

Q2. (a) i. Juvenal is addressing the downfalls of the client/patron relationship. In this passage he comments upon the way immigrants to Rome have taken hold of the rich patrons and do not let Umbrius, or Roman born clients similar to himself, also share in the benefits of being a client to a certain rich patron, "limine summoveor", he is replaced. And he is bitter about the fact that when he has been "moved away from the threshold", ~~as~~ ~~he~~ he is not even missed or needed any longer. In this way, being a client is compared to servitude, "perierunt tempora longi servitii".

(ii) Juvenal ~~rather~~ uses a ~~tricolon~~ tricolon, "Storicus occidit.... pinna caballi;" to refer to the same two people in an effort to reinforce his point. The fact that Storicus gave false evidence against Bareus ~~to support the fact that~~ which lead to ~~his~~ Bareus' execution is used by Juvenal to condemn the competitive and often brutal nature of the client/patron relationship.

~~As with~~ Through the use of the metaphor "denaturae patriaeque veneno" to describe the ~~severed~~ kniving nature of these immigrants to Rome and combined with the use of enjambment, "stillavit in aurem/exiguam..." Juvenal creates a vivid picture which he sets up to contrast

The ~~old~~ traditional values he holds in high regard in Rome.

(b) i. Horace mentions the Sabine~~s~~ woman's prophecy at this point in the narrative to contrast with the colloquial language used thus far and so add to the satirical nature of the poem by creating a dramatic and mock-~~heroic~~^{epic} interlude.

(ii) In order to embellish his satire Horace ~~has~~ has created a contrast to the witty and colloquial reparté ~~which~~
~~previously~~ ~~is~~ used so far in the poem with this dramatic and mock-epic reference.

The solemn tone of the interlude is brought out by the repetition of the ~~man~~ heavy monosyllable, "nec...nec...nec...", combined with the assonance of the tilting and ~~now~~ hallowed 'a' vowel in "divina nota anus urna".



These heavy monosyllables and mellow vowels are starkly contrasted with the switch back to the general satirical and colloquial language of the poem, "Vento merat ad Vestae". The sentences become shorter and draw the reader back into the every-day scene Horace is trying to create. In this way, the variation of stylistic features serves to embellish the satirical hub of the poem by creating a seemingly solemn and mock-epic interlude.