When heroes become gods

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- Key word is **daimon**. This means a superhuman force intervening in human life. The word is the origin of the word “demon” in English. To say you are well-off in Greek is to say you have good “daimones.” **Daimon** is different than **theos** because with a **daimon**, you don’t know specifically what god you are dealing with, while you do with **theos**.

- Polytheism – the worship of many gods. Monotheism – the worship of only one God. Henotheism – the worship of one god at a time (a sort of serial monotheism).

- Passage A depicts one of the true climaxes of the *Iliad*. This is a climactic moment because it is a dress-rehearsal for another climactic moment that will happen a little later on (the one in Passage B)

  - In this passage, Patroklos is attempting to fight Apollo. (The dress rehearsal for this dress rehearsal was when Diomedes took on Aphrodite and Ares).

    Patroklos’s first three charges are rebuffed, but on his fourth charge Apollo tells Patroklos to back off and Patroklos does, to avoid Apollo’s anger (**mēnis**).

    **Mēnis** is perhaps the most important word in the *Iliad*. 
• Passage B

  o Patroklos surges into battle to kill Trojans. Three times he charges and kills many. The narration changes from talking about Patroklos in the third person (“Patroklos did this, Patroklos did that”), but instead addresses Patroklos directly in the second person. But on the fourth charge (notice the parallel to passage A), Apollo strikes down Patroklos. This is the only moment in the whole book where a god kills a mortal with his own hand. There is a wonderful metonymy here – what happens to Patroklos’s helmet is what happens next to Patroklos himself.

• Passage C – Song 1 of Sappho

  o There is a change in voice in this passage. Aphrodite is speaking, and this is signified by a quote in the translation, but how would this change in voice be signified by a group singing this song? There would be a group of women surrounding a prima donna of sorts who was singing the song. This prima donna would be singing the whole song, but when she speaks the words of Aphrodite, she becomes possessed by Aphrodite, and is channeling the goddess. At the end of this passage there is suddenly a transition from lyric to epic. It is as if they are warriors on the battlefield of love, and Aphrodite is an ally.
This song is performed yearly in a ritual in Sparta. Every year there are two “Miss Spartas,” or two “super-debutantes,” and these women are morphing into goddesses.

- Priamel – a rhetorical device that highlights the value of D by contrasting it with A, B, and C.