

1) Lamentation as a cross-cultural genre.

A Hungarian Lament.

jaj jaj for me, sorrowful mother!
 jaj 7x, my little Géza!
 How they robbed my son from me.
 my little Géza! 2x
 where are you, my sweet son
 my dear child
 jaj 6x
 Jaj, every saint's day,
 how I wander among the graves
 - but I can't find your grave.
 my little Géza, my sweet son
 my little Dezsö:, my sweet son
 my dear children
 where are you, where are you headed?
 jaj, how luckless a mother I am
 My children have been swept away, far away,
 by the storm.
 I can't find them, I can't find them.
 jaj for me, jaj for me

I'm here at home with this father of yours
 with the sad heart.
 Every week they rip out his veins
 jaj 3x, he looks so tortured
 Jaj jaj jaj jaj jaj nekem
 jaj 6x for me
 where am I headed, what am I to do?
 where shall I turn for consolation?
 who will help me, who will comfort me?
 who will give to me a little piece of bread,
 my sweet sons, to me?
 jaj, where am I headed, what am I to do?
 jaj, where am I to go?
 where shall I turn for consolation, my sweet
 sons, my dear children?
 There is nobody who would say to me,
 My sweet mother, how I love you!
 My little Géza, my dear child,
 who hugged and kissed me every moment.

My dear little mother [= "mommy"],
 I can't help it,
 but I love you very very much.

A Kirghiz lament (from the former Soviet country of Kirghizstan):

My noble, dear brother,
 Let me begin my song saying
 (in the name of God)
 You were alive just yesterday
 How can I send you away without singing koshok [lament]? ...

Oh, my noble, dear brother,
 You left your daughters in sorrow.
 Oh, dear world,
 Now, is there anybody in my village
 Who will be equal to you,
 Who will listen to my words
 My dear brother.
 Oh, my dear brother,
 Human beings are weak in front of
 Allah's power.
 My dear brother, sorrow brings sorrow
 Respect brings respect.
 You were always respected among ,
 the people in this world.
 When you go to the other world
 Find faith for yourself and
 be also respected there.

(Sung by J. Mukasheva in CD: Music From the World. Music of Kirghizstan. Paris, no date.)

Compare to laments at 22.429; 22.437; 24.718; 24.746; 24.760. What are the features of this Hungarian lament -- and of archaic Greek laments? Through the Greek laments, what appears to be the most important components of a Greek woman's life? (What is her 'ascending scale of affection'?)

URL: <http://www.students.washington.edu/jipar/msong.html>

2) Achilles at 23.12: "At this they all joined in a cry of wailing and Achilles led them in their lament." Achilles again becomes his name: grief of the people.

3) Women's lament is a *lyric* genre. These songs are usually short (compared to epic!), personal (first person), and 'musical', with a greater tonal range. (Unfortunately, we don't have the music anymore, just the words).

4) Epic can *incorporate* other genres -- and the women's laments in the *Iliad* are perfect examples of that. (Can also encompass *epinikia*, praise-poetry, such as at the funeral games.)

5) Lament can cross over to other genres as well (for instance, love lyric). An example = *Sposa son disprezzata* by Vivaldi (sung by Cecilia Bartoldi).

Sposa son disprezzata fida, son oltraggiata, cieli, che feci mai? E pur eglîè il mio cor, il mio sposo, il mio amor, la mia speranza.	I am a scorned wife, faithful, yet insulted. Heavens, what did I do? Yet he is my heart, my husband, my love, my hope.
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6) Further identification towards end of *Iliad* of Patroklos with Achilles himself: 23.69 "One prayer more will I make you, if you will grant it; let not my bones be laid apart from yours, Achilles, but with them; even as we were brought up together in your own home, what time Menoitios brought me to you as a child from Opoeis because by a sad spite I had killed the son of Amphidamas—not willingly, but in anger [*kholos*] over dice. The horseman Peleus took me into his house, entreated me kindly, and named me to be your attendant [*therapôn*]; therefore let our bones lie in but a single urn, the two-handed golden vase given to you by your mother."

7) *Another* re-alignment of the litigation scene. Plaintiff = Amphidamas; Defendant = Patroklos; Corpse = Amphidamas' son. A possible confusion/parallel between Achilles and Patroklos: both have (1) accidentally killed because of (2) 'wrath'.

8) The epic nears its close with *ring composition*. Definition: a concluding return to an initial theme.

9) The opening ransom scene: Now Chrysês had come to the ships of the Achaeans to free his daughter, and had brought with him a great ransom [*apoina*]: moreover he bore in his hand the scepter of Apollo wreathed with a suppliant's wreath [1.15] and he besought the Achaeans

10) The concluding scene, thereby closing the 'ring'. 24.228: [Priam] took also twelve cloaks of single fold, twelve rugs, twelve fair mantles, and an equal number of shirts. He weighed out ten talents of gold, and brought moreover two burnished tripods, four cauldrons, and a very beautiful cup which the Thracians had given him when he had gone to them on an embassy; it was very precious, but he grudged not even this, so eager was he to ransom the body of his son.

11) How did we get to this point? Gods are displeased with treatment of Hektor and want to steal back the body; Zeus has another idea, which is to have Priam ransom his son, guided by Hermes; Priam reaches Akhilles' tent during nightfall to ransom the body.

12) The climax of the *Iliad*: the twin speeches of Priam and Akhilles, 24.480-559. For in-class groups, consider the following questions:

- a) why does it open with the simile that it does?
- b) what 'buttons' does Priam push and why does Akhilles capitulate *now* as opposed to any point earlier in the story? (a red herring: that Zeus made him do it -- there's more to the scene than that!)
- c) what key heroic concepts are being juggled or manipulated in this passage?

13) A heart-breaking speech: Priam to Akhilles: You know how we are pent up within our city; [662] it is far for us to fetch wood from the mountain, and the people live in fear. Nine days, therefore, will we mourn Hektor in my house; on the tenth day we will bury him and there shall be a public feast in his honor; on the eleventh we will build a mound over his ashes, and on the twelfth, if there be need, we will fight.”

14) Interpretations of the *Iliad*. Pro-war? Anti-war?

15) Roy Batty: I've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I watched C-beams glitter in the dark near the Tannhauser gate. All those moments will be lost in time, like tears in rain. Time to die.

16) The Homeric system challenges notions of beginnings and endings: far, far different than Western ideas about 'closure.' Perfect example, end of Book 24 of the *Iliad*:

17) One ending: “Thus, then, did they celebrate the funeral of Hektor, tamer of horses.”

18) Alternate ending: “Thus then did they celebrate the funeral of Hektor. And then an Amazon came ...”

19) In effect, a new beginning (or an absence of ending). Summary from the *Aithiopsis*:

The Amazon Penthesileia, daughter of Ares and Thracian by birth,
comes to Troy as an ally of the Trojans.
In the middle of her *aristeia*, Achilles kills her
and the Trojans arrange for her funeral.

20) A symbiosis (symthanatosis?) between the two characters: Akhos-laos (grief of the people) meets Penthos-laos (grief of the people). A marriage made in heaven? Famous artistic representations merge sex and death.

21) Events after the *Iliad*: death of Penthesileia; death of Akhilles; fall of Troy via the Trojan horse. The *Odyssey* follows the path of yet another hero: Odysseus. An open question as we read this epic -- how does this epic interpret the *Iliad*?