Interdisciplinary Analysis on the *Iliad*: Character Traits and Their Correlations with Modern Western Perceptions of Strength and Weakness

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Abstract

The myths and culture of Ancient Greece have shaped, and continually shape, many aspects of the modern Western world. Therefore, it may also affect Western ideals of strength and weakness. Across the board, modernly and historically, Western societies tend to celebrate strength over weakness—strengths are meant to be celebrated and enriched, and weaknesses are meant to be minimized and overcome. If behaviors are misaligned with these sociocultural perceptions, the resulting discomfort—within the individual and others—may incite disturbances and conflicts. Furthermore, individuals tend to use these expectations and representations to shape their sense of self, including those present in entertainment media.

The *Iliad* is an example of entertainment which was consumed in Ancient Greece and in the modern day, making it a relevant focal point of analysis. Using character traits and related plot progression, four sub-traits of strength and four sub-traits of weakness were extracted. When characters displayed sub-traits of strength, their actions were predominantly rewarded. Similarly, when characters displayed sub-traits of weakness, their actions were predominantly punished. These sub-traits, and textual context thereof, were individually compared against relevant, modern research findings on Western societal perceptions of strengths and weaknesses.

All eight sub-traits experienced correlations with the reviewed research. Overall, textual evidence aligned with the sociocultural beliefs, behaviors, attitudes, and expectations found in the reviewed research on Western society—strengths were favored, weaknesses were unfavored, and correction is insighted when social expectations are broken. This analysis can be used to identify how historical cultures may correlate with modern ideals, and thus, how individuals may associate with representations in stories via those ideals. Findings are limited to correlational analysis of external research, as no experiments were conducted. Findings are, also, constrained

to character traits, sub-traits, and related plot progressions in the Iliad. No other Greek poems, mythos, or literature were used in analysis

Introduction

Ancient Greece and the Modern West

For the Western world, Ancient Greece may be the most influential purveyors of modern western society. Planets were first named after Greek gods and later interpreted into their Roman counterparts (Tarnas, 2009). The term “aphrodisiacs” stems from the goddess of love, Aphrodite, who conjured feelings of desire (Moore & Pithavadian, 2020). High-level arithmetic is notated with Greek symbols (Skyline College, n.d.). Athens made the template of modern democracy, which has shaped hundreds of governments over hundreds of years (National Geographic Society, 2025). Fraternities and sororities—colloquially known as “Greek Life”—are majors pillar of young adulthood. The original scrolls of the New Testament were written in Greek (Rao, 2025). In 2026, even, NASA’s (2026) manned mission to the moon was named after Artemis. Emulators of the ancient Mediterranean echo throughout all corners of the West—is it too much of a stretch to assume these ideals also influence the West’s sense of self?

An expectation of life in Ancient Greece was to emulate and honor the gods in all actions. From meal offerings to the creation of the Olympics, the ancient Greeks had many means of incorporating spirituality into daily life. Storytelling was one of these. Written Greek language did not emerge until approximately 8th century B.C.E. (Papadopouls, 2016), so for thousands of years beforehand, stories were orally told and performed. These stories, now myths, were one of the most effective methods of preserving history and knowledge. The themes, omens, and outcomes of these stories, thus, became the standards of societal and individual excellence. The impressions of these traits can be divided into values that are familiar as ever: the endeavor of strength and the exoneration of weakness.

The foil of strength and weakness could be argued as the foundation of every story ever told. Slaying the monster, protecting loved ones from evil, pushing oneself further than thought possible…these topics are ubiquitous between stone etchings and picture books on a kid's bookshelf. To investigate these overlaps, there are hundreds of pages of material, from one of the longest pieces ever written and one of the most familiar stories in the Western world—the *Iliad*. The Iliad was a source of entertainment and historical conservation in Ancient Greece, performed by travelling singers called "rhapsodes" (Hargis, 1970, p. 388). Modernly, the Iliad is still used across education levels to teach students literary and cultural examination (Yale-New Haven Teachers Institute, 1984). It also retains presence in modern media with movies like *Troy* (Peterson, 2004), books like *The Song of Achilles* (Miller, 2011), and musical adaptations like *The Blues of Achilles* (Goodkin, 2022). Thus, the Iliad is a transhistorical bridge of Ancient Greece and the modern West, and is a relevant focal point for analysis. For this analysis, Emily Wilson's (2023) translation was used.

Strength and Weakness

The concepts of strength and weakness are context-dependent, deeply personal, and informed by sociocultural expectations. Therefore, through multiple read throughs and analyses of the Iliad, the most prominent features of strength and weakness—deemed "sub-traits"—were extracted and examined. For strength, these sub-traits are perseverance, independence, leadership, and intelligence. For weakness, these sub-traits are displays of emotion, hubris, impulsiveness, and ignorance. Direct quotes of all in-text examples are listed in the corresponding appendices.

Sub-traits of Strength

Perseverance is the ability to continually fight through challenges, injuries, exhaustion, and difficult decisions to achieve a specific goal. Independence is the willingness to break away from societal or group comforts to achieve a goal, fulfill a duty, or otherwise rise above the status quo. Leadership is the guidance of others towards success or an end goal, especially with the intention of protecting others from unnecessary suffering. This can include taking the suffering upon oneself. Intelligence—or "cunning"—is the ability to read a situation, and by using wit and wisdom, sway it towards a more favorable outcome. Intelligence also includes reverence for cultural, spiritual, and war practices.

Sub-traits of Weakness

Displays of emotion are emotional reactions that are imbalanced, inappropriate, or unhelpful in rectifying the current situation. Hubris is arrogance, disrespect, or overconfidence in one's status or abilities. Impulsiveness is inciting actions without consideration for the consequential effects on others or oneself—this is largely paired with displays of emotion. Ignorance is acting without knowledge or care for rules of the gods, societal proceedings, or war, which tarnishes the reputation of oneself and their lineage.

Modern Psychological Connections

Coakley (1997) analyzes western religious ideals of the self in *Religion and the Body*. Within these ideals, the mind and the body are viewed as separate entities. An individual of the West is presented as limitless potential bound by foolishness—the mind trapped within the body. Within Greek culture, which is eventually adopted by Roman and Christian ideals: "…from the Greek and Roman world the vision of reality as a system split between reason and desire,

between mind and body, between Apollo and Dionysus…" (Coakley, 1997, p. 21). The higher purpose of society is to "overcome" the whims of the body via the determination and logic of the mind (Coakley, 1997), a "…general ethic of world mastery…" (p 22). Coakley (1997) acknowledges that, through centuries of cultural and religious evolution, these ideals become malleable. "…if we can no longer count on a universal 'grand narrative' to undergrid the enterprises of religion and cultural studies, then does the 'body', too, become subject to infinitely variable social constructions?" (Coakley, 1997, p. 3). The context, thus, must be considered just as heavily as the content itself.

Strengths and weaknesses are perceived differently between individual and collectivistic cultures. Lo et al. (2011) found that participants from collectivistic cultures viewed strengths and weaknesses as a balance, meant to be viewed and used equally. Participants from western cultures, however, "…wanted to put more effort into maintaining their strengths than accepting their weaknesses" (p. 211). Western participants also emphasized their strengths more, were less likely to accept their weaknesses, and were more likely to assess themselves with criticism (Lo et al., 2011).

Beliefs of self are continually reinforced in daily interactions, not just within religious doctrine. For perspectives on specific abilities or traits, the initial reactions or impressions of others forms a basis of understanding (Ross et al., 1975). As shown in the findings of Ross et al. (1975), once schemas are created, they are not easily changed—it's more likely for individuals to integrate information that supports the schema than contradicts it: "…information consistent with a first impression tends to be attributed to corresponding dispositions (i.e., abilities, traits, or beliefs)…whereas information seemingly contradictory…is attributed to situational pressures and constraints or to chance" (Ross et al., 1975, p. 889). Therefore, when several aspects of

society enforce the pursuit of strength and condemnation of weakness, people within said society will behave—consciously and subconsciously—with that schema.

The type of entertainment consumed by an individual, also, heavily influences sense of self. Lewis (2021) discovered that the tone of content impacted how the consumer engaged with their sense of self.

> Today's…television landscape provides a wide array of potential social comparison targets…that might influence upward social comparison-related emotional responses to the programs, including the type of programs available…the lifestyles…and social classes…of the characters featured within them (Lewis, 2021, p. 341).

Positive social comparisons led to positive self-efficacy, and negative social comparisons led to negative self-efficacy (Lewis, 2021). This was especially so when the consumer personally related to the characters or connected with particular character traits: "…individuals do not necessarily choose content in anticipation of engaging in social comparisons to mediated characters…but social comparisons in mediated contexts that subsequently occur likely have resulting effects on emotion and self-image" (Lewis, 2021). Positive self-efficacy reinforced the relevant traits in the consumer, and negative self-efficacy pushed the consumer to absolve themself of those traits (Lewis, 2021). This sentiment heavily reflects Albert Bandura's (1982) research on self-efficacy: "Social environments may place constraints on what people do or may aid them to behave optimally. Whether their endeavors are socially impeded or supported will depend, in part, on how efficacious they are perceived to be" (p. 131). Environment, ability, and support is what shapes a person, whether in person, in a screen, or over a page.

This provides a foundation of understanding to analyze character traits in *the Iliad*, and compare how similarities arise. These analyses will be further correlated with relevant research and literature on modern-day psychology, as needed. Many methods of study—including books, experiments, meta-analyses, and systematic reviews—were found with the guidance of the sub-traits. Applications include overarching ideals of strength and weakness, to in-depth analysis on singular sub-traits.

Strengths

Perseverance

As previously stated, perseverance is the ability to push towards a specific goal, despite the circumstances. All Homeric quotes referenced within this subheading can be found within Appendix A.

Greek Warriors Spying on Troy – Book 10

Agamemnon, too roused by the potential happenings in Troy (Homer, *Iliad*, 10.14-19), doesn't sleep (Homer, *Iliad*, 10.2-6), and instead gathers several Greek soldiers to survey Troy under the cover of night (Homer, *Iliad*, 10.119-127). Through their spying, they intercepted a Trojan spy (Homer, *Iliad*, 10.461-466) sent towards the Greek camp (Homer, *Iliad*, 10.392-394). They heavily interrogate him on the Trojan's plans (Homer, *Iliad*, 10.479-488), then kill him (Homer, *Iliad*, 10.569-570) to ensure he won't bring harm to the Greeks (Homer, *Iliad*, 10.560-566).

Distabo et al.'s (2019) findings on perseverance, referred to as "grit" (p. 195), generally show that achievement has higher correlations with: "persevering towards the same long-term goal…" (p. 205) than personal interests or well-being (p. 204). In fact, in individualistic cultures,

grit and the resulting achievements may be *predictors* of well-being (Distabo et al., 2019, pp. 195-196). The perseverance shown by Greek soldiers working though the night reflects these findings well, especially since Nestor states that choosing sleep is choosing death (Homer, *Iliad*, 10.235-238). By putting the grit of night surveillance over potential well-being earned with sleep, they achieved a higher level of well-being—guaranteed security and valuable information.

This expression of perseverance is extremely culture-dependent (Distabo et al., 2019, p. 196). In collectivistic cultures, findings showed no consistent perspective or expression of perseverance (Distabo et al., 2019, p. 207), likely due to the emphasis on community over personal achievement (Distabo et al., 2019, p. 206). The divide is so blatant, in fact, the Oxford University Press (n.d.) considers "grit" to be a U.S. slang term, defined as: "Strength of a character; courage and resolve; endurance, stamina." The Greek's dedication to war, over rest, emphasizes this sentiment. Such ideals are also present in Trojan warriors championing for further fighting (Homer, *Iliad*, 5.291-294), Hector's shame in recoiling from war (Homer, *Iliad,* 6.597-606), and Achilles' dedication in avenging Patroclus (Homer, *Iliad*, 18.142-147). Achievement matters the most, even—and especially—if it risks harm.

Rousing Greek Warriors for Battle – Book 13

The wall surrounding the Greek camp was penetrated by Trojan soldiers (Homer, *Iliad*, 13.110), and the loss caused the Greek soldiers to be disheartened (Homer, *Iliad*, 13.108-109) and expect defeat (Homer, *Iliad*, 13.111-113). But, Poseidon shames them for their lack of will (Homer, *Iliad*, 13.132-137), and emphasizes that only further action in war will rectify the loss (Homer, *Iliad*, 13.144-154). The Greek soldiers, thus, rejoin the battle (Homer, *Iliad*, 13.169-171).

In research by Xu et al. (2021), perseverance was studied as: "grit…trait-level passion, perseverance of effort (PE), and consistency of interests (CI) needed to attain long-term goals…" (p. 362). It is a behavior rather than a personality trait, with an emphasis on self-regulation to achieve a goal (Xu et al., 2021, p. 362). Illustrating this, the Greek's forlorn behavior is shown to be creating just as much disruption of the wall's destruction. Because, not only is it not helping the situation (Homer, *Iliad*, 13.144-145), it can lead to further damage and death (Homer, *Iliad*, 13.150-151). Poseidon's emphasis on identity and how it reflects in behavior (Homer, *Iliad*, 13.146-150) also aligns with research: "…East Asian students are more likely to attribute their success/failure to effort while Western students are more likely to attribute theirs to ability…" (Xu et al., 2021, p. 364). Cowardice isn't merely failure in action, but failure of oneself. In the West, perseverance must be an innate ability, and self-efficacy severely tanks when it is not (Xu et al., 2021, p. 371). This mirrors the earlier examples of Greek soldiers choosing death over failure, and in this instance, Greek soldiers expected "inevitable death" due to failure (Homer, *Iliad*, 13.113).

Independence

As previously stated, independence is rising above the status quo, by means of autonomous direction. All Homeric quotes referenced within this subheading can be found within Appendix B.

Hector Continuing into Battle – Book 5

In the heat of battle, a Trojan soldier, Sarapedon, calls out for Hector to save his life (Homer, *Iliad*, 5.899-905). Hector, however, ignores him and keeps his focus on success in war (Homer, *Iliad*, 5.906-909). Other soldiers drag Sarpedon from the battlefield (Homer, *Iliad*,

5.910-911), instead. Hector is so successful in his push (Homer, *Iliad*, 5.917-921), especially with Ares walking beside him (Homer, *Iliad*, 5.917-921), that only Hera convincing Zeus to let her intervene (Homer, *Iliad*, 5.1001-1004) gave them reprieve.

In individualistic cultures, such as those sprung from Greek influence, "People…value their personal identities more and are more likely to emphasize independence" (Cowan et al., 2019, p. 433). It's stated that Hector had "eagerness" to "take as many lives as possible" (Homer, *Iliad*, 5.907-909), so his actions weren't driven merely by duty—he chose glory in battle over empathy for a comrade slain. Based on the findings of Fernández et al. (2005), masculine cultural structures tend to favor this independent choice, as well. "Independent of social development, feminine cultures stress relations with others and social support, and by this token reinforce loyalty towards groups and in-group harmony, while masculine cultures de-emphasize interdependence and reinforce independence" (Fernández et al., 2005, p. 55). There are many instances where femininity is shamed, or used a means of degradation. Saying Aphrodite—the goddess of love and fertility—has no place in war (Homer, *Iliad,* 5.573-577), associating women with weakness (Homer, *Iliad*, 7.305-307), and saying a man without respect is comparable to a woman (Homer, *Iliad*, 8.215-216) are a few examples. Greek and Trojan society heavily emphasizes masculinity as the means of success, and thus, the independence that comes with it.

Not only does Hector's immediate choice carry no consequences, since Sarapedon survived (Homer, *Iliad*, 5.915-916), but Ares walking with him is a reward for presenting more independent. Previously, as Hector was joining battle, Apollo disguises himself as a mortal and convinces him to withdraw troops (Homer, *Iliad*, 5.619-626). Sarpedon, however, scolds Hector for considering this (Homer, *Iliad*, 5.629-630), and says he is at risk for an insurrection (Homer, *Iliad*, 5.650-653). Hector takes the words to heart (Homer, *Iliad*, 5.654-657), and thus has Ares'

support (Homer, *Iliad*, 5.776-780), and consequently ignores Sarpedon's cry for help. "Uniqueness was related to cultural masculinity and…to competitive and hierarchical cultures. …uniqueness was also predicted by individualism" (Fernández et al., 2005, p. 56),

Patroclus Rejoining Battle – Book 16

Patroclus is grieving the suffering of the Greeks (Homer, *Iliad*, 16.26-30), and pushes Achilles to let him rejoin the battle, if Achilles refuses to do so himself (Homer, *Iliad*, 16.47-52). Achilles agrees on the condition that he only helps protect from camp, and does not directly engage with war (Homer, *Iliad,* 16.113-121). Patroclus, however, doesn't listen (Homer, *Iliad*, 16.857-860), and is killed by Hector (Homer, *Iliad*, 16.1071-1075).

As found in the research by Sharon (2026), individuals emphasize the importance of self-directed actions, even if the outcome is suboptimal, over controlled behavior (p. 18) "The sincere expression of emotions and attitudes, and perhaps the giver's values and commitments, precludes performing these actions under duress or by deference to the directive of another" (Sharon, 2026, p. 18). The meaning of an action matters way more than the action itself—authenticity over optimization. Patroclus is disgusted with Achilles' lack of care for their comrades (Homer, *Iliad*, 16.35-43), not merely with his rescindment from war, and refuses to mirror his apathy. This is what drives Patroclus' reemergence on the battlefield (Homer, *Iliad*, 16.50-56).

Patroclus choices lead to his death, which appears to punish his exertion of independence beyond Achilles' authority—this is not entirely true, though. Sharon (2026) discusses how independence and authority are not a scale of behavior, but an overlapping, dichotomus doctrine:

> …we have practical aims—the optimal rational outcomes of our actions given our goals, or some such—and also other aims, among them independence. But then, the possibility

> that these ends might pull in different directions is perfectly coherent. In fact, it is to be expected. Authority is about conforming to reason; independence is about being the maker or the owner of one's life (p. 27).

For independence to exist, conflict with authority must exist. Patroclus' death, therefore, is not merely a pipeline consequence of independence.

Achievement is not found in the outcome of independence, whether trivial or life-altering, but in the exertion of independence overall (Sharon, 2026, p. 29). Patroclus' funeral celebration, extensive enough to have the entirety of Book 23 dedicated to it (Homer, *Iliad*), proves as evidence—he was the most protected, grieved, and honored death in the Trojan war. Beyond that, even, Patroclus' death served to fulfil his original desires—Achilles ended up rejoining the war (Homer, *Iliad*, 18.413-417). That is not punishment; that is glory in its truest form. Culturally, intrinsically, and interpersonally.

Leadership

As previously stated, leadership is used to guide peers and subordinates towards an end goal, while minimizing harm. All Homeric quotes referenced within this subheading can be found within Appendix C.

Achilles Protecting Calchas – Book 1

After ten days of plague (Homer, *Iliad*, 1.74-75), Achilles calls for a prophet to determine why Apollo was upset (Homer, *Iliad*, 1.85-88). A Greek solider, Calchas, is able to interpret (Homer, *Iliad*, 1.93-96), but he is fearful of his words enraging—and causing retaliation—from a superior (Homer, *Iliad*, 1.100-107). Achilles immediately grants Calchas protection from all of his peers, even at the cost of his own life (Homer, *Iliad*, 1.119-123).

Sacrifice, which is a key part of leadership, can operate on multiple planes. In a study by Righetti et al. (2020), four types of sacrifice were analyzed: "willingness to sacrifice, behavioral sacrifice, satisfaction with sacrifice, and costs of sacrifice" (p. 4). Each type impacts wellbeing of the self, and wellbeing of others, differently. Willingness to sacrifice and satisfaction with sacrifice positively correlated with personal and relationship wellbeing (Righetti et al. 2020), meaning a sacrifice must be on the individual's terms for a positive outcome. This shows in Achilles' willingness to put himself in harm's way (Homer, *Iliad*, 1.119-123) to guarantee Calchas' safety, and thus, the safety of his army. He understands Calchas' value in interpreting Apollo's actions (Homer, *Iliad*, 1.94-95), as without this insight, Greek soldiers will continue to die (Homer, *Iliad*, 1.14)—they cannot outman a god. The potential cost is worth the outcome, and it's on Achilles' terms.

The emphasis on protection from a leader, rather than a collective, is also a culturally specific phenomenon. From a literary analysis by Atwater et al. (2021), in western cultures, the relationship between leaders and members is predicted by: "…justice perceptions, leader trust, job satisfaction, organizational citizenship behavior, and turnover intentions…" (p. 690). This correlation was not found in the collectivistic cultures surveyed, because the attitude of the group holds more weight than just the leader (Atwater et al., 2021, p. 690). This is reflected in Calchas asking Achilles, specifically, for protection—not the army, or even all of the generals present. Moreover, western cultures showed high distain for leaders that protect themselves before their subordinates (Atwater et al., 2021, pp. 691-692)—Achilles' willingness to self-sacrifice illustrated care for Calchas over himself, which is what emboldened Calchas to speak freely (Homer, *Iliad*, 1.125-126).

The Embassy Calling for Achilles' Return to Battle – Book 9

In an attempt to get Achilles to return to the battlefield, an embassy of Achilles' closest friends and confidants visit him (Homer, *Iliad*, 9.252-254). They try to get through to him by appealing to his abilities (Homer, *Iliad*, 9.290-292), offering him compensation on Agamemnon's behalf (Homer, *Iliad*, 9.330-333), and appealing to his humanity (Homer, *Iliad*, 9.635-647). But, Achilles continuously turns them down (Homer, *Iliad*, 9.402-403) (Homer, *Iliad*, 9.441-442) (Homer, *Iliad*, 9.791-795), because he cannot look past Agamemnon's slight against him (Homer, *Iliad*, 9.425-428).

Nicholas Clarke (2011) investigated how respect influences leadership and connections with leaders. By viewing leadership socially rather than behaviorally, the factors which influence relationships shine through (Clarke, 2011, p. 317). Clarke (2011) has thirteen propositions of leadership relationships, and almost all of them are displayed in the embassy's actions. Propositions 5-7 (Clarke, 2011, p. 321) are not present, because they relate to gender differences, and all characters within this scene are male. In Odysseus' initial toast to Achilles (Homer, *Iliad*, 9.286-296), propositions 1-3 are present: respect as a function of concern, showing shared interests, and showing fair and moral behavior (Clarke, 2011, p. 319). Odysseus states their fear of Trojan assault, connects with Achilles' previous concern for the Greeks, and highlights concern for the Greek troops rather than social hierarchy (Homer, *Iliad*, 9.286-296). To further convince him, Odysseus also displays proposition 3 when presenting Agamemnon's gifts of forgiveness (Homer, *Iliad*, 9.330-333), and asking him to, at least, accept the offer for the sake of the army (Homer, *Iliad*, 9.380-385). Achilles still refuses, however, still upset by the disrespect (Homer, *Iliad*, 9.438-442)

Phoenix, who had a major hand in raising Achilles (Homer, *Iliad*, 9.625-626) displays proposition 4, which is: "Collective identification, self-esteem and citizenship…" (Clarke, 2011,

p. 320). His recollection of Achilles' childhood (Homer, *Iliad*, 9.627-635) is proposition 8, which is: "The amount of personal contact between leader and follower…" (Clarke, 2011, p. 321), and begging for Achilles to honor him (Homer, *Iliad*, 9.635-647) appeals to proposition 10, which is overall empathy of leaders (Clarke, 2011, p. 322).

Achilles responding to Phoenix, wherein he reveres Phoenix as a leader, shows propositions 11 and 12. Propositions 11 and 12 work ubiquitously, wherein respect leads to trust, and trust leads to further respect (Clarke, 2011, p. 322). Achilles quells Phoenix's determination (Homer, *Iliad*, 9.788-790), and states his love for him (Homer, *Iliad*, 9.800), but stresses that Phoenix must side with him on this (Homer, *Iliad*, 9.798-800). Achilles is willing to sever his relationship with Phoenix, someone he's trusted his whole life, because of Agamemnon's actions.

Achilles acknowledges the validity of the embassy's actions (Homer, *Iliad*, 9.845), which shows their leadership capabilities were strong and used properly. They, simply, didn't outweigh the anger he harbors for Agamemnon (Homer, *Iliad*, 9.846-853). Clarke (2011) acknowledges that these propositions are a foundational understanding of respect in leadership (p. 323)—leader relationships are complex, nuanced, and individualized. Achilles acknowledges their leadership, but his anger is stronger than relationships.

Intelligence

As previously stated, intelligence is conducting an optimal outcome with knowledge, wit, and speed while honoring sociocultural norms. All Homeric quotes referenced within this subheading can be found within Appendix D.

Diomedes Tactfully Removing Soldiers from Battle – Book 5

As Diomedes tries to fight against Hector's assault, he notices that Ares is with him (Homer, *Iliad*, 5.782-786). He knows better than to attack a god (Homer, *Iliad*, 5.800), but rather than fully retreat and signal defeat, he has the soldiers walk backwards (Homer, *Iliad*, 5.799).

Sternberg & Grigorenko (2006) discusses how intelligence is context-dependent, and based on: "…combination of adapting to, shaping, and selecting environments, by a mix of analytical, creative, and practical abilities" (p. 28). Within western cultures, there is a major emphasis on speed, as well (Sternberg & Grigorenko, 2006, p. 28). Diomedes' quick identification of Ares, despite his mortal disguise (Homer, *Iliad*, 5.797-798), and swift organization of troops (Homer, *Iliad*, 5.797-799) fits this understanding of intelligence well. He respects the divine, constructs a solution, and focuses his troops on Trojans without endangering them further.

This conception of intelligence, not just the expression thereof, also leans into cultural specificity. What is considered practical knowledge differs depending on happenings, and the necessary facilitations thereof, within the region (Sternberg & Grigorenko, 2006, p. 30). For example, in Useng, Kenya, the vast majority of citizens knew of local herbal remedies, and how to administer them (Sternberg & Grigorenko, 2006). "…and most villagers certainly believe in their efficacy, as shown by the fact that children in the villages use their knowledge of these medicines an average of once a week in medicating themselves and others" (Sternberg & Grigorenko, 2006, p. 30). The average Westerner would have no understanding of this, and thus, be seen as unintelligent by locals (Sternberg & Grigorenko, 2006, p. 30). Diomedes' identification and retreat from Ares requires an understanding of Greek spirituality, and the necessary actions henceforth. He could not have redevised the Greek army's plan without this sociocultural knowhow.

Also, differing from Western cultures, Asian and African cultures have a major stress on social ability and cooperation in intelligence. "…conceptions of intelligence revolve largely around skills that help to facilitate and maintain harmonious and stable intergroup relations; intragroup relations are probably equally important and at times more important" (Sternberg & Grigorenko, 2006, p. 29). As found in surveys of U. S. citizens, however, "…practical intelligence as embodied in tacit knowledge increases with experience; however, it is profiting from experience, rather than experience per se, that results in increases in scores" (Sternberg & Grigorenko, 2006, p. 36). Diomedes' actions are without regard for harmony, but rather facilitating an optimal outcome—he's directing, not facilitating. The conclusion matters more than the process. This ideology is also present in the social persistence of IQ tests, despite its pseudoscientific basis (Brand, 1996, p. 389). Intaking information, making connections, and acting swiftly—and possibly having a physical representation of this achievement—is culturally admirable (Brand, 1996, p. 388).

Menelaus Protecting Patroclus' Body – Book 17

In the scrambling grief and fight for Patroclus' body (Homer, *Iliad*, 17.693-695), Athena disguises herself as Phoenix (Homer, *Iliad*, 17.708-709), and spurs on Menelaus to protect Patroclus by any means necessary (Homer, *Iliad*, 17.710-714). He immediately calls for Athena's help (Homer, *Iliad*, 17.717-720), who—pleased—grants him immeasurable strength (Homer, *Iliad*, 17.724-734).

When Menelaus encounters Phoenix on the battlefield, he does not question how or why. Phoenix, himself, has described his advanced age (Homer, *Iliad*, 9.569-573), so he logically shouldn't have traversed—much less survived—the battle this long. However, gods have been shown to disguise themselves as mortals, so it is possible Menelaus assumed this to be the case

and acted accordingly. He never directly states this assumption, though, and converses with "Phoenix" as if nothing is aloof (Homer, *Iliad,* 17.715-723). This is in sharp contrast to Diomedes' immediate identification of Ares (Homer, *Iliad*, 5.782-786), and Hector's quiet absorption of Apollo's directions (Homer, *Iliad*, 17.756-759)—this is the only instance of a mortal receiving a divine message, and immediately calling for the divine thereafter.

Research by Lewis et al. (2011) investigated not only the correlation of intelligence and religious practice, but sociocultural developments of these characteristics, as well. Overall, intelligence was negatively correlated with religious practice (Lewis et al., 2011, p. 470), save for one measure.

> …intelligence remained significantly linked to fundamentalism after controlling for [demographic information,] suggests that the link from intelligence to lower fundamentalism is not mediated by education, but rather represents effects of reasoning ability independent of extended exposure to systematic education (p. 470).

Intelligence is not merely the belief in religious practice, but following the reasoning of religious practice. Menelaus is displaying intelligence by honoring the gods above as else. Despite no proof of divine involvement, Phoenix being on the battlefield is bizarre, so he shows reverence for the divine *just in case*. Athena rewards him for this with strength and stamina to fight off the Trojans, to an extent that even frightens Hector (Homer, *Iliad*, 17.750-756).

Weaknesses

Displays of Emotion

As previously stated, displays of emotion are inappropriate or unhelpful reactions. All Homeric quotes referenced within this subheading can be found within Appendix E.

Achilles' Quarrel with Agamemnon - Book 1

Achilles is willing to civilly discuss a fair compensation of Agamemnon returning of Chryseis (Homer, *Iliad*, 1.166-174), until Agamemnon threatens to take Briseis from him (Homer, *Iliad*, 1.185-186). Achilles immediately loses composure (Homer, *Iliad*, 1.201-202), calls Agamemnon names (Homer, *Iliad,* 1.213-215), and threatens to leave the war entirely (Homer, *Iliad*, 1.226-227).

This display of emotion is rooted in Achilles being a, somewhat, unwilling participant in the war (Homer, *Iliad,* 1.213-215). His involvement is not by choice, and these events further feed his display of emotion present in this scene. A study by Deci & Ryan (2000) illustrates this phenomenon quite well:

> …showing that high relative emphasis on intrinsic aspirations was associated with more self-actualization and vitality, as well as less depression and fewer physical symptoms, whereas high relative emphasis on extrinsic aspirations was associated with lower self-actualization and vitality, and more physical symptoms (p. 245).

His displeasure is manifesting outwards because he's operating on extrinsic motivators, war spoils, rather than intrinsic motivators, willingness of involvement. It is not just Agamemnon's actions, but the disrespect within his actions.

The cost of sacrifice has the most negative correlation with personal wellbeing and relationship wellbeing (Rigetti et al., 2020, p. 8). This is reflected in Achilles' outburst in losing his own spoils (Homer, *Iliad*, 1.185-186), rather than spoils in general—to him, the cost is way too high, and he is not willing (Homer, *Iliad*, 1.201-202). Although this display of emotion, in and of itself, could be viewed as an expression of individuality (Safdar et al., 2009, p. 2), the

context is not socially appropriate (p. 2). Research by Safdar et al. (2009) discovered that although anger is seen as a useful emotion in the West, it should be mitigated and contained to personal relationships. Bursting out in a meeting, in front of many peers, and threatening to withdraw from war does not align with these parameters.

Achilles Reacting to Patroclus' Death – Book 18

When Achilles receives the news of Patroclus' death (Homer, *Iliad*, 18.22-26), he rubbed dirt on his face (Homer, *Iliad*, 18.28-30), ripped out his hair (Homer, *Iliad*, 18.33), and tried to slit his own throat (Homer, *Iliad*, 18.40-42). He refused to eat for so long, Athena had to siphon ambrosia into Achilles, so he wouldn't starve (Homer, *Iliad*, 19.450-457).

Although it was very common to grieve a comrade slain, Achilles' immediate wish and chase of death was extreme. This complete overwhelm is reflective of western emotional processing, which has: "…'analytic' patterns of attention, dividing reality into discrete categories with defining attributes" (Masura et al., 2008, p. 366). Losing Patroclus isn't processed as part of the war experience, it's an isolated, all-consuming experience. The issue lies herein, however, in the emotion itself being expressed—sadness. Sadness is seen as a "powerless emotion" (Safdar et al., 2009, p. 2), and men are not expected to express powerless emotions in excess (Safdar et al., 2009, p. 3). Greek soldiers tried to comfort him (Homer, *Iliad*, 19.406-410), Hephaestus made armor for him (Homer, *Iliad*, 19.480-481), and the gods even granted his horses speech to remind him no one is to blame (Homer, *Iliad*, 19.530-545). Appropriateness of expression isn't only in context, but behavioral expression as well (Safdar et al., 2009, p. 9)—and his behavior was extremely atypical. He was meant to return to war, but as a calculating soldier, not crazed by grief. No matter what, he was more determined than ever to not only fulfil his prophecy, but eviscerate all of Troy in the process (Homer, *Iliad*, 19.548-554).

Hubris

As previously stated, hubris is arrogance or overconfidence in oneself. All Homeric quotes referenced within this subheading can be found within Appendix F.

Agamemnon Abducting Chryseis – Book 1

Apollo sends a plague to the Greek army (Homer, *Iliad*, 1.13) because Agamemnon turned down Chryses' ransom for his daughter, Chryseis (Homer, *Iliad*, 1.39). Agamemnon not only worked against the wishes of his army (Homer, *Iliad*, 1.34-35), but also knew that denying the ransom would bring the wrath of Apollo (Homer, *Iliad*, 1.31-32)—this is, wholly, an act of hubris. Hubris—modernly discussed as *arrogance*—can present in several ways, as discussed by Cowan et al. (2019). There are individual, comparative, and antagonistic presentations (p. 426), and Agamemnon displays all three throughout the course of this scene.

Individual arrogance a disproportionate understanding and application of one's abilities (Cowan et al., 2019, p. 426). Agamemnon seems to believe that he can simply intimidate Chryses to absolve the threat (Homer, *Iliad*, 1.43-45), which is not successful (Homer, *Iliad*, 1.61). "An overconfidence in one's own knowledge and ability…is tied together with an underconfidence in the knowledge or ability of others, producing a feeling of intellectual superiority" (Cowan et al. 2019, p. 432).

Agamemnon was also unwilling to question his control of the situation when challenging a priest of Apollo, which is a trait of comparative arrogance. He is described as a leader of the Greek army (Homer, *Iliad*, 1.15), which requires the confidence displayed in the rejection of the ransom (Cowan et al., 2019, p. 435). However, this came at the interception of his army's wishes (Homer, *Iliad*, 1.35-36), which demotivates subordinates and ultimately weakens his authority

(Cowan et al., 2019, p 436). Overconfidence, as displayed in Agamemnon's rejection of the ransom, is usually beneficial for group leaders (Cowan et al., 2019, p. 436). However, the lack of success in Agamemnon's actions, from his inability to back up those actions, results in negative perspectives (Cowan et al., 2019, p. 436). Further illustrating this point: "individuals low in honesty–humility (presumably high in arrogance) are also less likely than others to make cooperative decisions" (Cowan et al., 2019, p. 432).

Antagonistic arrogance is underresearched, compared to the other two types, but is illustrated as direct and indirect aggression towards inferiors (Cowan et al., 2019, p. 431). Blatantly, Agamemnon degrades Chryses' age (Homer, *Iliad*, 1.39), enforces his weakness in the situation (Homer, *Iliad*, 1.43-44), and threatens his life (Homer, *Iliad*, 1.48).

Paris Challenging Menelaus to Battle - Book 3

Paris appears on the battlefield wearing flashy armor and yells for the bravest Greeks to fight him (Homer, *Iliad*, 3.19-24), but cowers behind Trojan soldiers when Menelaus takes him up on the challenge (Homer, *Iliad*, 3.37-40). When Hector rightfully scolds him for starting this war and then running from it (Homer, *Iliad*, 3.65-66), he attributes everything to divine gifts that few other people deserve (Homer, *Iliad*, 3.80-85). A definition of arrogance by Milyavsky et al. (2017) fits such a declaration quiet well: "…'a set of behaviors that communicates a person's exaggerated sense of superiority, which is often accomplished by disparaging others'" (p. 2). All in all, Paris is the poster child of hubris.

When individuals overrepresent their ability, and continually fail, other perceive them as more arrogant (p. 4). The emphasis of Troy's distain for Paris for the pain and longevity of war is

palpable (Homer, *Iliad*, 3.571-572). It does not sway his behavior, though, as he immediately for a one-versus-one battle with Menelaus to finalize everything (Homer, *Iliad*, 3.86-89).

Menelaus has revered Paris with much more aggression (Homer, *Iliad*, 3.25-34), but has not been discussed with the same dislike. Because his intentions are not only justified (Homer, *Iliad*, 3.65-66), but can be supported by his ability. "…perceived arrogance would be inversely related to the decision's outcome. That is, an outcome confirming the adivsee's opinion would make him appear less arrogant, while an outcome disproving the advisee's opinion would make him appear more arrogant" (Milyavasky et al., 2017, p. 4). Menelaus is referred to as "friend of Ares" (Homer, *Iliad*, 3.25) and "master of the war cry" (Homer, *Iliad*, 3.119) throughout the story, emphasizing his dominance in battle. Even Helen, the only mortal character referred to as "goddess" (Homer, *Iliad,* 3.173), calls out Paris' inferiority (Homer *Iliad*, 3.541-548). Menelaus has proved that his bloodthirst will be met with real blood, and Paris has not.

This is directly illustrated within the battle, as well. Paris needs lengthy preparations (Homer, *Iliad*, 3.411-420), while Menelaus does not (Homer, *Iliad*, 3.421). Paris' spear is unable to penetrate Menelaus' shield (Homer, *Iliad*, 3.429-432); while Menelaus' penetrated his shield, armor, and tunic (Homer, *Iliad*, 3.443-445). The only reason Paris survived Menelaus' further advances is Aphrodite's intervention (Homer, *Iliad*, 3.476-479). Actions are only hubristic when they are unable to be seen through (Milyavasky et al., 2017, p. 15), or inappropriate to be seen through (Milyavasky et al., 2017, p. 26). Menelaus had the reasoning, ability, and will—Paris had nothing.

Impulsiveness

As previously stated, impulsiveness is acting without consideration potential consequences. All Homeric quotes referenced within this subheading can be found within Appendix G.

Achilles' Quarrel with Agamemnon - Book 1

Achilles threatens to return home (Homer, *Iliad,* 1.226-227), but it does not rouse leniency or submission in Agamemnon (Homer, *Iliad,* 1.230-232). Achilles, then, makes the conscious decision to act on impulsion and draw his weapon (Homer, *Iliad,* 1.261-263)—he only relents on the attack because of Athena's interception (Homer, *Iliad*, 1.287).

Achilles behaves with restraint, as to not disrespect a god, but this is not to be confused with a change in motivation. These forces are still extrinsic. "External regulation…represents the most controlled form of extrinsic motivation, for people's behavior is regulated by others' administration of contingencies" (Deci & Ryan, 2000, p. 236). He refuses to internalize his actions, and therefore, will not take ownership of the consequences (Deci & Ryan, 2000, p. 237).

In a study on the cultural influence on restraint (Güss et al. 2018), citizens from Germany, a western society, were more likely to tolerate a disturbance or stressor if the interaction was on their terms and would lead to a self-serving outcome (Güss et al., 2018, p. 366). However, impatience and lack of composure rose when: "…the persons…are not pursuing their own goals. They are (potentially) granting someone else a favor" (Güss et al., 2018, p. 373). This mirrors how Achilles doubles down on his stance (Homer, *Iliad*, 1.396-397), regardless of the outcome on his own people (Homer, *Iliad*, 1.377-378).

Achilles' Rage - Book 20

Achilles' return to war was bloodthirsty and uncontrolled (Homer, *Iliad*, 20.3-4). Zeus immediately called all the gods into action (Homer, *Iliad*, 20.31-33). He knew Achilles would eviscerate Troy, far beyond what Fate determined, if left unchecked (Homer, *Iliad*, 20.34-41). Their interceptions do not stall him one bit. As time goes on and bodies pile up, Hera calls for Poseidon to protect Trojan soldiers (Homer, *Iliad*, 20.405-408), Apollo tries to remove Hector from Achilles' hold (Homer, *Iliad*, 20.578-583), and the river itself begs Achilles to stop because its choked by the extreme amount of dead bodies (Homer, *Iliad*, 21.289-293). Achilles is not swayed by any of these advances.

The American Psychiatric Association (2024), which works off of primarily western research and styles of care, defines a collection of disorders called "Disruptive, Impulse-Control and Conduct Disorders."

> These are a group of disorders that are linked by varying difficulties in controlling aggressive behaviors, self-control, and impulses. Typically, the resulting behaviors or actions are considered a threat primarily to others' safety and/or to societal norms. Some examples of these issues include fighting, destroying property, defiance, stealing, lying, and rule breaking (Luna, 2024).

Impulse control disorders (ICDs) are present in children and adolescents, and it usually persists into other diagnoses in adulthood (Luna, 2024). Achilles' behavior here lines up perfectly with these diagnostic criteria. He is beyond grieving—he is a threat to the balance of war, safety, and spirituality.

In a study on the physiological associations of ICDs, by Fusaroli et al. (2022), ICDs were found to have two main bases: "…behavioral excess and disruptive conduct" (p. 764). This is

illustrated in the river directly telling Achilles, "…This is too much" (Homer, *Iliad*, 21.293), and Achilles claims he will keep killing Trojans until they physically cannot leave Troy (Homer, *Iliad*, 21.295-299). Also, "ICDs are associated with a heavy burden both to the individual and to society" (Fusaroli et al., 2022, p. 766), and the judgement of that burden is dependent on cultural norms and expectation (Furasoli et al., 2022, p. 767). As displayed in the fear of Achilles' actions, and the continual attempts to dissuade him, his behavior is not culturally accepted at all, even in the throngs of war.

Ignorance

As previously stated, ignorance is acting without reverence for sociocultural and spiritual expectations, intentionally or otherwise. All Homeric quotes referenced within this subheading can be found within Appendix H.

Greeks Building a Trench Without Libations - Book 7

To provide extra protection to their camp, the Greek army built up towers, walls, and trenches (Homer, *Iliad*, 7.560-566). However, Poseidon was perturbed that they, in their splurge of resources, did not provide a celebratory offering to the gods (Homer, *Iliad*, 7.569-577). Zeus allows Poseidon to destroy the wall once war ends (Homer, *Iliad*, 7.587-591), and threatened them with thunder (Homer, *Iliad*, 7.609-611) so they provided offerings (Homer, *Iliad*, 7.612-617).

The gods know the Greeks are capable and knowledgeable of when and how to honor them, and thus, see the initial oversight as ignorant. Findings of Sammut & Sartawi (2012) represent a similar ideology in conflicts of cultural correctness: "… however, not knowing does not exonerate the other from culpability in the same way. Rather, it categorizes them as ignorant,

and this labeling has strong interpersonal ramifications" (p. 192). The "interpersonal ramifications," in this case, is the destruction of the wall (Homer, *Iliad*, 7.587-591) and call for offerings (Homer, *Iliad*, 7.609-611). However, delaying the destruction of the wall allows the Greeks a chance for rectification. "The attribution of ignorance to certain members of the group, in a sense, protects the social identity of the group and serves to deflect negative feelings associated with group membership for individual members" (Sammut & Sartawi, 2012, p. 192). The protections will be torn down to punish their ignorance, but initially, it will not happen while the Greeks are there. Not every Greek helped construct the protections, and thus, not every Greek should immediately experience the consequences.

The offerings must be made up for it though, and soon, to ensure those protections remain in place. When social rifts can be placed on specific group members, the others can maintain their unproblematic status within the group and maintain the group (Sammut & Sartawi, 2012, p. 196). This is seen in the libations provided in response to Zeus' thunder (Homer, *Iliad*, 7.612-615)—no identifiers were used, only "them." They, as a group, responded to the social expectation. It is a communal display of: "…an understanding of knowledge that is shared, but also of knowledge, qua ignorance, that is not shared" (Sammut & Sartawi, 2012, p. 196). And, in result, the protections are not destroyed that night and the Greeks sleep peacefully (Homer, *Iliad*, 7.616).

Hector's Disrespect of Patroclus' Body - Book 17

After Hector slays Patroclus, he removes Achilles' armor from his body to wear himself (Homer, *Iliad*, 17.160-161). Although it wasn't uncommon to take weapons and armor from slain adversaries, everyone knew who Patroclus was and how much Achilles cared for him (Homer, *Iliad*, 17.209-210), so Hector was playing a dangerous game. Reverence for the dead is a

common practice, shown by both Greeks and Trojans (Homer *Iliad*, 7.549-555). Achilles' horses are grieving Patroclus' death (Homer, *Iliad*, 17.563-567), Thetis is hiding what is happening from Achilles (Homer, *Iliad*, 17.529-535), and the Greek soldiers would rather die than leave his body to the Trojans (Homer, *Iliad*, 17.536-542). Therefore, the reasonable decision, logically and culturally, is to now leave the body alone. But, seizing the armor just was not enough—Hector insists on seizing the body by any means necessary, to earn honor and ransom (Homer, *Iliad*, 17.294-301). He will not respect their wish to honor him.

Dilley's (2010) research on ignorance outlines two parts of the phenomenon: "…'not knowing' and 'not paying attention to'…" (p. 179). Hector is displaying the second portion of ignorance, here. He is, knowingly, disturbing cultural and spiritual expectations for personal and social gain. Dilley (2010) emphasizes that to willfully ignore such practices is, "…is a failure of human responsibility, and is not only a symptom of ignorance, but produces further ignorance in its train, by straying from a recognized path of knowledge. There are thus moral and spiritual consequences to this form of not knowing" (p. 181). Hector's actions are not only deplorable, but will lead to more deplorable behavior, and all will be rightfully punished. Zeus' displeasure with Hector mirrors this sentiment (Homer, *Iliad*, 17.260-266). He will honor Hector's achievement in defeating Patroclus (Homer, *Iliad*, 17.267-268), but his behavior afterwards will result in a comparable punishment. He will die before returning home, and thus, Achilles armor will never enter the walls of Troy (Homer, *Iliad*, 17.268-271). Ignorance is a neglect of social expectation, and thus, the proper social consequence is executed (Dilley, 2010, p. 188).

Conclusion

As illustrated in the presented examples, many character traits present in the *Iliad* reflect modern western ideals regarding strengths and weaknesses. Overall, textual evidence aligned with the sociocultural beliefs, behaviors, attitudes, and expectations found in the reviewed research on Western society. Perseverance, and the achievements thereof, are often more important than—and predictors of—immediate wellbeing (Distabo et al., 2019). Perseverance is also seen as a part of self-identity in western societies, as opposed to seeing it as effort in eastern societies, and instills a sense of failure in western students if not properly executed (Xu et al., 2021). Greeks intercepting spies (Homer, *Iliad,* 10.560-566.) protects their wellbeing, and fighting Trojan from camp (Homer, *Iliad,* 13.169-171) realigns the self-efficacy which Poseidon challenged (Homer, *Iliad*, 13.144-154).

Individualistic cultures highly value identity, which is displayed and shaped through self-direction (Cowan et al., 2019). Masculine societies, like those operating within the *Iliad* (Homer, *Iliad*, 8.215-216)*,* also heavily emphasize independence (Fernández et al., 2005). Hector walks past an injured warrior, which is displaying his status and strength as a war leader. Furthermore, independence is culturally viewed as more important than optimal action (Sharon, 2026)—independent choice matters more than entirely correct action.

In leadership, sacrifice—specifically willingness to sacrifice—comforts and connects with subordinates (Righetti et al., 2020). Trust in a leader's authenticity and protection, as well, assists ability in leadership (Atwater et al., 2021). Achilles grants Calchas' protection on a vow of his own life (Homer, *Iliad*, 1.119-123), which comforts Calchas enough to speak (Homer, *Iliad*, 1.125-126). Socially, leadership is also predicted by several procedures which can predict

leader relationships (Nicholas Clarke, 2011). Between Odysseus, Phoenix, and Achilles, the majority of these procedures are displayed during the embassy meeting (Homer, *Iliad*).

Within western cultures, intelligence is based on performance, ability, and speed (Sternberg & Grigorenko, 2006). When Diomedes notices Ares among the trojans (Homer, *Iliad*, 5.782-786), he comes up with a solution to hold the line and to not directly fight Ares (Homer, *Iliad*, 5.800)—he has the soldiers walk backwards (Homer, *Iliad*, 5.799). And, when Menelaus receives a strange message during battle (Homer, *Iliad*, 17.710-714), he immediately reveres the gods (Homer, *Iliad*, 17.717-720), and becomes divinely enhanced to achieve his goals (Homer, *Iliad*, 17.724-734). This shows an interesting contradiction, as intelligence, generally, is not positively correlated with religious practice (Lewis et al., 2011), save for a singular attribute—honoring merely the *processes* of religion (Lewis et al., 2011). Menelaus didn't know if it was a divine message, but to cover his bases, he prays.

Inciting displays of emotion depends on whether the source of the emotion was intrinsic or extrinsic (Deci & Ryan, 2000). Extrinsic motivations are more likely to create negativity (Deci & Ryan 2000), such as Agamemnon threatening to take Briseis away, and Achilles becoming very upset (Homer, *Iliad*). Context of the emotion and the type of emotion are influencing factors, as well (Safdar et al., 2009). Showing powerless emotions, such as sadness through Achilles' grief of Patroclus (Homer, *Iliad*) is less tolerated in men (Safdar et al., 2009), illustrated in the Greeks' and divine's frantic attempts to alleviate the situation (Homer, *Iliad*).

Western societies are more likely to tolerate an annoyance that's self-started, than an annoyance that's externally sourced (Safdar et al., 2009). Furthermore, if a situation is not self-serving, that similarly diminishes self-restraint (Güss et al., 2018, p. 373). Achilles did not start the argument, or benefited from the argument, and thus, interceded Agamemnon's words with an

attempted sword strike (Homer, *Iliad*). Athena has to intervene before his actions could no longer be rectified (Homer, *Iliad*). Western-influenced psychology also has a group of "conduct" disorders (Luna, 2024), which focuses on cultural burden—and therefore—cultural appraisal of appropriateness (Fusaroli et al., 2022). By the vast number of divine interventions, which Achilles ignores, shows this is not culturally appropriate (Homer, *Iliad*).

Ignorance is dependent on cultural correctness (Sammut & Sartawi, 2012), or rather, proper societal views and interactions. Therefore, the Greeks building protections but having no offerings for the gods (Homer, *Iliad*), is an ignorant action. As is Hector seizing Patroclus' body (Homer, *Iliad*). The perpetuation of ignorance into further ignorant behavior (Dilley, 2010) is also displayed here, with Hector's possession of Patroclus inciting extremely chaotic and vicious war (Homer, *Iliad*). Social slights deserve social consequences (Dilley, 2010), and thus, Zeus ensures that Hector's body will never return home either (Homer, *Iliad*).

To inform whether a trait is received as a strength or weakness by the story, interpretation is guided by whether an action was "rewarded" or "punished." These terms can be literal, such as Zeus declaring that Hector's body will not be recovered, when he interferes with Patroclus' body being recovered. They can also be more symbolic, like Paris showing hubris on the battlefield, and then failing to penetrate Menelaus' armor. This is not a hard and fast rule—there is nuance with the influence of social hierarchy. But, generally, displaying strengths results in some form of positive payoff, an displaying weaknesses results in some form negative consequences.

Also, it is acknowledged that Odysseus is known for his cunning, but was not analyzed for the Intelligence sub-trait. Most of his iconic displays of intelligence are present in stories previous to the *Iliad* and subsequent to the *Iliad*. Within the *Iliad*, under the boundaries of this

analysis, Odysseus' abilities were more present in efforts of Leadership, or in supporting the efforts of other generals, than Intelligence.

This analysis can be used to identify how historical cultures may correlate with modern ideals, and thus, how individuals may associate with representations in stories via those ideals. Findings are limited to correlational analysis of external research, as no experiments were conducted. Similarly, all findings are also, constrained to character traits, sub-traits, and related plot progressions in the *Iliad*. All presented literary analysis on the *Iliad* is entirely my own—outside research was constrained to sociocultural connections and context. My understanding of the *Iliad* is limited to personal readings, independent research, and intermittent undergraduate study. No other Greek poems, mythos, or literature were used in analysis.

Appendix A

Perseverance

(Homer, *Iliad*, 5.291-294)

"Things are not going to change / until we both get up behind these horses, / take all our weapons, and ride up to him / and challenge him"

(Homer, *Iliad*, 10.2-6)

"Soft sleep / bound all of them—except Lord Agamemnon, / the son of Atreus, the people's shepherd, / Sleep's sweetness could not hold him while his mind / was troubled by so many cares and worries—"

(Homer, *Iliad*, 10.14-19)

"…Every time / he gazed towards the Trojan plain, he marveled / at all the fires that burned in front of Troy, / an the sound of flutes and pipes and shouting. / But when he turned towards the Greek armada, / he ripped great clumps of hair out of his head."

(Homer, *Iliad*, 10.119-127)

"'…My heart is agitated, jumping / as if to leave my body, and my limbs / tremble. But if you have the will to act, / as sleep has also failed to visit you, / come, let us go and check, in case the guards, / worn out by their hard work and weariness, / have gone to sleep, entirely forgetting / to keep the watch. The enemy is near. / We know no way to block a night attack.'"

(Homer, *Iliad*, 10.392-394)

"'Hector, / my brave heart urges me to go and approach / the swift Greek ships and find out everything."

(Homer, *Iliad*, 10.461-466)

"With spear in hand, the son of Tydeus, / strong Diomedes, ran in front of Dolon / and said, / 'Stop there, or else my spear will strike you. / You cannot run for long from cruel death. / I tell you, I will be the one to kill you.'"

(Homer, *Iliad*, 10.479-488)

"'Set thoughts of death aside. But tell me this, / and tell the truth in every point of detail. / Why I you leave the Trojan camp alone / and come towards our ships? / Where are you going, in pitch-black night when other mortals sleep? / Did you come here to strip the arms and armor / from one of these dead bodies? Or did Hector / send you to spy on what is going on / beside the hollow ships? Or were you prompted / by your own impulses?'"

(Homer, *Iliad*, 10.560-566)

"'So if we ransom you or let you go, / you might come back to spy on the Greek ships / or fight against us, whereas if my hands / obliterate you now, and you are dead, / you cannot be a bother to the Greeks / ever again.'"

(Homer, *Iliad*, 10.569-570)

"He drew his sword and stabbed through Dolon's neck / and sliced both tendons…"

(Homer, *Iliad*, 13.108-109)

"Their bodies were exhausted with hard labor, / and they were downcast in their hearts…"

(Homer, *Iliad*, 13.110)

"The Trojans had transgressed the mighty wall."

(Homer, *Iliad*, 13.111-113)

"They watched the crowd of enemies approach, / and wept beneath their furrowed brows, expecting / inevitable death…"

(Homer, *Iliad*, 13.132-137)

"'Just so, the Trojans in the past refused / to stand and face Greek hands, Greek force, Greek strength— / they could not bear it even for a moment. / But now they fight besides our hollow ships, / far from their city, thanks to our commander's / cowardice and the slackness of the troops."

(Homer, *Iliad*, 13.144-154)

"'still we must not slack off from war at all, / but we fix it fast. Good people fix mistakes. / You are the finest fighters in the army. / Do not give up your valor or your zeal. / I would not quarrel with a common man / who quit in the battlefield. But you are noble, / so I am furious with you. You are weaklings! / Your cowardice will soon make things much worse. / Each of you must implant deep in your heart / a sense of shame and fear of blame. The danger / is very great…"

(Homer, *Iliad*, 13.169-171)

"One line of spears was layered on another, / brandished in warlike hands. The fighters focused / forward and longed to fight…"

Appendix B

Independence

(Homer, *Iliad,* 5.573-577)

"'…My child, the work of war / is not your area. Concern yourself / with marriage and the workings of desire. / Fierce Ares and Athena will attend / to all of that.'"

(Homer, *Iliad*, 5.619-626)

"'Leaders, protected by the will of Zeus, / how long will you allow the Trojan troops / to go on being slaughtered by the Greeks? / Till they are fighting round the well-built gates? / Aeneas, son of brave Anchises, women / we honored just as much as glorious Hector, / has fallen. Come on then, we have to save / our noble comrade from the battlefield.'"

(Homer, *Iliad*, 5.629-630)

"'Hector, / where is the courage that you used to have?'"

(Homer, *Iliad*, 5.650-657)

"'You have to focus, night and day, on this, / and beg the leaders of your world-renowned / allies to hold the line unflinchingly. / You must not give us reason to reproach you.' / Sarpedon's words but into Hector's heart. / He jumped out of the chariot to the ground, / wearing full armor, brandishing sharp spears, / and dashed all through the army…"

(Homer, *Iliad*, 5.776-780)

"And Hector / saw what was happening in the battle lines / and hurried to attack them, with a shout. / Strong lines of Trojan warriors came with him, / led on by Ares…"

(Homer, *Iliad*, 5.899-905)

"'Please, Hector, son of Priam, do not let me / lie here as plunder for the Greeks, but save me! / Let it be later that I lose my life / here in your city. If I am not fated / ever to go back safely home again / to my dear native country and bring joy / to my dear wife and little baby son.'"

(Homer, *Iliad*, 5.906-909)

"Hector in his bright helmet made no answer, / but sprinted onward in his eagerness / to drive the Greek troops back immediately, / and take as many lives as possible."

(Homer, *Iliad*, 5.910-911)

"Sarpedon's comrades set the godlike man / under the lovely oak tree…"

(Homer, *Iliad*, 5.915-916)

"but as he gasped in pain, he caught his breath— / a gust of Boreas, the wind, revived him."

(Homer, *Iliad*, 5.917-921)

"The Greeks, beset by Hector and by Ares, / did not turn round toward their own black ships, / nor march ahead to battle. The kept moving / steadily backwards, because they could see / that Ares was among the Trojan troops."

(Homer, *Iliad*, 5.1001-1004)

"'…So, father Zeus, will you / get angry with me if I roughly strike / Ares, and drive him from the battlefield?'"

(Homer, *Iliad*, 7.305-307)

"you must not treat me like a weak young child / or like a woman ignorant of war. / You should not test me."

(Homer, *Iliad*, 8.215-216)

"Now they will lose all their respect for you. / You were always no better than a woman."

(Homer, *Iliad*, 16.26-30)

"'Achilles, son of Peleus, by far / he greatest of the Greeks, please do not blame me. / The Greeks are suffering so terribly. / All who used to be our finest fighters / are lying hurt and wounded in the ships."

(Homer, *Iliad*, 16.35-43)

"Doctors are laboring with medicines / to heal their injuries. But you, Achilles, / you have become impossible! I hope / the king of anger you are fostering / never takes hold of me—you monstrous hero! / How can a person in the future learn / anything good from you, if you refuse / to save the Greeks from this catastrophe? / You have no pity…"

(Homer, *Iliad*, 16.47-52)

"But if you instincts tells you to avoid / some prophecy, and if you goddess mother / has shared some news of this with you from Zeus, / then send me out there right away. Send with me / a band of Myrmidons, and let me be / a light to save the Greeks…"

(Homer, *Iliad*, 16.50-56)

"…Send me with / a band of Myrmidons, and let me be / a light to save the Greeks. And let me wear / your armor on my body, so the Trojans / believed that I am you, and keep

themselves / back from the battle, so the warlike sons / of Greece may catch their breath. They are worn out."

(Homer, *Iliad,* 16.113-121)

"…But once you have / driven the Trojans from the ships, come back, / If Zeus, the spouse of Hera, god of thunder, / gives you the chance to win triumphant glory, / do not attempt to fight the warlike Trojans / without me, or you will reduce my status. / Do not take joy in violence and war / and killing Trojans. Do not lead the men to Troy…"

(Homer, *Iliad*, 16.857-860)

"Patroclus called Automedon to drive / the chariot and horses close behind him, / as he pursued the Trojans and Lycians. / In this, he made a terrible mistake,"

(Homer, *Iliad*, 16.1071-1075)

"His death wrapped round him as he spoke. His spirit / flew from his limbs to Hades, and she mourned / his fate, and left his manhood and youth. / Great Hector spoke to him though he was dead—"

(Homer, *Iliad*, 18.413-417)

"'But now, Patroclus, I am not yet with you / under the earth. Soon I will follow you. / I will not hold your funeral until / I bring back here the armor and the head / of high and mighty Hector, who killed you."

Appendix C

Leadership

(Homer, *Iliad*, 1.74-75)

"For nine long days the god's darts flew through camp, / and on the tenth, Achilles called the troops"

(Homer, *Iliad*, 1.85-88)

"'But come now, we must ask a priest or prophet / or somebody who knows the ways of dreams— / for certainly, dreams come to us from Zeus— / to tell us why Apollo is enraged."

(Homer, *Iliad*, 1.93-96)

"With that, / Achilles sat back down again and Calchas, / the son of Thestor, stood. He was by far / the best interpreter of signs from birds. / He knew the past, the present, and the future."

(Homer, *Iliad*, 1.100-107)

"'Achilles, favorite of Zeus, you tell me / to speak about the wrath of Lord Apollo, / the distant archer god—and I will do so, / if you swear that you will keep me safe. / Protect me with your actions and your words. / I am afraid I may enrage a man / who has great power over all the Greeks, / whom everybody follows and obeys."

(Homer, *Iliad*, 1.119-123)

"'…Calchas, this I swear— / no one will lay a heavy hand on you / beside the hollow ships, not while I live / and see the light. Not one the Greeks / will harm you…'"

(Homer, *Iliad*, 1.125-126)

(Homer, *Iliad*, 9.252-254)

"'Welcome, guests. / You must have some great mission. You are friends, / the ones I love the best of all the Greeks,"

(Homer, *Iliad*, 9.286-296)

"'To you, Achilles! We enjoyed / abundance at the banquet in the tent / of Agamemnon, son of Atreus, / and here with you. You laid a lavish spread. / But we did not come here with thoughts of dinner. / My lord, we see great danger. We are frightened. / Our ships may be destroyed—the odds are even— / unless you dress yourself in will to fight. / The valiant Trojans and their famous allies / have pitched their tents beside our ships and wall. / Their base is bright with campfires and they think / nothing can stop them. They will storm our ships!'"

(Homer, *Iliad*, 9.290-292)

"'We are frightened. / Our ships may be destroyed—the odds are even— / unless you dress yourself in will to fight.'"

(Homer, *Iliad*, 9.330-333)

"'If you give up your anger, Agamemnon / will give you all the gifts that you deserve. / Listen to me and I will list for you / the things he promised in his tent to give to you—'"

(Homer, *Iliad*, 9.380-385)

"'He will do this for you, if you give up / your anger. If you feel too deep a loathing / for Agamemnon, son of Atreus, / and for his gifts, at least you should have pity / on all the other people in the army. / The Greeks are desperate…'"

(Homer, *Iliad*, 9.402-403)

"'I do not think the son of Atreus / or any of the Greeks can change my mind.'"

(Homer, *Iliad*, 9.425-428)

"'He kept the most but shared a little out, / and handed trophies to the lords and leaders. / The others still have theirs but he took mine— / just mine, from me, not anybody else's!'"

(Homer, *Iliad*, 9.438-442)

"'although she was a captive of my spear. / But now that he has robbed me of my trophy, / stolen my winnings from my grasp, and tricked me, / let him not try to sway me now. I know him. / He will not change my mind…'"

(Homer, *Iliad*, 9.441-442)

"'let him not try to sway me now. I know him. / He will not change my mind…'"

(Homer, *Iliad*, 9.625-626)

"'And I made you the man you are, Achilles— / a godlike hero. I loved you so deeply.'"

(Homer, *Iliad*, 9.627-635)

"'You never wanted to go dine or feast / inside the hall with anybody else. / I put you on my lap and cut for you / mouthfuls of meat and gave you sips of wine. / You often got my chest and tunic wet / with spit-up wine—it hurt your childish stomach. / I worked and labored very hard for you / because I knew the gods would never give me / my own son…'"

(Homer, *Iliad*, 9.635-647)

"'…So, Achilles, godlike man, / I treated you as my own child, and hoped / one day you would protect me from the shame / and ruin in old age. Now please, Achilles, / subdue your pride. Your heart must not remain / forever unrelenting. Even gods / can change, although they are superior / in capability and strength and glory. / When humans overstep or fail somehow, / they pray forgiveness, and so turn aside / the anger of the gods with sacrifices / and fervent invocations and libations / and fat to make burnt offerings for them.'"

(Homer, *Iliad*, 9.788-790)

"'…Sweet Papa, / Phoenix, my lord, I have no need at all / of payment to restore my damaged honor.'"

(Homer, *Iliad*, 9.791-795)

"'Zeus has already honored me, I think, / allotting me a status that is mine / as long as I have breath inside my chest, / as long as there is vigor in my limbs, / while I remain beside these curving ships.'"

(Homer, *Iliad*, 9.798-800)

"'In an attempt to help Lord Agamemnon. / You must not be his friend, or I will be your enemy, although I love you now.'"

(Homer, *Iliad*, 9.845)

"'your speech seems mostly reasonable to me.'"

(Homer, *Iliad*, 9.846-853)

"'And yet my heart is swollen up with anger / whenever I remember what he did— / how Agamemnon, son of Atreus, humiliated me among the Greeks, / and treated me like someone

with no honor, / an outcast with no place to call his home. / But all of you, go back and take the message / that I will not return to bloody war.’”

Appendix D

Intelligence

(Homer, *Iliad*, 5.782-786)

"…Ares brandished in his hands / a massive spear and walked alongside Hector, / sometimes in front of him, sometimes behind. / And Diomedes, master of the war cry, / shuddered and shivered at the sight of Hector—"

(Homer, *Iliad*, 5.797-799)

"'…And even now, great Ares / is with him, looking like a mortal man. / Stay focused on the Trojans, but walk backward.'"

(Homer, *Iliad*, 5.800)

"'We must not try to fight against the gods.'"

(Homer, *Iliad*, 9.569-573)

"'So now, I love you, child, and I would never / stay if you leave, not even if a god / promised to scrape away my age and make me / the strong young man I was when I first left / Hellas…'"

(Homer, *Iliad*, 17.693-695)

"…And then around the dead Patroclus / the fighting became even more intense, / and brought more cruelty and pain and tears,"

(Homer, *Iliad*, 17.708-709)

"In body and in tireless voice the goddess / resembled Phoenix…"

(Homer, *Iliad*, 17.710-714)

"'It will be shameful and dishonorable / for you, great Menelaus, if you let / the swift dogs drag Achilles' loyal comrade / beneath the walls of Troy. Be strong. Hold firm. / Encourage all the troops to do the same.'"

(Homer, *Iliad,* 17.715-723)

"Then Menelaus, master of the war cry, / answered her, 'Phoenix, father, grandpa, papa, / I pray Athena gives me strength and guards me from flying weapons. I would like to stand / beside Patroclus and take care of him. / His death has touched my heart. But Hector has / the force of fearsome fire, and his bronze spear / slaughters unceasingly, because great Zeus / is granting him success.'"

(Homer, *Iliad*, 17.717-720)

"'I pray Athena gives me strength and guards me / from flying weapons. I would like to stand / beside Patroclus and take care of him. / His death has touched my heart…'"

(Homer, *Iliad*, 17.724-734)

"At this, Athena, / the goddess with the sparkling eyes, was pleased, / because he named her first of all the gods. / She made his arms and legs more powerful, / and set in him the courage of a fly, / who works so hard and persistently, / yearning to bit a human being's flesh / because she loves the taste of human blood. / That was the boldness that the goddess put / inside the inmost heart of Menelaus, / and then he stood above the dead Patroclus / and threw his shining spear…"

(Homer, *Iliad*, 17.750-756)

"'Hector, what other Greek will scare you next? / You even ran away from Menelaus, / who used to be so soft and weak in war. / Now he has got the body from the Trojans / and taken it away, and killed your friend, / your brave and loyal frontline champion fighter, / Podes, the son of Eetion.'…"

(Homer, *Iliad*, 17.756-759)

"…At this, / a thick black cloud of grief enveloped Hector. / He set off through the fighters at the front / wearing his bright bronze armor…"

Appendix E

Displays of Emotion

(Homer, *Iliad*, 1.166-174)

"'…The wealth / that we have looted from the neighboring towns / has been shared out, an it would be unfair / to make the warriors return it all. / You have to send this woman to the god / at once. One ay we Greeks will pay you back / with treasure worth three times as much, or four, / if ever Zeus grants us the chance to take / the high-walled town of Troy.'"

(Homer, *Iliad*, 1.185-186)

"'But if they do not give one, I shall come / and seize a trophy for myself—your trophy!'"

(Homer, *Iliad*, 1.201-202)

"'Incredible! You dress in shame! You are / obsessed with getting profits for yourself!'"

(Homer, *Iliad,* 1.213-215)

"'I came with you, you brazen cheat, to please you! / To claim back compensation from the Trojans, / for Menelaus and for you—you dog-face!'"

(Homer, *Iliad*, 1.226-227)

"'So I will go back home to Pthtia now, / in my curved ships, because that is much better.'"

(Homer, *Iliad*, 18.22-26)

"'…I need to tell you / disastrous news. I wish it had not happened. / Dead lines Patroclus an the armies fight / around his corpse, stripped of your arms and weapons, / which Hector in his flashing helmet wears.'"

(Homer, *Iliad*, 18.28-30)

"…With both hands he scooped up fistfuls / of soot and dust and poured it on his head, / and rubbed the dirt across his handsome face."

(Homer, *Iliad*, 18.33)

"…With both hands, he tore his hair."

(Homer, *Iliad*, 18.40-42)

"and holding tightly to Achilles' hands / so that he could not use an iron knife / to slit his throat…"

(Homer, *Iliad*, 19.406-410)

"Nestor, and Phoenix, the old charioteer. / They tried assiduously to comfort him / in his distress, but could not cheer him up. / The only comfort that his heart could feel / was entering the bloody mouth of war."

(Homer, *Iliad*, 19.450-457)

"'Child, have you completely / abandoned your own man? Or does your heart / no longer care at all about Achilles? / He sits before the tall ships' sterns and weeps / for his dear comrade. All the other men / have gone to dinner, but he fasts, not eating. / Go to him and drip necture and ambrosia / into his body, so he will not starve.'"

(Homer, *Iliad*, 19.480-481)

"Enraged against the Trojans, he put on / the gifts the god Hephaestus made for him."

(Homer, *Iliad*, 19.530-545)

"The white-armed goddess, Hera, / had given him the power of speech. He said, / 'Certainly we shall save you for the moment, / mighty Achilles. But your day of death / is near you now. And we are not to blame. / Blame the great god and mighty Destiny.'"

(Homer, *Iliad*, 19.548-554)

"Swift-footed Lord Achilles answered him, / deeply distressed and troubled, / 'Bay, why do you / prophesy death to me? You do not need to do so, / I know all this already very well. / It is my fate to die out here at Troy, / far from my loving father and mother. / But even so, I shall not stop until / I drive the Trojans to be sick of war.'"

Appendix F

Hubris

(Homer, *Iliad*¸ 1.13)

"the god spread deadly plague throughout the camp,"

(Homer, *Iliad*, 1.15)

"so that the common troops began to die,"

(Homer, *Iliad*, 1.31-32)

"'…Accept his ransom / and satisfy Apollo, son of Zeus,'"

(Homer, *Iliad*, 1.34)

"Then all the other Greeks agreed to take / the lavish ransom and respect the priest."

(Homer, *Iliad*, 1.39-48)

"'Be off with you, old man! / You must not let me catch you lingering here / besides our hollow ships a moment longer! And if you ever come back here again, / your staff and diadem will not protect you. / I will not let her go. She shall grow old / a very long way from her fatherland / in Argos, in my house, and work the loom, / and share my bed. Now go! Do not enrage me! / Go, if you want to get away alive!'"

(Homer, *Iliad*, 1.60-61)

"'fulfill this prayer for me [Chryse], and let the Greeks / suffer your [Apollo's] arrows to avenge my tears!'"

(Homer, *Iliad*, 3.19-24)

"was godlike Paris Alexander, wearing / a cloak of panther-skin draped round his shoulders. / He held a curving bow and sword, and brandished / two spears, both tipped with bronze. He stood in front / and summoned all the bravest of the Greeks / to fight him hand to hand in deadly combat."

(Homer, *Iliad*, 3.25-34)

"When Menelaus, friend of Ares, noticed / Paris come striding out before the crowd, he was delighted—as a starving lion / is thrilled to come upon a massive carcass— / a stag with antlers, or a mountain goat— / and avidly begins to eat the flesh, even if eager hunters and quick hounds / attack him—in the same way, Menelaus / was thrilled to set his eyes on godlike Paris, / believing he would make the culprit pay."

(Homer, *Iliad*, 3.37-40)

"When godlike Paris Alexander saw him / appear among the foremost line of fighters, / his confidence was battered and he slunk / back to his group of friends, avoiding death."

(Homer, *Iliad*, 3.65-66)

"'Why could you not face warlike Menelaus? / You ought to know the man whose wife you took!'"

(Homer, *Iliad*, 3.80-85)

"'But do not blame me for the lovely gifts / of golden Aphrodite. Glorious gifts / that come from gods, that they themselves have given, / must not be thrown away—although no human chooses them willingly…'"

(Homer, *Iliad*, 3.85-89)

"'…Now if you want me / to fight in battle and to join the war, / you must line up the other Greeks and Trojans, / and in the middle of them all, set me / to fight with Menelaus, friend of Ares, / for Helen and for all the wealth and treasure.'"

(Homer, *Iliad*, 3.119)

"…Menelaus, the master of war cry,"

(Homer, *Iliad,* 3.173)

"With this, the goddess [Helen] poured her heart"

(Homer, *Iliad*, 3.411-420)

"[Paris] first strapped his armor to his lower legs— / beautiful greaves equipped with silver anklets. / Around his chest he fixed a corselet, borrowed— / although it fit him nicely— from his brother / Lycaon. Then he slung across his shoulders / a silver-studded sword of bronze, and seized / his massive, heavy shield. On his strong head / he put a well-made helmet with a horse-plume. / The crest on top looked fearsome as it swayed. / He took his study sword—it fit in his hand."

(Homer, *Iliad*, 3.421)

"And warlike Menelaus likewise armed."

(Homer, *Iliad*, 3.429-432)

"Paris let fly his spear that cast long shadows. / The bronze struck hard against the balanced shield / of Menelaus, son of Atreus, / but did not penetrate…"

(Homer, *Iliad*, 3.443-445)

"The sturdy weapon pierced the shining shield, / went through the intricate breastplate, and then cut / right through his tunic to his flank…"

(Homer, *Iliad*, 3.476-479)

"the goddess Aphrodite snatched up Paris, / with greatest ease, as gods can do, and hid him / in a dense mist, and set him down inside / his fragrant, perfumed bedroom…"

(Homer *Iliad*, 3.541-548)

"'Before, you claimed you were superior / to warlike Menelaus in your strength / and hands and spear. So go on, challenge him! Call Menelaus back again to fight you! / But no. I order you to stop. Do not / make war and fight with ruddy Menelaus. / It would be idiotic. / You would soon / lose and lie dead beneath that fighter's spear.'"

(Homer, *Iliad*, 3.571-572)

"Indeed, the Trojans all detested Paris, / as if he were black death…"

Appendix G

Impulsiveness

(Homer, *Iliad,* 1.226-227)

"'So I will go back home to Phthia now, / in my curved ships, because that is much better.'"

(Homer, *Iliad,* 1.230-232)

"And Agamemnon, lord of men, replied, / 'Then off you go, if that is what you want! / I certainly will not be begging you"

(Homer, *Iliad,* 1.261-263)

"or curb his anger and restrain his impulse. / And as he pondered in his mind, he started / to draw the mighty blade out from its sheath—"

(Homer, *Iliad*, 1.287)

"'Listen to me. Hold back.'"

(Homer, *Iliad*, 1.377-378)

"'He is the greatest defense for all the Greeks / against horrific war.'"

(Homer, *Iliad*, 1.396-397)

"I will not use my hands to fight with you / about a woman—or with anyone,"

(Homer, *Iliad*, 20.3-4)

"Achilles, son of Peleus. Your thirst / for battle was insatiable…"

(Homer, *Iliad*, 20.31-33)

"…The rest of you, / go there, among the Trojans and Greeks, / and help whichever side you each prefer.'"

(Homer, *Iliad*, 20.34-41)

"'If swift-footed Achilles fought alone / against the Trojans, they could not withstand him / for longer than a very little while. / They used to shiver at the sight of him / even before, and now he is consumed / by furious anger for his dead companion. / I afraid he may destroy their wall, / going beyond what is allotted him.'"

(Homer, *Iliad*, 20.405-408)

"'Poseidon, lord of earthquakes, you decide / about Aeneas. Save him, or allow / Achilles, son of Peleus, to kill him / although he is a noble man…'"

(Homer, *Iliad*, 20.578-583)

"…And three times / swift-footed Lord Achilles rushed against him, / aiming at nothing but air. And on the fourth attempt, / godlike Achilles gave a furious scream / and let his words fly forth and said…"

(Homer, *Iliad*, 21.289-293)

"'I cannot freely pour my waters down / into the shining sea, because the bodies / choke me, yet you keep killing even more, / annihilating everyone. Come on, / leader of troops, stop now! This is too much.'"

Appendix H

Ignorance

(Homer *Iliad*, 7.549-555)

"…With grieving hearts but silent, / they piled the corpses on the pyre and burned them. / Then they went back again to the holy Troy. / Meanwhile, the well-armed Greeks were wiling up / their corpses on the pyre, with grieving hearts. / After the bodies of the dead were burned, / they went back to the hollow ships again."

(Homer, *Iliad*, 7.560-566)

"They raised high towers and a wall beside it, / protection for the ships and for themselves. / They put well-fitted gates inside the wall, / to let the chariots go to and fro. / Close by, around the outside of the wall, / the long-haired Greeks dug out a great big trench, / both wide and deep, and stuck sharp stakes inside it."

(Homer, *Iliad*, 7.569-577)

"Poseidon, shaker of the earth, began. / 'Great father Zeus, will any mortals bother / to tell their plans and schemes to deathless gods / in any place across the boundless world? / Do you not see? The Greeks have built a wall around their ships to keep them safe from harm, / and dug a trench along this wall—and yet, they have not given any hetacombs to us—the gods!..."

(Homer, *Iliad*, 7.587-591)

"'Come on then, when the long-haired Greeks have sailed / back in their ships to their dear fatherland, / tear down their wall and hurl it into the sea / and cover this long beach with sand again. / You can obliderate tis great Greek wall."

(Homer, *Iliad*, 7.609-611)

"…And all night, clever Zeus / was plotting pain for them, and thundering, / and rumbling with a terrifying noise."

(Homer, *Iliad*, 7.612-615)

"Pale fear seized hold of them. They splashed some wine / out of their cups and spilled it on the floor. / Nobody dared to drink before they poured / libations to the mighty son of Cronus."

(Homer, *Iliad*, 7.616)

"Then they lay down and took the gift of sleep."

(Homer, *Iliad*, 17.160-161)

"Hector had stripped Patroclus of his armor, / and then tried to drag the corpse away,"

(Homer, *Iliad*, 17.209-210)

"'This dead man was the comrade of the best / by far of all the Greeks beside the ships,'"

(Homer, *Iliad*, 17.260-266)

"'…You are putting on / the deathless armor of the best of men, / at whom all others tremble. You have killed / the brave and gentle comrade of this man, / and you have wrongly taken up his arms / and dressed your head and body in his armor.'"

(Homer, *Iliad*, 17.267-268)

"For now, I plan to grant you great success / as compensation…"

(Homer, *Iliad*, 17.268-271)

"…because you will never / go home from battle, and Andromache / will never take from you the splendid arms / of great Achilles, son of Peleus."

(Homer, *Iliad*, 17.294-301)

"'…So now, / all of you, turn and face the enemy, / and live or die in the caress of war. / Although Patroclus is already dead, / whoever drags him to the Trojan horsemen / and forces Ajax to submit to us / shall share the spoils with me in equal part, / and gain an equal share of fame and glory.'"

(Homer, *Iliad*, 17.529-535)

"…And yet his mother / had not revealed to him what had just happened, / this terrible disaster—that his friend, / the man he loved the most of all by far, / was dead…"

(Homer, *Iliad*, 17.536-542)

"'My friends, we will receive no fame or glory / if we retreat back to the hollow ships. / It would be better if the black earth opened / to swallow all of us right here and now / if we allow the Trojans, skillful horsemen, / to drag Patroclus back to their own town / and win the victory.'"

(Homer, *Iliad*, 17.563-567)

"…Hot tears / flowed from their weeping eyelids to the earth / as they were grieving for their charioteer. / Their thick manes, tumbling down beside the harness / on both sides

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