

THE PATTERN OF THE HERO

(Oedipus, Theseus, Romulus, Deracles, Perseus, Jason, Bellerophon, Pelops, Asclepios, Dionysos, Apollo, Zeus, Joseph, Moses, Elijah, Watu Gunung, Nyikang, Siegried, Llew Llawgyffes, King Arthur, Robin Hood, etc.)

from Lord Raglan's *The Hero*, (London, 1936) 179f.

1. The hero's mother is a royal virgin;
2. His father is a king, and
3. Often a near relative of his mother, but
4. The circumstances of his conception are unusual, and
5. He is also reputed to be the son of a God.
6. At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but
7. He is spirited away, and
8. Reared by foster-parents in a far country.
9. We are told nothing of his childhood, but
10. On reaching manhood he returns or goes to his future kingdom.
11. After a victory over the king and/or a giant, dragon, or wild beast,
12. He marries a princess, often the daughter of his predecessor, and
13. Becomes king.
14. For a time he reigns uneventfully, and
15. Prescribes laws, but
16. Later he loses favor with the Gods and/or his subjects and
17. Is driven from the throne and city, after which
18. He meets with a mysterious death,
19. Often at the top of a hill.
20. His children, if any, do not succeed him.
21. His body is not buried, but nevertheless
22. He has one or more holy sepulchres.

3 rites of passage: birth, initiation, and death.

Otto Rank, *The Myth of the Birth of the Hero* (New York, 1957)

The hero is the child of most distinguished parents, usually the son of a king. His origin is preceded by difficulties, such as continence, or prolonged barrenness, or secret intercourse of the parents, due to external prohibition or obstacles.

During the pregnancy, or antedating the same, there is a prophecy, in the form of a dream or oracle, cautioning against his birth, and usually threatening danger to the father, or his representative.

As a rule, he is surrendered to the water, in a box. He is then saved by animals, or by lowly people (shepherds) and is suckled by a female animal or by a humble woman.

After he has grown up, he finds his distinguished parents, in a highly versatile fashion takes his revenge on his father, on the one hand, is acknowledged on the other, and finally achieves rank and honors.

(Sargon, Moses, Karna, Oedipus, Paris, Telephus, Perseus, Gilgamesh, Cyrus, Tristan, Romulus, Hercules, Jesus, Siegfried, Lohengrin).

The Withdrawal and Return of the Hero, from C. A. Sowa, *Traditional Themes and the Homeric Hymns* (Chicago, 1984) 282:

1. Loss is caused to the protagonist.
2. Protagonist withdraws angrily.
 - 2a. Announcement of withdrawal.
 - 2b. Prayer for vengeance.
 - 2c. Conditions for return are stated.
 - 2d. Withdrawal causes great loss to the community.
3. Embassies
 - 3a. Embassies are sent vainly to the protagonist.
 - 3b. Successful embassy or other device for getting the protagonist to return.
4. Protagonist finally returns.
 - 4a. Return causes victory or increase for the community.
5. Death of the Substitute (=5 of Journey).

The Journey Sequence, from C. A. Sowa, 283f.:

1. The protagonist loses something or lacks something (this may correspond to 1 of Withdrawal or Rape).
2. The protagonist goes off in search of the lost person or thing (this may correspond to 2 or Rape)
 - 2a. He is gone for a long time, which is often given a precise, if traditional, length.
 - 2b. He goes to the land of the Dead.
3. He encounters two beings who aid him in his search.
 - 3a. The first helper is female, and she directs the Hero to the second helper.
 - 3b. The second helper is male, and is very old and wise.
4. The protagonist finds the object of his search (or finds that it is unobtainable).
5. A substitute dies (=5 of Withdrawal and Return).

Note that element 3 is supplied to the *Telemachy* by the Proteus episode!

Dieter Lohmann, *Die Komposition der Reden in der Ilias* (Berlin, 1970).
 According to Lohmann, there are two basic ^{speeches} speech patterns in the Iliad, ring composition and parallel composition. Some speeches also exhibit a combination of the two, while others are characterized by 'free listing.'

Iliad 5.180-216: The speech of Pandaros

5.181-91: Pandaros questions Diomedes' identity:

5.181-83a: I think he is Diomedes

183 b But he may be a god

5.184: But if it is not Diomedes

185-7 A god is helping him

5.188-91: Since I thought I killed him

191b A god is helping him

5.192-204: Pandaros complains that he doesn't have a chariot:

5.192: Damn! I don't have a chariot or horses just now

5.193-96: I have 11 chariots and horse teams at home: they eat barley and spelt

5.197-200: My dad Lycaon told me to bring them to Troy to fight with

5.201-3: I didn't because they were used to eating all they want

5.204: So I came to Troy on Foot

5.205-16: Pandaros complains that he came to Troy on foot

5.205: Because I trusted in this worthless bow

5.206-8: Illustration: I wounded Menelaos and Diomedes but roused them even more

5.209-11: Conclusion: It was my bad fortune that I brought that bow

5.212-13: Oath: Cut off my head if I don't burn it when I return

5.116: Because its worthless

Bernard Fenik, *Typical Battle Scenes in the Iliad* (Wiesbaden, 1968).

A frequently occurring combat pattern is this:

1. A throws at B and misses.
2. B strikes A's shield or body armor, but fails to pierce it.
3. A slays B. (p. 6)

Consider the following pattern:

1. A strikes B, but fails to pierce his armor.
2. A tries to withdraw to safety.
3. He is wounded or slain by a third party, C.

A is always a Trojan, never a Greek. The latter do on occasion fail to pierce a Trojan's armor, but items 2 and 3 never then follow. Similarly, a Trojan never misses on his first spear cast and then succeeds with his second after his opponent has also been unsuccessful. In this particular sequence it is always the Greek who first misses and is then successful on his second try. (p. 7)

Fenik's ABC Pattern in battle narrative is related to a basic structure in the Homeric catalogues:

Catalogues are regularly divided into three parts:

- 1) basic information
- 2) anecdote
- 3) contextual information (i.e. embroidery of basic info.).

EXX from Bk. 5

The first combat in E looks like this (5.9-26):

1. Diomedes, on foot, is attacked by two Trojans in a chariot.
2. The first Trojan's spear-cast fails.
3. He is then killed by Diomedes.
4. The second Trojan turns to flee.
5. He is rescued by Hephaistos.
6. Diomedes captures the Trojans' horses. (p. 14).

At E 275 Diomedes is attacked by Pandaros and Aeneas. That encounter proceeds as follows (5.275-310):

1. Diomedes, on foot, is attacked by two Trojans in a chariot.
2. The first Trojan's spear-cast fails.
3. He is then killed by Diomedes.
4. The second Trojan leaps down to defend the body of the first. (p. 13f.)

ABC Pattern: 5.49-58: Menelaos kills Skamandrios

Basic info.: 5.49-50: Menelaos kills Skamandrios

Anecdote: 5.51-54: Skamandrios was a hunter. Artemis taught him, but could not help him now

Contextual info.: 5.55-58: but Menelaos stabbed him as he fled.

Typical elements of an *Aristeia*

1. A god rouses the hero to battle
2. Brilliance of hero (arming scene)
3. Appeal to companions
4. Test of arete
5. Initial setback by opponents (wounding)
6. Prayer to the god
7. Epiphany and *parainesis*
8. Renewed vigor and fresh exploits
9. Double simile

For *aristeiai*, cf. e.g. Marion Müller, *Athene als göttliche Helferin in der Odyssee* (Heidelberg, 1966) with further bibl. Müller, 60-4, compares the *aristeia* of Diomedes in *Iliad* 5 with the Telemachy, where elements 3 and 9 are lacking.