



Mythology in Iliad: Historical Gods and Superheroes

-----Eloquent, Epic, and Eternal-----

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Abstract

The application of mythology and immortal and superhuman characters in literature by the authors, poets, and playwrights of Western classical literature is quite evident; Characters which are immortalized in the minds and memories, many people worship them for their domination and gallantry, extraordinary creatures who never die, get sick, get injured or grow old; including these eternal characterizations are found in; ‘Pandora’ in ‘Hesiod’s Pandora’s box’, ‘Hercules’ in ‘Ovid’s Metamorphoses’, ‘Laius’ in ‘Sophocles’s Oedipus Rex’, ‘Niobe’ in ‘Sophocles’s Antigone’, ‘Sappho’s poem(Leto and Niobe)’, and ‘Aeschylus’s Niobe’, and finally ‘Ulysses’ in ‘Homer’s Iliad and Odyssey’. In this study, researchers have tried to give, at first, an overview of Mythology and then of the Iliad as the first and the oldest surviving work reflecting mythology in Western literature. In other words, an outline of Mythology in the darkest episode of the Trojan War has been studied to show the connection between Mythology and Western literature. This paper has been compiled using the ‘content analysis’ of ‘Iliad’ translated by ‘Richmond Lattimore’ and through the ‘library search’ with the resources mentioned at the end. The results show that there is a fundamental connection between the creation of myth in the doctrinal views and works of Western literature. Researchers have tried to examine this connection in the Iliad as a sample of epic and mythological works of Western literature that is the product of the application of the authors, poets, and playwrights from the realm of mythology in the best possible way in recreating religious and non-religious beliefs and convictions in the form of an epic structure mixed with ancient and historical quotations.

Keywords: Mythology, Iliad, Literature, Gods, Superheroes

Introduction

Mythology; The Concept and Background

Want to clarify the roots of the world led early humans, of any race, language, or culture, to create unbelievable stories beyond the imagination of modern humans, mostly to entertain each other, for instance, the story of *PYGMALION* and *GALATEA*, in which gods and mythical creatures equipped with strange powers were used as story characters. The notable poet *HESIOD* (800 B.C., after Homer (700-750 B.C.)), who is counted “supreme source” of Greek myths) is composed based on mythical creation view related to humans’ clear-eyed curiosity regarding the nature of an issue, in which creation of each animal and plant upon the earth is ascribed to two myths (the reproduction of two myths, *GAIA*, Mother Earth, and her son-consort *URANUS (CHAOS)*, results in the creation of all the animals and vegetations that cover the earth).

Over time, the tribes changed; their location changed, they disintegrated, and after a while reunited, their numbers increased or decreased, and they migrated to different lands during different seasons. During these changes, their stories often remained intact, carrying them from place to place like hunting gear. Bypassing on stories with their heroes from generation to generation, they are influenced by the language, climate, culture, and folklore of the local people. Finally, people of different ethnicities built shrines and temples based on their beliefs to worship, alleviate mental anxiety, ask for help, sacrifice, and hold religious celebrations and festivals. In some countries, such as Rome, rulers assumed the status of gods and their followers made statues for them. Among Greeks, the sea of mythical cognomens has flowed in the mold of man-made statues and people’s names. They live on in the people who worshiped the divinities firmly believed that they had once lived upon Earth.

Most cultures in early mythology attributed the female gender to the supreme gods and superhuman figures; The *EARTH MOTHER* was the creator and reviver of life. As time went by, people found the male complementary for the female to produce the offspring, so there were changes in the orientation towards the Earth Mother and the moon goddess and their substitution with the gods of the male sky and sun. Stories were often invented at special and important times of early human life, whenever humans considered an achievement or development worthy of

admiration, composed a myth regarding it; Stories were invented to demonstrate new evolutions such as the introduction of grain cultivation, the production of bread and wine, and the procreation of domesticated goats, pigs, and cattle.

A look at the history of where the Greeks came from and how Greek mythology became at the end reveals that its vita dates back to previous generations. The *Great Mother* was canonized in 2000 B.C., in the land where was called *GREECE*. Manifestations of inclination to the *Aryan Sky Gods* prevailed with the settlement of invaders from *Asia Minor* in *Thessaly* and Central Greece. According to Homer, the Achaeans and Dorians were other invaders to these lands. They, who were brute and bloodthirsty, took over a prospering civilization on the island of Crete where so many Greek myths originated from. According to this evidence, scholars trace the origins of Greek mythology to the ancient Balkan Peninsula, including islands such as Crete and Asia Minor. Greeks have been considered the first people who invent gods and goddesses that resembled genuine humans in the mold of unbelievable stories: beautiful men and women, aged people with humor and honor, gorgeously natural animals as well as a few monsters and gigantic creatures.

Myths do not belong only to our predecessors; Nowadays, modern human life is not devoid of the presence of Greek gods and goddesses. Indications of their presence in the age of technology; *Mount Ida* on the island of Crete, the birthplace of *Zeus*, Heracles still has a home in *Thebes*, and the spot can be marked as the place where the goddess *Aphrodite* came out of the sea (near the island of *Cythera*).

Superheroes and their challenging quests using superior wit had the main role in the creation of mythology. For instance, the idea of hidden Greek warriors into the wooded Trojan horse has been attributed to Odysseus. In the importance of curiosity and superior wit in becoming and developing Greek mythology, we suffice to say that, the playwright *SOPHOCLES* (496–406 B.C.) said, “Wonders are many and none is more wonderful than man” (Daly, 2004).

Mythology and Human

The study of myths is considered as a definition of mythology by some scholars, but others employ myth referred to any traditional history. Myths, validated by kings and priests, are originated from the official religion in the society. Mythology as a phenomenon of tradition is also a parcel of

humanity's history. For instance, the records achieved of the Igbo, Yoruba, and Hausa in Nigeria declare the nations' traditions and origins have been taken from Myths. They are sacred narratives drawing scared beings via the agency of sacred beliefs, for instance, the Bible (as a religious book constituted of myths and folklore) which is counted as a human's fear reflector report (Martins, 2012). In other words, mythology is known as the representation of beliefs, in contrast, tradition is a report of predecessors' circumstances (Farrand, 1904).

Mythology is so closely related to the religious perspective of the human consciousness, for instance, in African religious myth-making, belief in the community of life, a life after death, relation-making between the aboveground and underground, and the slip hitherto unborn are substantial (Martins, 2012). Mythology has defined the study of the mythological narratives and their profound concepts associated with a particular religious tradition (Shynkaruk et al, 2018).

Due to the necessity of myths in clarifying the attitude of the people about the nature of an issue, the existence of myths about folklore is necessary, not just useful (Farrand, 1904). Mythological works are also formed by tradition. What we study today of them is about the lives of legends alike passed down by word of mouth by innovations that each person applied to it, according to his thoughts and beliefs (Martins, 2012).

In Valipoor's (2016) view, myths are cultural phenomena. According to Shynkaruk, Salata, and Danylova (2018), myths are the language of culture, in the other hand, scholars are meant to name culture, the attitudes, beliefs, customs, and traditions of nations, indeed, every mental, behavioral, and interpersonal affair was in a cultural frame, and the mythical language is equal to the symbolic language, according to Valipoor (2016). Myths underlie cultural verity. they turn out humans' beliefs which are rarely clarifying; indeed, these beliefs are which form the cultural identity structure, in other words, myths are known as symbolic forms of culture, and in general, mythology is determined as a symbolic narrative, a traditional unknown link to concrete events and associated with a religious belief. Mythology as common cultural background, on which the belief as luxurious icon arises, is the very core of culture, for example, in the Homeric era, morality, law, and art of the Greek worldview have a mythological background. Every culture without this background succumbs to uncreative nature (Shynkaruk et al, 2018).

Mythology is illustrated by artistic feelings. Myth-fostering in Iranian artistic and cultural history is inspired by mythical backgrounds which play a significant role in orient cognizance in myth-making. Due to the unity-making feature of myths among people, and its spread in nearby countries which was timely symmetrical with the emergence of Islam in Iran, the metamorphosis of myths to generate unity among Iranian and Islamic culture is simultaneously detected. Myths are the narratives in which the chain of human generations is being cited and naively the root of the natural phenomena, the testator's traditions and beliefs, and the involvement of almighty authorities in intentional changes that have interrupted the usual process of the human affairs explicated. The temple of mythical thoughts was constructed upon reflection of social relations, natural phenomena, and human psychological responses; the elements of nature attributed to godlike beings, such as the sky, the sun, and earth in almost every ethnicity can be found. Since the myths are the result of human's intelligence, belonging to the mental time and out of the time in the physical world; the crossing of truth with religious life in objective time, which is the arena of the human display, gives birth to a new myth. The religious life aids people to banish the current concerns and travel in time to the motionless of timeless spot and in this distancing from concerns trace the route to the spiritual past with the means of Myth. After decades, Myths are still alive and persist to live as long as humans live, because they are part of human nature, culture, tradition, religion, belief, art, and history combined with them. Human mythical thinking and dreaming is in a cover of old symbols and is reflected in the arts which humans create especially artistic literary works in literature (Valipoor, 2016).

Mythology and Literature

Myths were the source of knowledge for classical writers. For instance, there was an awareness of different mythical traditions in the first poems. In Classical Greece, poets, especially Homer, were the leading sources of knowledge; valuable insights into the past, knowledge of the gods, religions, wars, and moral behaviors in all areas of life were among the topics Homer wrote. The massive focus on the complex literature of Greek culture arose following Alexander's conquests and the division of the conquered lands among the ruling elites of Greece. Scholars with extensive library talent compare different accounts of myths and record them in their text. One of the principal areas of mythology is the writing of *Scholia* or the interpretation of classical works, which among other forms, requires attention to the mythological description. During the Roman period, myths were

an inevitable part of the body of knowledge that bestowed the dignity of an educated person in the wider Mediterranean world (Roman, 2010).

These later classics tried to walk in the path which Homer jogged, whether in Greek, ‘‘Quintus of Smyrna’’ of the Posthomeric (maybe third century AD), and Tryphiodoros’ ‘‘the Capture of Troy’’ (third century AD), or, in Latin, Vergil’s Aeneid (first century BC), and Ovid’s the Metamorphoses (first century AD) (Létoublon, 2011), Dante’s Inferno and Milton’s Paradise Lost (Barker & Christensen, 2013). This effort is also fuelled by the prose accounts of ‘‘Diktys of Crete’’ and ‘‘Dares of Phrygia’’ (Létoublon, 2011).

Including authors who framed the vast realm of literature can be noted Euhemerus (fourth-century BCE), Lucian (second century C.E.), Athenaeus (second/third-century C.E.), Ptolemies (the third and second centuries BCE), Hesiod (eighth/seventh-century BCE), and Lucretius (first-century BCE) (Roman, 2010).

Intersections in literature had been always common. Homeric works had a massive impact on Roman literature evidencing on, Virgil’s Aeneid, Ovid’s Metamorphoses, Horace’s odes, and the love elegies of Propertius (Roman, 2010), Ennius’ Annales, Livius Andronicus’ Latin Works. Their authors were pictured ‘‘Roman Homer’’ by Farrell (2004).

The Connection Between Literature and Myth

The bilateral subordination connection is dominated between literature and myth. Literature is both developed by mythical language and is omnific of. literature cannot be lessened to myth and myth cannot be lessened to literature, however, either of them cannot be on its own; in no doubt, myth is ‘‘an integral element of literature’’ as it had always been. Myth as a treasury of multi-faceted narratives to make literature dreamy and flexible develops whimsical elements and narrative strategies from which the inventive ideology and myth-combined literature evolve. The etymology of mythos (word) embedded in tradition and belief outlines myth as the very origin of literature. Given Northrop Frye’s definition taken on the Aristotelian sense of myth as ‘‘a structural organizing principle of literary form,’’ this study seeks to present myth as a way of telling an invented traditional story, which is an etiology or a justification for an affair like the past of civilization or the nature of an unknown event or a natural phenomenon (Baumbach, 2009).

Mythical Characterization

The hero is always behaviorally, not biologically, superior to other human beings, therefore, a pattern of human traits for men who hope to achieve it. The hero is a mortal human being, not beyond that, but he acts in a way that goes beyond the ordinary human being. So, the hero is not superhuman. Homer, Plato, and Rousseau use man to mean unique men, do not mean humanity in general. Homer's hero was a man because only men have the physiological ability to be warriors and heroes. Thus, as Homer, Plato, and Rousseau believe, the hero is a man of exceptional ability who excels in many activities and is a model for the aspirations of others (Stefanson, 2004).

The Greeks considered height to be an attribute of beauty. For this reason, their myths had more command in terms of height and size. They get married, have children, eat and sleep to regain energy. In the veins of heroes, there is glowing blood called *Ichor*, when shed, has the power to produce new life. Greek myths avenge, deceive, envy, and punish the wicked, and any corrupt person who despises their customs. Their clothes were like ordinary people's, but they had a beautiful shape and texture (Berens, 2009).

1.1.1. Mythological Recognition in a Literary Work

The characters who have these specific features can be known as beyond human (Mythical characteristics as illustrated by Stillman (1977)):

1. Belonging to opaque or orphic origin: heroes and heroines may be gods' sons and daughters of royal parents. Every period of their life may be different from the natural growing process; they may struggle with death for a while, but then they may revive and breathe in defect and deportation. They usually don't know their ancestry until the story's tragic manner is over (just like Sophocles' Oedipus Rex) and can prove themselves to their parents through signs.
2. Not being either idiotic or invincible: Heroes and heroines are human beings in nature despite the divine dimension. They, like other humans, are doomed to be endangered and dreaded. Often, they are spotless except for an unknowingly engraved birthmark, proof of lineage inherited from their parents. Also, they sometimes may be overcome only with a specific weapon.

3. To be called upon to make a journey or finish a goal or mission: Whether heroes' deadly destiny is spontaneously chosen or not, heroes are directed to pursue this route. Sometimes a traumatic event takes the heroes away from their family and hometown and leads them to an adventure. They strive for the sake of others by rescuing a land stuck in dreadful monsters' clutches, or they dedicate their lives to restoring precious objects that have either been lost or stolen from their territory by aliens. While their labors may not always be for a noble goal, they always persist in nobly pursuing and refuse to yield. They must come proudly out of the ordeals they meet over and over again while on their adventures.
4. Being upon an invisible and ambiguous route: Life's sky is not always to be cloudless, so heroes frequently lose the unclouded path or must take detours or solve enigmas.
5. Wandering in a path beset with dangers, loneliness, and temptation: Among the physical threats confronted by heroes are ruthless kings, dreadful monsters, and deadly seas. Whenever the heroes leave their hometown lonely and silently on a gloomy night to their mission, the feeling of isolation or alienation can be even more deadly. Temptations to giving up or giving in are in the heroes' bloodline. They appeal to their senses rather than to their wisdom if they are persuaded to rest, eat an assigned food, or drink a specified wine. Women have often been proven to be the most tempting seduction of heroes.
6. Having friends, servants, or disciples as heroes' companions: Heroes are usually alone even when, given companionship, they are still alone and isolated because friends and servants don't perceive the value of missions. Indeed, what inspires authors to supply companions for the heroes is a desire for achieving friend as a human characteristic, not a sense of responsibility.
7. Having guides: Unforeseen sources that rush to the help of heroes, or heroes ask for help from them, be they fairy godmothers or beautiful or ugly witches or sorceresses, are usually all limited by powers beyond their own, and so they can only help up to a certain bound. Their guidance has done through a magic elixir, a particular weapon, or even simple information such as advice about the enemy's weak point.

8. Descended into darkness deeps and emerged majestically again: In most myths, the last level of the heroes' ordeal, either physical or emotional, is devoted to being descended or exiled into hellish places of torment or death. Death-rebirth is reflected in the terror, solitude, and letdown faced by heroes, which leads to enlightenment or puberty, growing heroes in some significant aspects.
9. Ultimate discovering a symbol of desired lost goal: Although the goal is typically something concrete, achieving it is often abstract. In fact, in the quests, what has always been considered more important is the growth and excellence of the heroes, not the achievement of the desired goal; in other words, the process is more important than the result. Indeed, the actual object, in this specific case, is metamorphosis.
10. Having male gender, with few exceptions: Although women may be as noble and brave as men, they don't usually play the main character or hero but are used as guides to steer the male protagonists of the guests. Women with the elements of support, guidance, and knowledge which they own, help the heroes to acquire the secrets of life.

Homer's Iliad

Homer; a poet or philosopher?

Homer's lifetime has been known in the late eighth century BCE. The national epics of Greece, the Iliad, and the Odyssey, were attributed to a bard so-called Homer (Homeros), on whom there is no accessibility to information. The disparity is there on which these poems were written by only Homer or not. However, there is trustworthy evidence that they were born to Ionia on the west coast of Asia Minor, involving present-day Turkey (Martin, 2020; Hard, 2004).

The advent of a literary work and literacy generally, in a precise date, is not specified in Greece, but Homer, the river from which all literature flows (Quintilian) (Barker & Christensen, 2013), certainly is one of the founders of the literary movement in Greece. The writing of Homeric poems returns to 750 and 650 BCE, and the seventh century witnessed the first recording of lyric verse. The cosmic philosophical sight of "the dome of the heavens and the encircling rivers," or "men, or the gods" can be subtextual in Homer's poems, so can we deem him a philosopher? Indeed, Homer was not directly a philosopher but was who left some terms, motifs, and perspectives for later philosophers, who disagreed with what he said; Xenophanes, a traveling bard of the early

sixth century, was well conscious of Homer's impression on common morals and religious beliefs. He criticizes Homer for his stories about the gods and points the conflict between theological beliefs. In his view, mortal men cannot perceive this kind of truth-conception accomplished by gods illustrated in Homer's poems. Biased world in which truth has been known by gods, but only approached by mortal men. He criticizes Homer by attacking common religious beliefs and superstitions, devising the impenetrable boundaries between the divine and mortal realms, and separating a wide range of naturalistic phenomena from theistic intentions. Hamlyn believed that Homer "was not in the position to think about perception in itself at all." Homer often considers the ownership of knowledge, the result of sensory faculty application, especially visual faculty. Considering the symmetry of knowledge with sense perception is irrational. Based on Homer's attitude, someone is allowed to have eyes for using them, but not to employ his mind to recognize, or realize. The gap between knowing and perceiving arises in such parts, which is also quite evident in the Iliad (Leshner, 1981). The Iliad reflects the most inimical to contemporary values and manners (McAllister, 1989).

Knowing Homer's impact on the constitution of the western tradition is always referred to. Something very much like Homer's works was held, maybe several years before his birth, by the Greeks themselves. In Plato's *Ion*, Socrates names Homer as "the best and the most divine of the poets," and in *The Republic* (a revised collection of Homeric poetry), he is referred to as "the acknowledged educator of Hellas." In addition to Plato's appreciation of him as an educator, he was also considered a critically concerned figure. Many parts of Homer's poems, the Bible of Greece, have been modified or censored in the writing of the *Republic* because being improper for youths to hear. Herodotus also mentions Homer and estimates his likely lifetime about four hundred years before his own time (around the eighth century BCE). After all, can we consider him a poet? Thanks to the efforts of the American Classicist Milman Parry, we now know that Homeric poetry was sung long before penned. In the 1930s, during a trip that Parry had to Yugoslavia, Yugoslav bards convinced him that the author (or authors) of the *Iliad* was not a poet in the modern sense, but *Iliad* formed by oral tradition kept alive till today by bards who sung the poems in public. Prizes were awarded to the best commentators on the reformed poems. Plato seals the role of Homeric poetry in calming people by its rhythmical hypnotic effect or even

hallucinatory potential and contained musical education in the Republic. Indeed, the manners and thoughts of the audience originate from the meter and rhythm of a poet (Smith, 2016).

Mythology in Iliad

Tale and Mythology have interlinked in Greek thought. Although existing Hecataeus, Antiochus of Syracuse, Herodotus, and Thucydides, the tradition has been maintained through Mythology. According to this suppose, the Iliad greeted Mythology. By what means can intellect understand that Poseidon, brother of Zeus and Hades, sided with the Achaeans, but Apollo, Ares, and Aphrodite were allies of Troy? In response to this, the Iliad has been written upon Mythical background (Beck, 1986). The Iliad is a 15,693-line poem with dactylic hexameter form. It, like Odyssey, has been divided into twenty-four books, from 424 to 909 lines in length (Lattimore, 1951). Poseidon's resentment of King Troy and his siding with the Achaeans could be an instance of what can only be narrated in a mythical work. The main characters of the Iliad are Achilles, Agamemnon, Hector, Nestor, and Odysseus. Including Mythical features narrated based on the nature of Mythical work; In a Mythical work, an immortal can be damaged by a mortal like Aphrodite, the immortal one in the Iliad, wounded by the formidable Achaean warrior, Diomedes. Mythical writing, specifically in the Iliad, is based on symbolism; Odysseus is a symbol of prudence, acumen, strategy-maker, and persuader, not considering his fail in persuading Achilles in the embassy, gentleness has been given him through the to-the-point and not prolix speaking by Homer. Odysseus, disguised as a pauper, is the most inspiring testimonial to the policy of hospitality in all of Western literature (Beck, 1986).

If we now turn to the Iliad, we can interpret it as a series of dualisms, incepting with the obscurest one, the binary between the human and divine. And it is also a series of reconciliations: ruling upon conflicts and converting them into harmony. Consider God the guide as if infinite, yet, sinking into the finite, which is the image of the Greek poem and thought. On a hand, if the God has been considered being into man's heart, yet, is a poor servant subdued of outer authorities, accomplished with losing his natural liberty, on the other hand, if the outlook towards the God to be outside of the man, yet, he loses his sacredness, being solely some thoughts, caprices or illusions of a fellow. This chaos between Gods and Men, reflected in the conflict between the Greeks and Trojans in the Iliad, is capriciously making thunder (Snider, 1883). The principal events in the

Iliad, the beauty contest, the abduction of Helen, the death of Paris, and the fall of Troy are drawn by both human causality and divine intervention (Rinon, 2008).

Martin (10, 2020) referred to Iliad as a mythopoeic: “It is the medium of epic, seen as a masterpiece of mythopoeic verbal art that ultimately conquers”. In furthering the theory of the formulaic nature of Homeric diction, Adam Parry has affirmed that “moral standards and the values of life are essentially agreed on by everyone in the Iliad.” The basis is that Homer and his specific characters can only address a language that mirrors the presumptions of Mythology (Hammer, 1997).

The paradigm (Greek term: paradeigma), a stylistic way accepted in variations of all sorts in early Greek poetry, especially Homeric poems, has begun with Niobe in the Iliad. The structure of the Niobe paradigm is the best exemplification in the Iliad of what is called ring-composition. Niobe, who was the encourager of Priam, was shown while eating food by Achilles at 24. 602. The lifeless corpus of Priam’s best son has now been laid on the wagon, getting soon back to Troy. While Priam has lost his best son and Niobe had lost all 12 of her sons, Niobe was still eating. Achilles says that Niobe’s children were left unburied because Zeus had turned the people into stone. Although Niobe’s condition is worse than yours, Priam, why don’t you eat? Indeed, Homer has invented, not chosen, a viral mythological example as persuasion to Priam (Willcock, 1964). Willcock (142, 1964) defined paradeigma as “a myth introduced for exhortation or consolation”.

Origin

Before the war between the Trojans and the Achaeans begins, the gods celebrate marriage for Thetis and Peleus. Eris throws a golden apple (apple of discord) with the inscription “for the fairest” to the party hall, and Zeus entrusts the task to one of the princes of Troy to solve this problem. Meanwhile, Paris falls in love with Helen and takes her to Troy. Thus begins the war between the Trojans and the Achaeans (Yilmaz, 2012).

Indeed, the Iliad is a cosmic tale of the Trojan War and Achilles’ widespread wrath. The first books summarize the origins and early stages of the Trojan War. The main reason for this war is a fight between two men over a woman (Briseïs) (Verity & Graziosi, 2011).

Before the birth of the Iliad, two monumental events happened: the Dorian invasion and the Ionian colonization, which certainly had an inevitable influence on the Iliad's composing. Lattimore (19,1951) has known the Iliad, "pre-Dorian". As evidence of this origin, Homer does not call the men of Greece who called themselves Greeks. He addresses them Danaans, Achaians, and Argives (Lattimore, 1951).

Most of the Iliad consists of battles on the battlefield. In addition to the Trojan War, the Iliad also depicts World War II. A final response to an unspoken question, which has pointed out what the Iliad originated from, can be Homer, who, in addition to portraying a city at war, shows a city at peace or talks about weddings where people are dancing and laughing (Verity & Graziosi, 2011).

The Iliad's Divine Economy, the Goddesses, and Mythical beings

Today, it is believed that either the Gods cause something to happen or an unknown power decides to do it. But the ancient Greeks believed that both factors could be influential. They feel that when something important happened, divine power must have been involved. The Greek view of God is transcendent and benevolent, similar to the modern western view. Athena and Apollo are associated with the success of Greece and Troy and have never failed. In contrast, Ares, the God of war, achieves nothing and is humiliated. Zeus is a powerful patriarch who oversees the functioning of the world, and his will determines the fate of mortal heroes. While Zeus seems to control destiny, sometimes he, like other characters, is ruled by it (such as when he faces Sarpedon's death). These discrepancies have arisen due to the use of the Gods as literary figures.

Homer illustrates a fictional world under the control of the Olympian Gods. The Gods take their name from *Mount Olympus* in *Thessaly*. Homer's gods are like heroes; they are as jealous of their honors as are, for example, Agamemnon and Achilles in the first book. In Homer's Iliad, the Gods are lessened to ridiculous heroes. Of other Homeric Gods' characteristics, which upsets readers, is their constant intervention. Mortal characters of the Iliad have no action on their actions (Porter, 2020).

Conclusion

As investigated in this study, Iliad has been interpreted as the oldest surviving work reflecting Mythology in Western Literature. Iliad characters have been known closely related to the thoughts and beliefs of societies. We now know Iliad mirrors the connection of Literature with Mythology. While crossing within the lines of the study, human visual perception can behold Mythology, a reflection of human beliefs, which has a pivotal role in creating Literature. By briefly examining the lifetime of Homer, the God of Mythical writing, researchers conveyed the importance of Homeric Gods and Thoughts attending in having Modern Literature. Knowing this importance opens the novel horizons and inlets of the style of Mythical writing to contemporary authors. In this vast realm, Mythology and its connection to Literature, researchers have only been able to briefly discuss the Iliad as the work in which mythology is most evident, however, over time, Mythology in Literature took the figure of Mythical terms and allusions, *hyponoia*, or symbolism in literary works, converting from being merely Mythological into a means of indirectly expressing intentions and thoughts (under the tradition of cosmic allegorical interpretations of Homer continued by the Harvard Classics Professor Gregory Nagy (Grey, 2018)), as in short stories like “A worn path” (the 1930s) by Eudora Welty and then more so in dramas like Samuel Beckett’s “Waiting for Godot”(1948-1949) discussed by Ravari (2010), Mythology has been popped up in these literary works. Researchers are now encountered with an unspoken question, how this worn path passed to reach the modern way?

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