Historiographic Metafiction: A Comparative Analysis of the Iliad and the Aeneid

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Abstract

Homer's The *Iliad* and Virgil's *The Aeneid* portray historical events of the Trojan War, and later the foundation of the Roman Empire. Both the Epics are works of great literary complexity that contain profound insights and a wide-ranging account of the human condition. A majority of epics and fiction written during the classical ages have been written in response to historical movements or events such as the Trojan War, and the establishment of the Roman Empire. The heroic effort to destroy Troy and get Helen back to Greece was an epic of struggle and theme covering the first half of the classical ages in Europe. Historians and literary artists have traditionally played a significant role in portraying the great wars and revolutions of the world. Not only, do they reach the minds of the people through their writings, but they also subject every institution of the society to a specific political philosophy. Herodotus and Thucydides two great historians have tried their best to write a history of their times, but Iliad and Aeneid are monumental epics that make specific use of history of the same period, painting deftly a moving saga of the whole Greek and Roman empires. The paper attempts to study the same in the light of the postmodernist theory as a work of Historiographic Metafiction in which historical sense and reality enter into the sphere of art imperceptibly.

Introduction:

Historiographic Metafiction is a term originally coined by literary theorist Linda Hutcheon. According to Hutcheon, in "A Poetics of Postmodernism", "works of historiographic metafiction are those well-known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages"(122).It is a kind of fiction that:

Rejects projecting present beliefs and standards onto the past and asserts specificity and particularity of the individual past event. It also suggests a distinction between events and facts that is shared by many historians. Since the documents become signs of events, which the historian transmutes into facts, as in historiographic metafiction, the lesson here is that the past once existed, but that our historical knowledge of it is semiotically transmitted. Finally, Historiographic metafiction often points to the fact by using the paratextual conventions of historiography to both inscribe and

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undermine the authority and objectivity of historical sources and explanations. (123)

Homer's *The Iliad* and Virgil's *The Aeneid* are distinctive epics characterized by an exploration of the relationship between history and fiction. They express a strong consciousness of the fictiveness of all discourse about history and reality. An attempt to analyze *The Iliad* and *The Aeneid* from the postmodern perspective will help to appreciate the writer's craftsmanship better and to judge the utility and feasibility of applying critical concepts like historiographic metafiction to Historical Epics. It chooses the issues of the past not nostalgically but critically, it contains deliberate contamination of the historical with mythical and situational elements.

Methodology

The paper shall use Comparative Literature as a methodology to study both the texts as Historiographic Metafictions. Comparative Literature put in simple terms, means the study of the text, belonging to the writers of different regions, written in different languages. In Comparative literature, one studies the kinds of literature across the world. The work done in Comparative Literature helps readers to understand the relation between the thought and philosophy of different writers belonging to different countries. Comparative Literature encompasses in itself different disciplines like philosophy, history, social sciences, and religions as well as in arts i.e., painting, sculpture, architecture, and music. According to Henry H. Remark:

Comparative literature is the study of literature beyond the confines of one particular country, and the study of relationships between the literature, on one hand, other and the other areas of knowledge and belief, such as the arts (painting, sculpture, architecture, music, philosophy, history, the social sciences e.g., politics, economics, sociology,) the sciences religion, etc. on the other hand. In brief, it is the comparison of one literature with other spheres of human expression. (99-100)

Comparative Literature helps to study the culture of different places. It is interdisciplinary and is concerned with patterns of connection in literature across the world. Comparative Literature helps readers to access the point of view of different people, belonging to different regions, religions, ideologies, and cultures. It has been in the field of search since times immemorial. If the field of Comparative Literature is extended to the influences also, then we have numerous examples of the past in the field of Comparative Literature. We have references to Boccaccio an Italian poet when we are reading Geoffrey Chaucer an English poet. Moving a step forward, the famous writer of English literature. William Shakespeare left behind traces of Latin, French, Spanish and Italian. The list is endless, there are no limits or borders, all frontiers are broken, and literature seems to cover the whole world as if the whole world is its canvas. This is what Goethe calls "Weltliteratur"(World Literature). He remarked, "it is becoming more and more obvious to me that poetry is the common property of all mankind"(3).

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Both *The Iliad* and *The Aeneid* are epics of great repute. Both have the same themes of war, love, chivalry, and death. Being witness to historical events like the Trojan war and the establishment of the Roman Empire, both epics are fictive, intensely self-reflexive, and paradoxically claim to historical events and personages. The use of myth and reality make both the epics more fictional, but at the same time, both are witnesses to great events in Greek and Latin history. *The Iliad* is a Greek epic by Homer, a primary epic that belongs to classical times when epics were sung rather than written, while *The Aeneid* is a literary epic written by Virgil which connects primary classical times to late modern Roman civilization.

Classical epics draw their material from historical reality. This reality is the result of the fusion of the real and mythical worlds. It is a fusion of the historical reality with the mythical, which has been processed at the level of objective reality. An epic may be defined as a certain literary realization of a given epic form. Thus, an epic poem is structured on two planes: the historical, on which the real dimension of epic diction is manifested, and the fabulous, on which the mythical dimension of the epic structure is manifested. Since epic material is a combination of real and mythical dimensions, there is a natural interaction between the historical and fabulous structural planes of an epic poem. The interaction between the two planes is of fundamental importance in the characterization of the epic hero and the story because both require, in the epic scheme, fabulous projection. An epic hero must be a source for both the real and mythical dimensions of its material. According to Aristotle epic hero must be human to be an agent of historical facts and to represent the fabulous he must attain a mythical condition.

The former condition is a natural attribute of a historical being, but this alone does not elevate one to the category of hero. A historical being or personage is still a mortal man, who is subject to consumption by time. The supranatural ground of myth on which the hero walks is beyond the historical, frees him from the consumption of historical time and objective reality, and confers upon him the status of hero. Such are the causes of Achilles and Aeneas, who, born of mortal fathers and goddesses, have in their origins the double condition which make them epic heroes.

Discussion:

The Trojan War and its aftermath were the subjects of many Greek legendary works. Troy was an ancient city on the Asian side of the Hellespont. Helen, the most beautiful woman in the world, was the wife of Menelaus, the king of Sparta in Greece. Paris, a prince of Troy, the handsome son of King Priam and brother of Hector, once visited Sparta and breaking all the rules of hospitality abducted Helen (though according to some other sources Helen eloped with Paris) as once Paris selected Aphrodite as the winner of the golden apple and was granted the most beautiful woman in the world as his reward. He took Helen to Troy though Hector, the greatest fighter of Troy was not happy with this decision. Agamemnon and Menelaus with the accompaniment of other great

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Greek fighters like Achilles, Odysseus, and others raised an expedition to regain Helen. So, the Achaeans laid siege to Ilium but at the end of nine years, they did not succeed. Homer in his *The Iliad* recounted the events after that nine years of war. Finally, Troy was destroyed by the Achaeans.

The Iliad is an epic poem by the ancient Greek poet Homer, which recounts some of the significant events of the final weeks of the Trojan War and the Greek siege of the city of Troy. Written in the mid-8th Century BCE, *The Iliad* is usually considered to be the earliest work in the whole Western literary tradition. Homeric poetry is oral in style and its language is of ancient origin. As a result, epic poetry was likely handed down by oral poets from as early as the late Bronze age, the so-called 'Mycenaean' age which ended c. 1100 BC. "That may explain how Homer (c.700 BC) appears to know about bronze armour, for example, and fighting from chariots, unknown in Homer's day, and can describe a city like Mycenae as rich in gold"(xxvi). It is not, then, impossible, that details of a war between Greeks and Trojans around Ilium could have been passed down too. This is one of the grounds on which scholars have claimed to find history in *The Iliad*. But still, we cannot say that *The Iliad* portrays history only. Homer recreated living stories for contemporary audiences by age-old techniques of oral composition common to all heroic poetry i.e. by striking together typical sequences of themes. As E.V.Rieu states:" First book of The Iliad contains an introduction, a supplication, a prayer, divine visitation, summoning and dismissing an assembly, a journey by ship, a sacrifice,

meals and entertainment, all entirely common to this type of composition"(xxiii). As a result of these sorts of considerations, one could say that the whole of The Iliad is invented, and gives certain hints about history, but it is completely a work of fiction, and the story becomes a fiction for all the times.

The Iliad opens with an invocation to Muses to help Homer to narrate the story of the rage of Achilles. The outcome of Achilles' anger is the will of Zeus, but it also killed a huge number of Greek soldiers. The story opens in the ninth year of the war between Troy and Greece when a plague has swept over the Greek army. Chryses a priest in Apollo's temple comes to the Greeks to ransom back his daughter, whom the Greeks had captured. All the Greek masters advise Agamemnon to give up the girl, but Agamemnon flatly refuses. Calchas, the priest intervenes and, asks Agamemnon to surrender Chryses' daughter back. Agamemnon is all furious and demands Briseis, the girl whom Achilles has captured, to him. In this squabble, Achilles gets angry and leaves the battlefield, and thus Achaeans suffered a great loss.

Agamemnon, being obliged to send back his captive, enters into a furious contest with Achilles, which Nestor pacifies; however, as he had the absolute command of the army, he seizes on Briseis in revenge. Achilles in discontent withdraws himself and his forces from the rest of the Greeks; and complaining to Thetis, she supplicates Jupiter to render them sensible of the wrong done to her son, by giving victory to the Trojans. Jupiter,

granting her suit, incenses Juno: between whom the debate runs high, till they are reconciled by the address of Vulcan. The time of two-and-twenty days is taken up in this book: nine during the plague, one in the council and quarrel of the princes, and twelve for Jupiter's stay with the Æthiopians, at whose return Thetis prefers her petition. The scene lies in the Grecian camp, then changes to Chrysa, and lastly to Olympus:

"Achilles' wrath, to Greece the direful spring

 Of woes unnumber'd, heavenly goddess, sing!

 That wrath which hurl'd to Pluto's gloomy reign

The souls of mighty chiefs untimely slain;

 Whose limbs unburied on the naked shore,

Devouring dogs and hungry vultures tore.

Since great Achilles and Atrides strove,

Such was the sovereign doom,

 and such the will of Jove". (42)

On one hand, Homer narrates to his audience about the special events from the past, and contained elements of fantasy and an archaizing tendency, the purpose of which is to create "epic distance," or a heroic world separate from that of the poet's own time. These include the portrayal of human beings taller and stronger than in the present, their interactions with gods, and their use of outsized weaponry. As Julian Janes in his book The Origin of Consciousness in the Breakdown of Bicameral Theory that the world of The Iliad is dominated by the gods because of bicameral consciousness present in primitive days. This consciousness becomes

on the other hand, "fantasy and archaisms were balanced by the listeners' need to identify with the human drama and dilemmas described by Homer. So the story – which counts more than fifteen thousand lines - would also have contained "material reflecting social, economic and political conditions, values and relationships that were familiar to the audience. It is thus a rich source for historians in understanding the society in which Homer's epic was created. Homer adds flashback techniques to tell the story in a sequence. We are told about the beginning of the Trojan War, about Helen's elopement with Paris. We are also told about goddess Hera's vengeance towards Trojans, and finally, it talks about Achilles' anger and his coming back to the battlefield. Homer also narrates the stories from the battlefield. Paris Priam and Hector's valor and bravery, and finally death of Hector, and Achilles returning Hector's body to Priam.

Thus   The Iliad is fiction, but fiction does not preclude history. After all, fictions try to evoke a real world, and the "real world, at least of Homer's day, looms large throughout the epic. For example, the economic background to The Iliad is agricultural, as it was for the whole of the ancient world"(xxiv).   Like farmers of ancient Greece, warriors made their living from the land. Homer does nothing to disguise this world, which constantly emerges even in the heat of battle. As Rieu states:

"Pasturing herds is the real work of the day, and a hero may even come across a nymph while out in the fields, as Bucolion

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did, or some goddesses, as both Paris' and Aeneas' father

Anchises did; less, fortunately, he may meet a rampant Achilles, as Andromache's brother did.

Diomedes raises horses, Andromache personally feeds Hector, Pandarus paints a moving

picture of how he looks after his, Priam accuses his sons of being sheep and cattle – thieves

and himself roles in the dung of courtyard when he hears of Hector's death." (Xxiv)

Homer uses the epithet of 'shepherd of the people for these heroes, values are assessed in the worth of oxen and fighting is constantly being likened to farmers defending their livestock against wild animals. The world of the heroes back home is that of the farmer, and it is a proud calling. Thus to conclude, The Iliad is a work of fiction, but it contains traces of history too. After the end of The *Iliad*, the rest of the story about Troy and its destruction is carried out by Virgil in his epic *The Aeneid.*

The Aeneid is the great historical epic of the Roman literary tradition. "It contains not only events that are depicted as historical, but also much thought about history itself". (Mittal P1). Indeed, Virgil privileges speculation about history over historical "truth" in the scientific sense. This is immediately obvious when we consider that in *The Aeneid*, he chose myth as his vehicle for expression. The writer creates a supranatural world through epic material which is a combination of real and mythical dimensions, there is a natural

interaction between the historical and fabulous structural planes of an epic poem. An epic hero must be a source for both the real and mythical dimensions of its material. So Virgil too chooses a combination of history and myth as his epic material and creates the character of Aeneas as an ideal epic hero. Certainly, aspects of this myth are presented as historical or quasi-historical. As Hutcheon says," there are four issues that are related to postmodern fiction that is the nature of identity, the question of reference and representation, the intertextual nature of the past, and the ideological implications of writing about history117".As Hutcheon explains Historiographic Metafiction is the work of several contemporary poets that use several different things of literature to ask about traditional methods of representation of history. She makes the term historiographic metafiction is to describe literature texts that confirm the past time but also intensely self-reflective of rightness concept, as a partial thing, refractive and incomplete.

However, on a fundamental level, this feature clearly distinguishes The Aeneid from other historical Latin epics. Like *The Iliad, The Aeneid* also starts with an invocation to Muses.

" I Sing of warfare and a man at war
. From the sea-coast of Troy in early days
 He came to Italy by destiny,
To our Lavinian western shore,
 A fugitive, this captain, buffeted
Cruelly on land as on the sea
By blows from powers of the air—behind them

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Baleful Juno in her sleepless rage.
And cruel losses were his lot in war,
Till he could found a city and bring home
 His gods to Latium, land of the Latin race,
The Alban lords, and the high walls of Rome.
Tell me the causes now, O Muse, how galled
 In her divine pride, and how sore at heart
From her old wound, the queen of gods compelled him
A man apart, devoted to his mission
To undergo so many perilous days
And enter on so many trials. Can anger
Black as this prey on the minds of heaven?
Tyrian settlers in that ancient time
Held Carthage, on the far shore of the sea,
Set against Italy and Tiber's mouth,
 A rich new town, warlike and trained for war.
And Juno, we are told, cared more for Carthage
Than for any walled city of the earth,
More than for Samos, even." (3)

The Aeneid is a very different poem from its two most famous predecessors, even though in so many ways it is based on those earlier poems. In the third century BCE, a struggle began for control of the Mediterranean. The city that won this struggle would have the opportunity to develop great wealth and power. The contestants were Rome, a city that had developed prominence and power in Italy, and Carthage, a city in that part of North Africa that is now Tunisia. In the three Punic Wars (which took place over one hundred twenty years) Rome soundly defeated Carthage and was launched on its way toward becoming the empire that we know. But the road toward empire was not smooth, and the history of Rome in the first century BCE is the history of external conquests and internal power struggles.

The Aeneid is the great historical epic of the Roman literary tradition. As such, it contains not only events that are depicted as historical but also is a great fiction of its times. Indeed, Virgil tries to connect history with fiction, which is the first principle of Historiographic Metafiction. *The Aeneid*, like *The Iliad,* is based on myth as his vehicle for the expression of history as well as fiction. It is the use of myth that makes these two epics different from other epics of great repute. This myth is either presented as part of history or semi-history mixed with fictiveness. The connection to Homer's Troy is evident in the very essence of *The Aeneid.* Virgil's whole idea starts with the escape of Aeneas from his home and the burning of Troy from *The Iliad*. It was there when Achilles was fighting Aeneas in the twentieth book of *The Iliad*, that Homer prophesized the future:

"Of the young Trojan. Homer wrote:
 Ò His fate is to escape to ensure that the great line of Dardanus
may not unseeded perish from the world
Therefore Aeneas and his sons, and theirs,
will be lords over Trojans born hereafter."(404).

These few lines in Homer's epic tales allowed Virgil to succeed in the mission Augustus put before him. In the

very opening of *The Aeneid,* there is a connection to the epics of Greece. According to Atchity, Kenneth J., ed. In the book The Classical Roman Reader: Ancient Rome:

"So important in its day that people said all roads led to that city, was the capital of one of the most powerful civilizations in all of history. The Romans conquered many lands and territories, their power stretching from the British Isles to the Persian East. At first glance, it appears as if the Romans of old were unbeatable. However, it is important to remember that first glances are not always what they seem: in actuality, the ancient Romans were conquered from the inside out. In the year 146 B.C., Rome had officially conquered Greece, even though there had been functioning Greek colonies on Italy's peninsula for many years." (323)

Rome's physical might had overpowered that of Greece, but, as the philosopher, Horace stated, "Conquered Greece conquered, in turn, the uncultivated victor and introduced the arts in rustic Latium" (53). Ancient Rome absorbed all that was ancient Greece. In all aspects of its culture, Rome adopted the ways of Hellas, and that adaptation is manifested in the epic tale *The Aeneid.* In the very opening of *The Aeneid,* there is a connection to the epics of Greece. The way the story begins, between the way that the narrator invokes a sense of entertainment through song and the interaction between him and the Muse, known to be a Greek goddess of the creative arts, as well as the description of the long journey by sea, is very similar to the opening scene of The Iliad. Tara

Vandive, states in an essay "Revelations of Rome in Virgil's Aeneid" Continuing, it is unmistakable that there are not only numerous parallels to the tales of Homer in the story of Aeneas but that it is all due to the Greek influence on the Roman way of life. On any manner of subjects, Virgil illustrates how the styling of Greece was tightly intertwined with the society of ancient Rome, including philosophy, religion, mythology, and literature.(2)

The Aeneid is a poem about the origins of Rome, as portrayed by Aeneas, the hero of the epic. The story begins with the fall of Troy. Aeneas with his people, including his father Anchises,, his wife, and his two sons, who are saved in Troy leaves smoky Troy and follows the direction of the gods to reach a place where he is going to establish his kingdom. In The Iliad, we are informed that Hera or Juno is not happy with the Trojans, and she always tries to harm them, therefore, she poses certain hurdles in their path to reach Latina. Through divine intervention, from the gods especially Zeus and Aeneas' mother Venus, and his father Anchises, Aeneas overcomes all these hurdles and accomplishes all those hurdles thrown at him, and tries his best to establish new land for his people: A new world parallel to Greeks or we can say more strong than Greeks.

The Aeneid is a story about Aeneas' adventures, the legendary Trojan hero who survived the fall of troy, sailed westward to Italy, and founded Rome. During the time that Virgil wrote *The Aeneid,* he incorporated all the known history of Rome up to his own time. The story opens with the Trojan fleet sailing towards Italy when

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they are shipwrecked by a storm on the coast of North Africa, caused by Juno, queen of the gods, who prevent them from reaching Italy and fulfilling their destiny. Aeneas encounters Queen Dido, leader of the Carthaginians. In Dido, he finds a true friend and companion, because Aeneas lost his wife in Troy when he left his land and found that his wife was killed. The vacuum created by the loss of his wife needed to be filled and it was Dido who filled it with her warmth and love. Dido made Aeneas feel relieved from the burdens of the state and people to share his story with her. At her request, Aeneas narrates the destruction of Troy and his subsequent travels around the Mediterranean. The story is told in flashback technique. Queen Dido falls in love with Aeneas, but Aeneas has to fulfill his mission in Italy. He could feel that Dido's love may prove an obstacle in his journey to reach Latina and establish a state there. To avoid a further rise in a passion he decides to leave Carthage, without informing her. Aeneas' sudden departure leaves Dido devastated, and she commits suicide and pronounces eternal hatred between the future Romans and the Carthaginians.

Meanwhile, Aeneas travels and reaches different places to find Latina. His father becomes sick and dies, but before his death, he orders Anchises to visit him in the underworld to know more about the future of the Trojans. Aeneas keeps his promise and visits his father in the underworld and speaks to the ghost of his father, and he also can see the souls of the future great Romans. Finally, after so many years and troubles, he reaches Italy, where he is initially welcomed by the local king Latinus, who promises him his daughter Lavinia's hand in marriage to seal the peace between Trojans and Latins. However, other Italians resent this arrangement, including Latinus' wife Amata and the Italian prince Turnus, who hoped to marry Lavinia himself.

Once again Aeneas is in trouble because Turnus invades the Trojan troop and soon war breaks out between the Trojans and the Italians. Meanwhile, Aeneas visits another local king, Evander, whose city is built on the site of the future Rome, and Evander agrees to ally his people with the Trojans and sends his son Pallas with Aeneas for his first experience of war. The war in Italy continues to rage and Pallas is killed by Turnus, causing a furious response in Aeneas. Aeneas and Turnus meet again on the battlefield, and Aeneas kills him in a fit of rage. The epic is replete with morbid silences, frightening noises, and graphic descriptions of human indignity and brutality. In a somber drama of mass murders, we encounter several characters among which Helenus and Andromache present the somber reminiscences of the Trojan war. Finally, Aeneas is victorious and can establish a state in Italy. He marries Lavinia, the only daughter of King Latina. Thus Aeneas becomes head of the state and establishes his power in Italy.

It may be said unequivocally that The *Iliad* and the *Aeneid* are epoch-making books that describe not only the terror and tumult that accompanied but does also envisage man's struggle for survival and the psychological and moral impact of war on

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the human mind. *The Aeneid,* like The Iliad, begins in the middle of the action, tells a bit of the story, and then goes back to the beginning of the story and continues to the end. After a brief introduction, we see Aeneas and his men caught in a storm at sea and shipwrecked at Carthage, where Aeneas meets Dido, tells her his story, falls in love with her, and then leaves (a point to which we will return). He visits the Underworld and then proceeds to Italy, where he becomes involved in a war to establish his right to stay there. That is the story. We have now to see what Virgil did with it.

From the very beginning, the narrator tells us that Aeneas is a remarkably good man who is being tormented by Juno. Throughout the poem, Juno, queen of the gods and goddess of marriage, stands for the irrational, the illogical, those aspects of the world that disrupt life without seeming to make any kind of sense. Her husband Jove (or Jupiter) is her opposite, but, even though he is all-powerful, he often lets her have her way. The other important deity in the poem is Venus, goddess of love, mother of Aeneas, and special importance to Rome. Unfortunately for Aeneas, Venus and Juno are deadly enemies, to the extent that goddesses can be deadly enemies. At any rate, they do not like each other. This enmity between the goddess of marriage and the goddess of love does tell us something about how the ancients regarded love and marriage: as we see in the poem, love and marriage are in no way connected.

As we learn at the beginning of the poem, Juno feels a special affection for Carthage, and she knows that Aeneas is destined to establish Rome, which will overcome and displace Carthage. From a Roman point of view, her irrationality appears in two ways here: she irrationally favors Carthage over Rome and she irrationally believes that she can counter fate. This mixture of motives is itself proof that Juno's hatred is irrational, but of course, Aeneas' innocence does nothing to ease his suffering, of which there is plenty. Thus *The Aeneid*, though it is about the triumph of Aeneas and of Rome, is ultimately a very sad work. As he moves toward his military triumph, Aeneas is forced to abandon everything important to him—love, family, friends, repose. He becomes increasingly isolated and tied to his sense of duty, and he becomes less rounded, more one-dimensional.

As the story progresses, Aeneas realizes that he has duties to carry out and those duties are more important than his happiness. Those duties are presented most poignantly in two separate episodes. The first occurs in Aeneas' description of the fall of Troy. Having been surprised by the ruse of the Trojan horse, the Trojans are being routed by the Greek forces. In the chaos created by the fire, fighting, and panic, Aeneas, who knows that the battle has been lost, becomes separated from his wife Creusa. When he tries to find her, he finds only her ghost, who briefly predicts his future and disappears. And when Aeneas finally does escape from Troy, he does so by leading his young son by the hand and carrying his aged father on his back. In this sequence, we see first the beginning of the process by which Aeneas is gradually cut off from Troy and family affection.

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There is little from his past in Troy that he can take with him into this future. This point is emphasized by the image of him with his father and his son. He bears his father, a symbol of the past, on his back, and leads his son, a symbol of the future, by the hand. In a sense, he offers simply a connection between the past, Troy, and the future, Rome, and in that role, he must continually become depersonalized, especially after the death of his father, when he becomes the symbol of both the past and the present. Furthermore, his love for his wife, whom he seeks frantically in the falling city, shows him to be a passionate man who cares deeply for those around him, and his sorrow at losing her is quite moving.

We can see this point being carried further in the most famous episode of the poem, the story of Dido and Aeneas in Book IV. At first glance, Dido and Aeneas would seem to be nearly perfect couples. Both are powerful leaders, both have been exiled from their native lands, and both have been widowed. Moreover, they like each other. Unfortunately, there are several obstacles in their way, primarily fate—Dido is fated to found Carthage and Aeneas to found Rome. Juno and Venus, patron goddesses of those cities, try to outmaneuver each other in defense of their cities, and Dido and Aeneas are their victims. These two tragic figures are allowed to fall in love because Juno hopes to keep Aeneas busy in Carthage, away from Rome, but the status of their love is highly ambiguous. When they go out hunting, they are trapped in a cave during a thunderstorm. There they consummate their love. Such love is the realm of Venus. Dido thinks that Aeneas loves her and they are married, but Aeneas loves Dido and finds solace and peace in her company, but fate has decided something else. Suddenly, Jove sends Mercury to inform Aeneas that he must leave Carthage, fulfill his duty first, and set his new direction toward Rome. He leaves because the gods order him to do so. Dido being desperate in love kills herself and burns Carthage.

But Aeneas is helpless, he abandons Dido, and he sacrifices his love for his state. He arrives in Italy and marries Lavinia, who may, for all we know, be a delightful young woman but who is presented in the poem as virtually without a personality. Aeneas' marriage will be based not on passion but on the needs of Rome. Thus to conclude, *The Aeneid* is a work of fiction, but it contains traces of history too.

Conclusion:

Thus *The Iliad* and *The Aeneid* address the historic event not just nostalgically but also critically. Individual consciousness is deftly raised to public consciousness through the projection of characters. These epics are imaginative revisioning of the historical epoch possessing features of the post-modern form labeled as Histeriographic Metafiction. Based on this research, it can be concluded that in describing the events of the history of classical civilizations, the authors have reconstructed the historical data in their fiction, then the differences between fact and fiction appear. Although the authors used historical data accurately, the authors use fictiveness of events

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through the use of fabulous and mythical which, impressed as fictional work without fact. Furthermore, the authors portrayed the characters as more real and human so that the realistic touch of fiction is retained. Through these fictions, the authors emphasized and told us that history which is a recording of the past is a very valuable document, with this history the reader can take lessons from it, and also the writers retain the flavor of fiction in their fiction.

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