Ministry of Higher and Secondary Special Education of the Republic of Uzbekistan

SAMARKAND STATE INSTITUTE OF FOREIGN LANGUAGE

Master Department

COURSE PAPER

Theme: *Dramatization of a myth tale or fable*

Group: 1[B] group

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I. INTRODUCTION

The course paper “Dramatization of a myth, tale or fable” is devoted to the study and analysis of the myth, tale and fable.

Actuality of the theme. A fable is a short tale with a moral. One famous author of fables was a Greek slave named Aesop who lived in the sixth century B.C. E. Aesop wrote several fables and collected many others which originated from the oral tradition. Willingham reinterpreted many of the characters, evident in the divorce of Snow White and Prince Charming due to his infidelity. Another principal character is the Big Bad Wolf (calling himself "Bigby"), who has not only reformed, but gained the ability to take on human appearance, and serves as Fabletown's sheriff at the series' beginning.

Earlier story arcs each take on the form of a different genre: the first is a murder mystery, the next a conspiracy thriller, and then a caper story. More recently Willingham has explicitly tied his series to a pro-Israeli political stance, stating "Politically, I'm just rabidly pro-Israel and so that, as a metaphor, was intended from the beginning." He adds, however, "as much as politics are going to intrude in Fables, that's as far as I think I'm willing to go. It's impossible to keep them out entirely. We're all political creatures whether we cop to it or not. [...] Yeah, it's not going to be a political tract. It never will be, but at the same time, it's not going to shy away from the fact that there are characters who have real moral and ethical centers, and we're not going to apologize for it."[2]

The aim of the work. Observations on North American aboriginal religions justify the following generalizations, which will probably be accepted by all workers in this field: —

1. Tribal, gentile, or social religious festivals or dances depend, in part, on myths, which are dramatized in the rites. The presentation is usually of a conventional character, rather than theatrical, so that the symbolism is apparent only to the initiated.

2. The rites are performed by secret societies, possessing initiations in different degrees ; of the ritual, some portions are intended to be public, while

others are wrapt in secrecy ; they constitute, that is to say, mysteries. The manner of the celebration, as well as the significance of the rites, is only comprehended by the initiated persons.

3. The dance is performed by masked or costumed personages, who enact the part of the divine beings whose history is recounted in the myths. To this third principle of American aboriginal worship an important addition is to be made which, if accepted, will be found to cast a vivid light on the theory of religious observances.

The tasks of the research. The task: in groups of 3, you will

- Choose one of Aesop's fables to perform with shadow puppets
- Choose partners
- Choose your role within the group
- Make puppets, props, and scenery
- Rehearse
- Perform the fable in front of Team

Practical value of the work. The results and materials used in the work, given conclusion will be of great use for the students of foreign language departments of philological faculties. The materials of the course work may be of practical use for writing self-independent works, reports and synopses in lessons of myths and tales or fables.

Used material includes the rich and new information taken fromInternet, other most valuable information I have taken mainlyfrom thetextbooks as "Guirand, Felix (1987) [1959]. "Greek Mythology". In Guirand, Felix. *New Larousse Encyclopedia of Mythology.* Trans. Richard Aldington and Delano Ames. Hamlyn..

The structure of the course paper. The course paper consists of introduction, main part, conclusion and the bibliography.

1.1. Background and definitions

Greek mythology is the body of myths and teachings, that belong to the ancient Greeks, concerning their gods and heroes, the nature of the world, and the origins and significance of their own cult and ritual practices. It was a part of the religion in ancient Greece. Modem scholars refer to and study the myths in an attempt to throw light on the religious and political institutions of Ancient Greece and its civilization, and to gain understanding of the nature of myth-making itself. [1.15]

Greek mythology is explicitly embodied in a large collection of narratives, and implicitly in Greek representational arts, such as vase-paintings and votive gifts. Greek myth attempts to explain the origins of the world, and details the lives and adventures of a wide variety ofgods, goddesses, heroes, heroines and mythological creatures. These accounts initially were disseminated in an oral- poetic tradition; today the Greek myths are known primarily from Greek literature.

The oldest known Greek literary sources, Homer's epic poems *Iliad* and *Odyssey*, focus on the Trojan War and its aftermath. Two poems by Homer's near contemporary Hesiod, *theTheogony* and the *Works and Days*, contain accounts of the genesis of the world, the succession of divine rulers, the succession of human ages, the origin of human woes, and the origin of sacrificial practices. Myths are also preserved in the Homeric Hymns, in-fragments of epic poems of the Epic Cycle, in lyric poems, in the works of thetragedians of the fifth century BC, in writings of scholars and poets of the Hellenistic Age, and in texts from the time of the Roman Empire by writers such as Plutarch andPausanias.

Archaeological findings provide a principal source of detail about Greek mythology, with gods and heroes featured prominently in the decoration of many artifacts. Geometric designs on pottery of the eighth century BC depict scenes from the Trojan cycle as well as the adventures of Heracles. In the succeeding Archaic, Classical, andHellenistic periods, Homeric and various other mythological scenes appear, supplementing the existing literary evidence.[2.58]

Greek mythology has had an extensive influence on the culture, arts, and literature

of Western civilization and remains part of Western heritage and language. Poets and artists from ancient times to the present have derived inspiration from Greek mythology and have discovered contemporary significance and relevance in the themes.

Fabletown and Beyond' is a comic convention, created by Bill Willingham, to showcase and appreciate comic books that fall under the genre of Mythic Fiction. Bill Willingham announced this new project during his panel at the 2012 San Diego Comic Convention, stating "We're going to have a nearly-all 'Fables' dedicated con called Fabletown and Beyond -- it's 'Fables' and books like 'Fables.'" Fables artist, Mark Buckingham, was the guest of honor for the first ever

A television series based on *Fables* was put into development by NBC in 2005 for the 2006-2007 Television Season. The show received a script order and was developed by Craig Silverstein and Warner Bros. Television but was not developed any further than the scripting stage. NBC would later go on to produce *Grimm,* a police procedural set in a world where fairytales are real.

On December 8, 2008 it was announced that ABC had picked up the rights to develop a pilot of *Fables* for the 2009-2010 television season. *Six Degrees* creators and executive producers Stu Zicherman and Raven Metzner were writing the script for the hourlong drama, again set up at Warner Bros. Television, while David Semel had come on board to direct. There has been no news since concerning a series based directly on Willingham's series and, in late 2010, he said "[t]he TV show that was prematurely announced is probably dead." Instead, ABC has announced a new series called *Once Upon a Time*, which features fairy tale characters such as Snow White and Prince Charming who have been cursed to live in the real world without the memories of their former lives.[8.78] The show's creators, Edward Kitsis and Adam Horowitz, stated that they "read a couple issues" of *Fables* but believe that while the two concepts are "in the same playground," they are "telling a different story

II. MAIN PART

2.1. Survey of mythic history

Greek mythology has changed over time to accommodate the evolution of their culture, of which mythology, both overtly and in its unspoken assumptions, is an index of the changes. In Greek mythology's surviving literary forms, as found mostly at the end of the progressive changes, it is inherently political, as Gilbert Cuthbertson has argued.[3.125]

The earlier inhabitants of the Balkan Peninsula were an agricultural people who, using Animism, assigned a spirit to every aspect of nature. Eventually, these vague spirits assumed human forms and entered the local mythology as gods. [4.223] When tribes from the north of the Balkan Peninsula invaded, they brought with them a new pantheon of gods, based on conquest, force, prowess in battle, and violent heroism. Other older gods of the agricultural world fused with those of the more powerful invaders or else faded into insignificance/[151]

After the middle of the Archaic period, myths about relationships between male gods and male heroes became more and more frequent, indicating the parallel development of pedagogic pederasty *(eros paidikos,* 7Eai5iKO<; epooq), thought to have been introduced around 630 BC. By the end of the fifth century BC, poets had assigned at least one eromenos, an adolescent boy who was their sexual companion, to every important god except Ares and to many legendary figures.

Previously existing myths, such as those of Achilles and Patroclus, also then were cast in a pederastic light. Alexandrian poets at first, then more generally literary mythographers in the early Roman Empire, often readapted stories of Greek mythological characters in this fashion.

The achievement of epic poetry was to create story-cycles and, as a result, to develop a new sense of mythological chronology. Thus Greek mythology unfolds as a phase in the development of the world and of humans. While self-contradictions in these stories make an absolute timeline impossible, an approximate chronology may be discerned. The resulting mythological "history of the world" may be divided into three or four broader periods:

1. *The myths of origin* or *age of gods (Theogonies, "births of gods")',* myths about the origins of the world, the gods, and the human race.

2. *The age when gods and mortals mingled freely*: stories of the early interactions between gods, demigods, and mortals.

3. *The age of heroes (heroic age),* where divine activity was more limited. The last and greatest of the heroic legends is the story of *the Trojan War and after* (which is regarded by some researchers as a separate fourth period).[5.21]

While the age of gods often has been of more interest to contemporary students of myth, the Greek authors of the archaic and classical eras had a clear preference for the age of heroes, establishing a chronology and record of human accomplishments after the questions of how the world came into being were explained. For example, the heroic *Iliad* and *Odyssey* dwarfed the divine-focused *Theogony* and Homeric Hymns in both size and popularity. Under the influence of Homer the "hero cult" leads to a restructuring in spiritual life, expressed in the separation of the realm of the gods from the realm of the dead (heroes), of the Chthonic from the Olympian.[20] In the *Works and Days,* Hesiod makes use of a scheme of Four Ages of Man (or Races): Golden, Silver, Bronze, and Iron. These races or ages are separate creations of the gods, the Golden Age belonging to the reign of Cronos, the subsequent races the creation of Zeus. The presence of evil was explained by the myth of Pandora, when all of the best of human capabilities, save hope, had been spilled out of her overturned jar.[21] In *Metamorphoses,* Ovid follows Hesiod's concept of the four ages.[22]

Amor Vincit Omnia a depiction of the god of love, Eros. ByMichelangelo Merisi da Caravaggio, circa 1601-1602.

2.2. Origins of the world and the gods

"Myths of origin" or "creation myths" represent an attempt to explain the beginnings of the universe in human language. The most widely accepted version at the time, although a philosophical account of the beginning of things, is reported by Hesiod,

in his *Theogony*. He begins with Chaos, a yawning nothingness. Out of the void emerged Gaia (the Earth) and some other primary divine beings: Eros (Love), the Abyss (the Tartarus), and the Erebus.[24]Without male assistance, Gaia gave birth to Uranus (the Sky) who then fertilized her. From that union were bom first the Titans—six males: Coeus, Crius, Cronus, Hyperion, Iapetus,.and Oceanus; and six females: Mnemosyne, Phoebe, Rhea, Theia, Themis, and Tethys. After Cronus was bom, Gaia and Uranus decreed no more Titans were to be bom. They were followed by the one-eyed Cyclopes and the Hecatonchires or Hundred-Handed Ones, who were both thrown into Tartarus by Uranus. This made Gaia furious. Cronus ("the wily, youngest and most terrible of Gaia's children"), was convinced by Gaia to castrate his father. He did this, and became the ruler of the Titans with his sister-wife Rhea as his consort, and the other Titans became his court.

A motif of father-against-son conflict was repeated when Cronus was confronted by his son,Zeus. Because Cronus had betrayed his father, he feared that his offspring would do the same, and so each time Rhea gave birth, he snatched up the child and ate it. Rhea hated this and tricked him by hiding Zeus and wrapping a stone in a baby's blanket, which Cronus ate. When Zeus was full grown, he fed Cronus a drugged drink which caused him to vomit, throwing up Rhea's other children and the stone, which had been sitting in Cronus's stomach all along. Zeus then challenged Cronus to war for the kingship of the gods. At last, with the help of the Cyclopes (whom Zeus freed from Tartarus), Zeus and his siblings were victorious, while Cronus and the Titans were hurled down to imprisonment in Tartarus.[6.87]

Attic black-figured amphoradepicting Athena being "reborn" from the head of Zeus, who had swallowed her mother, Metis, the goddess of childbirth. Eileithyia, on the right assists, circa 550-525 BC (Musee du Louvre, Paris).

Zeus was plagued by the same concern and, after a prophecy that the offspring of his first wife, Metis, would give birth to a god "greater than he"—Zeus

swallowed her. She was already pregnant with Athena, however, and she burst forth from his head—fully-grown and dressed for war.

The earliest Greek thought about poetry considered the theogonies to be the prototypical poetic genre—the prototypical *mythos*—and imputed almost magical powers to it. Orpheus, the archetypal poet, also was the archetypal singer of theogonies, which he uses to calm seas and storms in Apollonius' *Argonautica*, and to move the stony hearts of the underworld gods in his descent to Hades. WhenHermes invents the lyre in the *Homeric Hymn to Hermes*, the first thing he does is sing about the birth of the gods. Hesiod's *Theogony* is not only the fullest surviving account of the gods, but also the fullest surviving account of the archaic poet's function, with its long preliminary invocation to the Muses. Theogony also was the subject of many lost poems, including those attributed to Orpheus, Musaeus,Epimenides, Abaris, and other legendary seers, which were used in private ritual purifications and mystery-rites. There are indications that Plato was familiar with some version of the Orphic theogony. A silence would have been expected about religious rites and beliefs, however, and that nature of the culture would not have been reported by members of the society while the beliefs were held. After they ceased to become religious beliefs, few would have known the rites and rituals. Allusions often existed, however, to aspects that were quite public.

Images existed on pottery and religious artwork that were interpreted and more likely, misinterpreted in many diverse myths and tales. A few fragments of these works survive in quotations by Neoplatonist philosophers and recently unearthedpapyrus scraps. One of these scraps, the Derveni Papyrus now proves that at least in the fifth century BC a theogonic-cosmogonic poem of Orpheus was in existence.

The first philosophical cosmologists reacted against, or sometimes built upon, popular mythical conceptions that had existed in the Greek world for some time. Some of these popular conceptions can be gleaned from the poetry of Homer and Hesiod. In Homer, the Earth was viewed as a flat disk afloat on the river

of Oceanus and overlooked by a hemispherical sky with sun, moon, and stars. The Sun (Helios) traversed the heavens as a charioteer and sailed around the Earth in a golden bowl at night. Sun, earth, heaven, rivers, and winds could be addressed in prayers and called to witness oaths. Natural fissures were popularly regarded as entrances to the subterranean house of Hades and his predecessors, home of the dead.[31 influences from other cultures always afforded new themes.

Greek pantheon. Zeus, disguised as a swan, seduces Leda, the Queen of Sparta. A sixteenth century copy of the lost original by Michelangelo.

According to Classical-era mythology, after the overthrow of the Titans, the newpantheon of gods and goddesses was confirmed. Among the principal Greek gods were the Olympians, residing on Mount Olympus under the eye of Zeus. (The limitation of their number to twelve seems to have been a comparatively modem idea.) Besides the Olympians, the Greeks worshipped various gods of the countryside, the satyr-god Pan, Nymphs (spirits of rivers), Naiads (who dwelled in springs), Dryads (who were spirits of the trees), Nereids (who inhabited the sea), river gods, Satyrs, and others. In addition, there were the dark powers of the underworld, such as the Erinyes (or Furies), said to pursue those guilty of crimes against blood-relatives.[33] In order to honor the Ancient Greek pantheon, poets composed the Homeric Hymns (a group of thirty-three songs). Gregory Nagyregards "the larger Homeric Hymns as simple preludes (compared with *Theogony),* each of which invokes one god".

In the wide variety of myths and legends that Greek mythology consists of, the gods that were native to the Greek peoples are described as having essentially corporeal but ideal bodies. According to Walter Burkert, the defining characteristic of Greek anthropomorphism is that "the Greek gods are persons, not abstractions, ideas or concepts".Regardless of their underlying forms, the Ancient Greek gods have many fantastic abilities; most significantly, the gods are not affected by

disease, and can be wounded only under highly unusual circumstances. The Greeks considered immortality as the distinctive characteristic of their gods; this immortality, as well as unfading youth, was insured by the constant use of nectarand ambrosia, by which the divine blood was renewed in their veins.

Each god descends from his or her own genealogy, pursues differing interests, has a certain area of expertise, and is governed by a unique personality; however, these descriptions arise from a multiplicity of archaic local variants, which do not always agree with one another. When these gods are called upon in poetry, prayer or cult, they are referred to by a combination of their name and epithets, that identify them by these distinctions from other manifestations of themselves (e.g., *Apollo Musagetes* is "Apollo, [as] leader of the Muses"). Alternatively the epithet may identify a particular and localized aspect of the god, sometimes thought to be already ancient during the classical epoch of Greece.

Most gods were associated with specific aspects of life. For example, Aphrodite was the goddess of love and beauty, Areswas the god of war, Hades the ruler of the underworld, and Athena the goddess of wisdom and courage.[38] Some gods, such as Apollo and Dionysus, revealed complex personalities and mixtures of functions, while others, such as Hestia (literally "hearth") and Helios (literally "sun"), were little more than personifications. The most impressive temples tended to be dedicated to a limited number of gods, who were the focus of large pan-Hellenic cults. It was, however, common for individual regions and villages to devote their own cults to minor gods. Many cities also honored the more well-known gods with unusual local rites and associated strange myths with them that were unknown elsewhere. During the heroic age, the cult of heroes (or demi-gods) supplemented that of the gods.

2.3. Age of gods and mortals

Bridging the age when gods lived alone and the age when divine interference in human affairs was limited was a transitional age in which gods and mortals moved together. These were the early days of the world when the groups mingled

more freely than they did later. Most of these tales were later told by Ovid's *Metamorphoses* and they are often divided into two thematic groups: tales of love, and tales of punishment. [7.58]

Tales of love often involve incest, or the seduction or rape of a mortal woman by a male god, resulting in heroic offspring. The stories generally suggest that relationships between gods and mortals are something to avoid; even consenting relationships rarely have happy endings. In a few cases, a female divinity mates with a mortal man, as in the *Homeric Hymn to Aphrodite*, where the goddess lies withAnchises to produce Aeneas.

The second type (tales of punishment) involves the appropriation or invention of some important cultural artifact, as when Prometheus steals fire from the gods, whenTantalus steals nectar and ambrosia from Zeus' table and gives it to his own subjects—revealingto them the secrets of the gods,

when Prometheus or Lycaon invents sacrifice, when Demeter teaches agriculture and the Mysteries to Triptolemus, or when Marsyas invents the aulos and enters into a musical contest with Apollo. Ian Morris considers Prometheus' adventures as "a place between the history of the gods and that of man". An anonymous papyrus fragment, dated to the third century, vividly portrays Dionysus' punishment of the king of Thrace, Lycurgus, whose recognition of the new god came too late, resulting in horrific penalties that extended into the afterlife. The story of the arrival of Dionysus to establish his cult in Thrace was also the subject of an Aeschylean trilogy. In another tragedy, Euripides' *The Bacchae*, the king of Thebes,Pentheus, is punished by Dionysus, because he disrespected the god and spied on his Maenads, the female worshippers of the god.

In another story, based on an old folktale-motif, and echoing a similar theme,Demeter was searching for her daughter, Persephone, having taken the form of an old woman called Doso, and received a hospitable welcome from Celeus, the King of Eleusis in Attica. As a gift to Celeus, because of his hospitality, Demeter planned to make his son Demophon a god, but she was unable to complete the ritual because his mother Metanira walked in and saw her son in the fire and

screamed in fright, which angered Demeter, who lamented that foolish mortals do not understand the concept and ritual.[8.226]

Heroic age. The age in which the heroes lived is known as the heroic age.[48] The epic and genealogical poetry created cycles of stories clustered around particular heroes or events and established the family relationships between the heroes of different stories; they thus arranged the stories in sequence. According to Ken Dowden, "there is even a saga effect: We can follow the fates of some families in successive generations".

After the rise of the hero cult, gods and heroes constitute the sacral sphere and are invoked together in oaths and prayers which are addressed to them. In contrast to the age of gods, during the heroic age the roster of heroes is never given fixed and final form; great gods are no longer bom, but new heroes can always be raised up from the army of the dead. Another important difference between the hero cult and the cult of gods is that the hero becomes the centre of local group identity.

The monumental events of Heracles are regarded as the dawn of the age of heroes. To the Heroic Age are also ascribed three great events: the Argonautic expedition, the Theban Cycle and the Trojan War.[49]

2.4. *Heracles and the Heracleidae*

Some scholars believe that behind Heracles' complicated mythology there was probably a real man, perhaps a chieftain-vassal of the kingdom of Argos. Some scholars suggest the story of Heracles is an allegory for the sun's yearly passage through the twelve constellations of the zodiac. Others point to earlier myths from other cultures, showing the story of Heracles as a local adaptation of hero myths already well established. Traditionally, Heracles was the son of Zeus and Alcmene, granddaughter of Perseus. His fantastic solitary exploits, with their many folktale themes, provided much material for popular legend. He is portrayed as a sacrificier, mentioned as a founder of altars, and imagined as a voracious eater himself; it is in this role that he appears in comedy, while his tragic end provided

much material for tragedy — *Heracles* is regarded by Thalia Papadopoulou as "a

play of great significance in examination of other Euripidean dramas". In art and literature Heracles was represented as an enormously strong man of moderate height; his characteristic weapon was the bow but frequently also the club. Vase paintings demonstrate the unparalleled popularity of Heracles, his fight with the lion being depicted many hundreds of times. [9.96]

Heracles also entered Etruscan and Roman mythology and cult, and the exclamation "mehercule" became as familiar to the Romans as "Herakleis" was to the Greeks. In Italy he was worshipped as a god of merchants and traders, although others also prayed to him for his characteristic gifts of good luck or rescue from danger.

Heracles attained the highest social prestige through his appointment as official ancestor of the Dorian kings. This probably served as a legitimation for the Dorian migrations into the Peloponnese. Hyllus, the eponymous hero of one Dorian phyle, became the son of Heracles and one of the *Heracleidae* or *Heraclids* (the numerous descendants of Heracles, especially the descendants of Hyllus— other Heracleidae included Macaria, Lamos, Manto, Bianor, Tlepolemus, and Telephus). These Heraclids conquered the Peloponnesian kingdoms of Mycenae, Sparta and Argos, claiming, according to legend, a right to rule them through their ancestor. Their rise to dominance is frequently called the "Dorian invasion". The Lydian and later the Macedonian kings, as rulers of the same rank, also became Heracleidae.

Other members of this earliest generation of heroes, such as Perseus, Deucalion, Theseus and Bellerophon, have many traits in common with Heracles. Like him, their exploits are solitary, fantastic and border on fairy tale, as they slay monsters such as the Chimera and Medusa. Bellerophon's adventures are commonplace types, similar to the adventures of Heracles and Theseus. Sending a hero to his presumed death is also a recurrent theme of this early heroic tradition, used in the cases of Perseus and Bellerophon. [10.75]

Argonauts. The only surviving Hellenistic epic, the Argonautica of Apollonius of Rhodes (epic poet, scholar, and director of the Library of Alexandria) tells the myth of the voyage of Jason and the Argonauts to retrieve the Golden Fleece from the mythical land ofColchis. In the Argonautica, Jason is impelled on his quest by king Pelias, who receives a prophecy that a man with one sandal would be his nemesis. Jason loses a sandal in a river, arrives at the court of Pelias, and the epic is set in motion. Nearly every member of the[v] next generation of heroes, as well as Heracles, went with Jason in the ship Argo to fetch the Golden Fleece. This generation also included Theseus, who went to Crete to slay the Minotaur; Atalanta, the female heroine, and Meleager, who once had an epic cycle of his own to rival the Iliad and Odyssey. Pindar, Apollonius and theBibliotheca endeavor to give full lists of the Argonauts. [12.413]

Although Apollonius wrote his poem in the 3rd century BC, the composition of the story of the Argonauts is earlier than *Odyssey*, which shows familiarity with the exploits of Jason (the wandering of Odysseus may have been partly founded on it). In ancient times the expedition was regarded as a historical fact, an incident in the opening up of the Black Sea to Greek commerce and colonization.[13.19] It was also extremely popular, forming a cycle to which a number of local legends became attached. The story of Medea, in particular, caught the imagination of the tragic poets.

2.5. *House of Atreus and Theban Cycle*

In between the Argo and the Trojan War, there was a generation known chiefly for its horrific crimes. This includes the doings of Atreus and Thyestes at Argos. Behind the myth of the house of Atreus (one of the two principal heroic dynasties with the house of Labdacus) lies the problem of the devolution of power and of the mode of accession to sovereignty. The twins Atreus and Thyestes with their descendants played the leading role in the tragedy of the devolution of power in Mycenae.

The Theban Cycle deals with events associated especially with Cadmus, the city's founder, and later with the doings of Laius and Oedipus at Thebes; a series of stories that lead to the eventual pillage of that city at the hands of the Seven Against Thebes and Epigoni. (It is not known whether the Seven Against Thebes figured in early epic.) As far as Oedipus is concerned, early epic accounts seem to have him continuing to rule at Thebes after the revelation that Iokaste was his mother, and subsequently marrying a second wife who becomes the mother of his children — markedly different from the tale known to us through tragedy (e.g. Sophocles' *Oedipus the King*) and later mythological accounts.

Trojan War and aftermath

El Juicio de Paris by Enrique Simonet, 1904. Paris is holding the golden apple on his right hand while surveying the goddesses in a calculative manner.

In *The Rage of Achilles* byGiovanni Battista Tiepolo(1757, Fresco, 300 x 300 cm, Villa Valmarana, Vicenza)Achilles is outraged that Agamemnon would threaten to seize his warprize, Briseis, and he draws his sword to kill Agamemnon. The sudden appearance of the goddess Athena, who, in this fresco, has grabbed Achilles by the hair, prevents the act of violence.

Greek mythology culminates in the Trojan War, fought between Greece and Troy, and its aftermath. In Homer's works, such as the *Iliad,* the chief stories have already taken shape and substance, and individual themes were elaborated later, especially in Greek drama. The Trojan War also elicited great interest in the Roman culture because of the story of Aeneas, a Trojan hero whose journey from Troy led to the founding of the city that would one day become Rome, as recounted in Virgil's*Aeneid* (Book II of Virgil's Aeneid contains the best-known account of the sack of Troy). Finally there are two pseudo-chronicles written in Latin that passed under the names of Dictys Cretensis and Dares Phrygius.

The Trojan War cycle, a collection of epic poems, starts with the events leading up to the war: Eris and the golden apple of Kallisti, the Judgement of Paris, the abduction of Helen, the sacrifice of Iphigenia at Aulis. To recover Helen, the Greeks launched a great expedition under the overall command ofMenelaus' brother, Agamemnon, king of Argos or Mycenae, but the Trojans refused to return Helen. *The Iliad,* which is set in the tenth year of the war, tells of the quarrel between Agamemnon and Achilles, who was the finest Greek warrior, and the consequent deaths in battle of Achilles' beloved comradePatroclus and Priam's eldest son, Hector. After Hector's death the Trojans were joined by two exotic allies, Penthesilea, queen of the Amazons, and Memnon, king of the Ethiopians and son of the dawn-goddess Eos.[66] Achilles killed both of these, but Paris then managed to kill Achilles with an arrow in the heel. Achilles' heel was the only part of his body which was not invulnerable to damage by human weaponry. Before they could take Troy, the Greeks had to steal from the citadel the wooden image of Pallas Athena (the Palladium). Finally, with Athena's help, they built the Trojan Horse. Despite the warnings of Priam's daughterCassandra, the Trojans were persuaded by Sinon, a Greek who feigned desertion, to take the horse

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inside the walls of Troy as an offering to Athena; the priest Laocoon, who tried to have the horse destroyed, was killed by sea-serpents. At night the Greek fleet returned, and the Greeks from the horse opened the gates of Troy. In the total sack that followed, Priam and his remaining sons were slaughtered; the Trojan women passed into slavery in various cities of Greece. The adventurous homeward voyages of the Greek leaders (including the wanderings of Odysseus and Aeneas (the *Aeneid),* and the murder of Agamemnon) were told in two epics, the Returns (the lost *Nostoi)* and Homer's *Odyssey.* The Trojan cycle also includes the adventures of the children of the Trojan generation (e.g., Orestes andTelemachus).

The Trojan War provided a variety of themes and became a main source of inspiration for Ancient Greek artists (e.g.metopes on the Parthenon depicting the sack of Troy); this artistic preference for themes deriving from the Trojan Cycle indicates its importance to the Ancient Greek civilization. The same mythological

cycle also inspired a series of posterior European literary writings. For instance, Trojan Medieval European writers, unacquainted with Homer at first hand, found in the Troy legend a rich source of heroic and romantic storytelling and a convenient framework into which to fit their own courtly and chivalric ideals. 12th century authors, such as Benoit de Sainte-Maure *{Roman de Troie* [Romance of Troy, 1154-60])and Joseph of Exeter *{De Bello Troiano* [On theTrojan War, 1183]) describe the war while rewriting the standardversion they found in *Dictys* and *Dares.* They thus follow Horace's advice and Virgil's example: they rewrite a poem of Troy instead of telling something completely new.

Some of the more famous heroes noted for their inclusion in the Trojan War were: *On the Trojan side:*

- Aeneas
- Hector
- Paris

On the Spartan side:

- Ajax (there were two Ajaxes)
- Achilles
- King Agamemnon
- Menelaus
- Odysseus

2.6. Greek and Roman conceptions of myth

Mythology was at the heart of everyday life in Ancient Greece. Greeks regarded mythology as a part of their history. They used myth to explain natural phenomena, cultural variations, traditional enmities and friendships. It was a source of pride to be able to traceone's leaders' descent from a mythological hero or a god. Few ever doubted that there wastruth behind theaccount of the Trojan War in the *Iliad* and *Odyssey.* According to Victor Davis Hanson, a military historian, columnist, political essayist and former Classics professor, and John Heath, associate professor of Classics at Santa Clara University, the profound

knowledge of the Homeric epos was deemed by the Greeks the basis of their acculturation. Homer was the "education of Greece", and his poetry "the Book".

Philosophy and myth. The philosopher expelled the study of Homer, of the tragedies and of the related mythological traditions from his utopian *Republic.*

After the rise of philosophy, history, prose and rationalism in the late 5th century BC, the fate of myth became uncertain, and mythological genealogies gave place to a conception of history which tried to exclude the supernatural (such as theThucydidean history). While poets and dramatists were reworking the myths, Greek historians and philosophers were beginning to criticize them.[23.98]

v

A few radical philosophers like Xenophanes of Colophon were already beginning to label the poets' tales as blasphemous lies in the 6th century BC; Xenophanes had complained that Homer and Hesiod attributed to the gods "all that is shameful and disgraceful among men; they steal, commit adultery, and deceive one another". This line of thought found its most sweeping expression in Plato's *Republic* and*Laws.* Plato created his own allegorical myths (such as the vision of Er in th^*Republic),* attacked the traditional tales of the gods' tricks, thefts and adulteries as immoral, and objected to their central role in literature. Plato's criticism was the first serious challenge to the Homeric mythological tradition, referring to the myths as "old wives' chatter". For his part Aristotle criticized the Pre-socratic quasi-mythical philosophical approach and underscored that "Hesiod and the theological writers were concerned only with what seemed plausible to themselves, and had no respect for us ... But it is not worth taking seriously writers who show off in the mythical style; as for those who do proceed by proving their assertions, we must cross-examine them".

Nevertheless, even Plato did not manage to wean himself and his society from the influence of myth; his own characterization for Socrates is based on the traditional Homeric and tragic patterns, used by the philosopher to praise the righteous life of his teacher:

But perhaps someone might say: "Are you then not ashamed, Socrates, of having followed such a pursuit, that you are now in danger of being put to death as

a result?" But I should make to him a just reply: "You do not speak well, Sir, if you think a man in whom there is even a little merit ought to consider danger of life or death, and not rather regard this only, when he does things, whether the things he does are right or wrong and the acts of a good or a bad man. For according to your argument all the demigods would be bad who died at Troy, including the son of Thetis, who so despised danger, in comparison with enduring any disgrace, that when his mother (and she was a goddess) said to him, as he was eager to slay Hector, something like this, I believe,

My son, if you avenge the death of your friend Patroclus and kill Hector, you yourself shall die; for straightway, after Hector, is death appointed unto you.

he, when he heard this, made light of death and danger, and feared much more to live as a coward and not to avenge his friends, and said,

Straightway may I die, after doing vengeance upon the wrongdoer, that I may not stay here, jeered at beside the curved ships, a burden of the earth.

Hanson and Heath estimate that Plato's rejection of the Homeric tradition was not favorably received by the grassroots Greek civilization. The old myths were kept alive in local cults; they continued to influence poetry and to form the main subject of painting and sculpture.

More sportingly, the 5th century BC tragedian Euripides often played with the old traditions, mocking them, and through the voice of his characters injecting notes of doubt. Yet the subjects of his plays were taken, without exception, from myth. Many of these plays were written in answer to a predecessor's version of the same or similar myth. Euripides mainly impugns the myths about the gods and begins his critique with an objection similar to the one previously expressed by Xenocrates: the gods, as traditionally represented, are far too

crassly anthropomorphic.

Hellenistic and Roman rationalism. Cicero saw himself as the defender of the established order, despite his personal skepticism with regard to myth and his inclination towards more philosophical conceptions of divinity.

During the Hellenistic period, mythology took on the prestige of elite knowledge that marks its possessors as belonging to a certain class. At the same time, the skeptical turn of the Classical age became even more pronounced. Greek mythographer Euhemerusestablished the tradition of seeking an actual historical basis for mythical beings and events. Although his original work *{Sacred Scriptures*) is lost, much is known about it from what is recorded by Diodorus and Lactantius.

Rationalizing hermeneutics of myth became even more popular under the Roman Empire, thanks to the physicalist theories of Stoic and Epicurean philosophy. Stoics presented explanations of the gods and heroes as physical phenomena, while the Euhemerists rationalized them as historical figures. At the same time, the Stoics and the Neoplatonistspromoted the moral significations of the mythological tradition, often based on Greek etymologies. Through his Epicurean message, Lucretius had sought to expel superstitious fears from the minds of his fellow-citizens. Livy, too, is skeptical about the mythological tradition and claims that he does not intend to pass judgement on such legends (fabulae). The challenge for Romans, with a strong and apologetic sense of religious tradition was to defend that tradition while conceding that it was often a breeding-ground for superstition. The antiquarian Varro, who regarded religion as a human institution with great importance for the preservation of good in society, devoted rigorous study to the origins of religious cults. In his *Antiquitates Rerum Divinarum* (which has not survived, but Augustine's *City of God* indicates its general approach) Varro argues that whereas the superstitious man fears the gods, the truly religious person venerates them as parents. In his work he distinguished three kinds of gods:

1. The gods of nature: personifications of phenomena like rain and fire.
2. The gods of the poets: invented by unscrupulous bards to stir the passions.

3. The gods of the city: invented by wise legislators to soothe and enlighten the populace.

Roman Academic Cotta ridicules both literal and allegorical acceptance of myth, declaring roundly that myths have no place in philosophy. Cicero is also generally disdainful of myth, but, like Varro, he is emphatic in his support for the state religion and its institutions. It is difficult to know how far down the social scale this rationalism extended. Cicero asserts that no one (not even old women and boys) is so foolish as to believe in the terrors of Hades or the existence of Scyllas,centaurs or other composite creatures, but, on the other hand, the orator elsewhere complains of the superstitious and credulous character of the people. *De Natura Deorum* is the most comprehensive summary of Cicero's line of thought.

III. CONCLUSION

If the conclusions indicated, and which have been set forth chiefly in order to serve as themes for discussion, shall be accepted as of universal application, it will follow that most of the conceptions which have been favored as constituting a proper basis for the classification of religions will be found inadequate, and that the principle of historic continuity will apply to a much greater extent than has hitherto been assumed."

The main characters of Fables are public domain figures from folklore, mythology, and literature. Bill Willingham has said the only considerations in deciding whether or not he chooses to use a character are "is the character or story free for use?" and "do I want to use it?" Most of the characters seen so far are from European stories. The major exceptions are Arabian fables and American fables, from the fable world of Americana appearing in "Jack of Fables", such as Paul Bunyan, Black Sambo (now known as Sam) and the Lone Ranger. Most of these characters appear primarily in the Jack of Fables spin-off.

Fables is a comic book series created by writer Bill Willingham, published by DC Comics's Vertigo imprint beginning in 2002. The series deals with various characters from fairy tales and folklore - referring to themselves as "Fables" - who have been forced out of their Homelands by "The Adversary" who has conquered the realm. The Fables have traveled to our world and formed a clandestine community in New York City known asFabletown. Fables who are unable to blend in with human society (such as monsters and anthropomorphic animals) live at "the Farm" in upstate New York.

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