as he comes out of the river naked and armless and encounters Achilles for the second time. All what happens afterwards, along with the character's words, suggests his coordinative trait is misery and cowardliness. He is afraid of death much more than others (XXI, 64-66).¹⁹

In my opinion, Homer used the episode to insert a tragicomical picture into the poem and at the same time present a double attitude to death: of the

¹⁸ About Glaucus, see Wathelet, 1988, 385 ff.

¹⁹ About Lycaon, see Wathelet, 1988, 721 ff.

cowardly and miserable character who meets death with fright, and of Achilles, who accepts death in a calm and philosophical manner.

The images of Trojan women offer likewise interesting cases of individualization. The paper will dwell on three female images: Andromache, Hecuba and Briseis.

Andromache's function is very important: she is to appear as a woman who cannot even think of living without Hector and who after his death is to be remembered through her heartbreaking mourning.

R. Gordeziani discusses the image with regard to Helen and Penelope and suggests that in the case of Andromache, Homer intended to explore wife's attitude to husband.²⁰

All of Andromache's speeches are dominated by Hector's image and his tragic death, which will entail a dreadful lot for her and her child. In this respect, her famous speech from Book VI is the climax (VI, 429 ff). The whole speech in fact serves to illustrate the idea that her life has sense only if Hector is alive. And she associates his death with a great disaster for her and her son (XXII, 477 ff). Andromache is most of all concerned with:

οὐδέ τί μοι εἶπες πυκινὸν ἔπος, οὐδέ κεν αἰεὶ
μεμνήμην νύκτας τε καὶ ἡμέρας δάκρυ χέουσα

(XXIV, 744-745)

Andromache cannot imagine without Hector not only her family, but also the whole Troy (XXIV, 728-731).

Therefore, her image is far ampler than merely a devoted and loving wife. Andromache is a woman who has fully identified all the motivations of her being with her husband's life.²¹

Hecuba does not play an intensive part in the poem (her parts make up 55 lines). However, through the few speeches that she makes in the *Iliad* Homer succeeded in making her image the symbol of the Trojan disaster. Unlike Priam, Hector and many other characters, she is not doomed to die, but her punishment is even more dreadful – she will have to witness the death of all who are close to her. All her words imply either the fear of the pending disaster (VI, 254 ff), or mistrust and caution.

When Priam goes to Achilles to retrieve Hector's body, she is afraid of the worse and doubts her husband will be killed. So she advises Priam to ask Zeus to send a bird as the divine approval of the King's going to the Achaeans' camp (XXIV, 296-298).

²⁰ In connection with the image of Andromache, see Гордѣзиани, 1978, 302 ff; also Gordeziani, 2002, 120 ff.

²¹ Wathelet, 1988, 274 ff.

Such an attitude to the Achaeans is very natural for Hecuba, who always expects the worse. And although the size of her parts does not allow regarding her as a vividly individualized character, Homer succeeds in developing her image into the symbol of the mother of an ill-fated family and the desperate queen of the doomed city.²²

Briseis holds quite a modest place as concerns the size of her parts in the poem (41 lines). Anyway, she is still among the most important female images of the *Iliad*. Homer found an unusually interesting way of presenting the character: she is always silent; she is the figure with no own dramatic part. Homer violates the principle only on one occasion: she mourns over Patroclus' body. Owing to this scene preceded with several lines describing her looks, Briseis can truly be regarded as an individualized character.

If we follow the logics of how Achilles' wrath develops (which is the central motif of the epic), it becomes clear that Achilles himself links Briseis to the principal cause of his wrath. It is not accidental that the name appears in the *Iliad* in Book I when Agamemnon tells Achilles what exactly he plans to 'confiscate' in return for handing Chryseis over to her father. The name of fair Briseis is highlighted in Agamemnon's words (I, 184). Agamemnon thus counts on what can be the most painful for Achilles. Although Achilles says women are not worth fighting for (I, 298), and later does nothing to the messengers who have come take Briseis away and asks Patroclus to hand her over to them, he promises that Agamemnon and the Achaeans will pay for this.

It is assumed that Achilles was infuriated not because he lost Briseis, but because he was deprived of his property.²³ In my opinion, the analysis of corresponding extracts from the *Iliad* renders such an assumption not quite acceptable. Interestingly, the theme of Briseis runs throughout all basic stages of Achilles' wrath. When the hero meets Thetis, he puts a particular accent on the Briseis motif, which he finds rather painful (I, 391-392). It is unambiguously stated in Book II that Achilles, who keeps out of the war, is enraged because of Briseis (II, 688-689). When Agamemnon finally admits to his mistake and decides to make it up with Achilles, he says:

τὰς μὲν οἱ δώσω, μετὰ δ' ἔσσεται ἦν τότ' ἀπηύρων
 κόρη Βρισηῖος· ἐπὶ δὲ μέγαν ὄρκον ὁμοῦμαι
 μή ποτε τῆς εὐνῆς ἐπιβήμεναι ἠδὲ μιγῆναι,
 ἢ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἠδὲ γυναικῶν.

(IX, 131-134)

²² About Hecuba, see Wathélet, 1988, 451 ff.

²³ For the overview of the question, cf. Gordeziani, 2002, 116 ff.

Remarkably, Agamemnon says the same as he presents Achilles with Briseis and other promised gifts (XIX, 261-263).

And finally, Book XXIV, which in fact closes up Achilles' part in the poem, has the following words:

αὐτὰρ Ἀχιλλεύς εὐδε μυχῶ κλισίης ἐυπήκτου.
τῷ δὲ Βρισηῖς παρελέξατο καλλιπάρῃος.

(XXIV, 675-676)

Some scholars believe the passage sounds so unnatural and improper after the famous scene of Priam and Achilles that it was certainly inserted later. However, the analysis of the *Iliad* shows that the lines are intrinsically linked to the structure of the epic.²⁴

In all above-mentioned cases Briseis plays a very important part. However, as she has no dramatic part herself, it is impossible to speak of the individualization of her image. Anyway, Homer does not fail to pay Briseis due attention and makes a brief but at the same time quite ample presentation of the image exactly through the dramatic part. The part is rendered through lines 287-300 of Book XIX and presents Briseis mourning over dead Patroclus. Her words are preceded with a rather concise but extremely interesting description of the character, which to a certain extent accounts for Achilles' fondness for her. The Author compares her with Aphrodite (XIX, 282-285). Homer does not use the comparison very often – only in the cases when he wants to show the superior beauty of a mortal woman.

As concerns Briseis' speech, it is interesting in many ways. First of all, it tells how the Achaeans and Achilles in particular have ruined her family:

τρεις τε κασιγνήτους, τούς μοι μία γείνατο μήτηρ,
κηδείους, οἱ πάντες ὀλέθριον ἡμαρ ἐπέσπον.
οὐδὲ μὲν οὐδέ μ' ἔασκες, ὅτ' ἄνδρ' ἐμόν ωκὺς Ἀχιλλεύς
ἔκτεινεν, πέρσειν δὲ πόλιν θείοιο Μύνητος.

(XIX, 293-295)

At the same time, it is stated unambiguously that Briseis dreams to become Achilles' wife; and she considered Patroclus as the most reliable guarantee for this.²⁵

So, Homer is the first in the history of literature who presented the image of a woman capable of falling in love with the person who brought unparalleled harm to her family, a woman who dreams of marrying such a

²⁴ Гордезиани, 1978, 38 ff.

²⁵ In connection with Briseis' image, see Wathelet, 1988, 367 ff.

person. In my opinion, this is what accounts for the individuality of this quite unusual image.

The analysis of 12 Trojan characters reveals quite interesting properties of the Homeric individualization principles. It is very important to note that with each character Homer accentuates the property intrinsically linked to the events described in the *Iliad*. Depending on the size of the characters' parts, the property can either be recurrent, or can occur in a single scene picturing the action of the character. Hence, what can be considered a recurrent and regular coordinative trait pertinent to the artistic images of central characters (Hector, Priam, Aeneas, Paris), in the case of the characters with a comparatively 'modest' status, acts as a single 'dramatic accent' necessary to shape the image; i.e. with 'minor' characters (e.g. Lycaon, Briseis), the accent occurs only in one particular episode, which in fact renders the function of the images. As concerns the characters with 'higher status', depending on the size and intensity of their parts in the epic, the coordinative trait can be supplemented with additional traits.

The analysis of the above-considered coordinative traits and accents leads to the following conclusion: It is less likely that the characters were 'endowed' with any of the above-considered traits by the tradition; It should be more realistic to assume that we deal with the principles of the poet himself – his intention to individualize the characters in accordance with the plot of the epic. So, Homer should be regarded as the matchless artist capable of producing most individualized epic and dramatic character traits – as duly appreciated by Aristotle.