

**PERSISTENCE OF CLASSICAL MYTHOLOGY IN  
CONTEMPORARY AMERICAN HEAVY METAL MUSIC: THE  
*ILIAD* AND THE *ODYSSEY*.**

**PERVIVENCIA DE LA MITOLOGÍA CLÁSICA EN LA MÚSICA HEAVY  
METAL AMERICANA: LA *ILÍADA* Y LA *ODISEA*.**



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### **Abstract:**

After having taking into account the evolution of the Greek myth through music, and paying special attention to its apogee during Renaissance thanks to the importance of the opera, this paper focuses on how the classical myth survives nowadays in contemporary North American heavy metal music. There are many bands dealing with Greek-Roman mythological topics, and focusing on two of them: Manowar, and Symphony X, and concretely on their tracks “Achilles, agony and ecstasy” and “Odyssey” inspired by Homer’s *Iliad* and the *Odyssey* respectively, it is possible to observe how the Trojan cycle has a crucial importance for the composition of all the lyrics of those songs, proving thus, that heavy metal music is a great vehicle for the transmission of the old classic myths.

**Key-words:** heavy metal, classical myth, Homer.

### **Resumen:**

Tras tener en cuenta la evolución del mito griego a través de la música, y prestando especial atención a su apogeo a través de la ópera durante el Renacimiento, este trabajo se centra en cómo pervive a día de hoy el mito clásico en la música heavy metal norteamericana contemporánea. Son numerosos los grupos que tratan temas mitológicos grecolatinos, y prestando especial atención a dos grupos musicales: Manowar y Symphony X, y más en concreto a los temas “Achilles, agony and ecstasy” y “Odyssey” inspirados por la *Ilíada* y la *Odisea* de Homero respectivamente, se puede observar cómo el ciclo troyano tiene capital importancia para la composición de las letras de los mismos, demostrando así que la música heavy metal es un gran vehículo para la transmisión de los antiguos mitos clásicos.

**Palabras clave:** heavy metal, mito clásico, Homero.

## **1. Introduction:**

Art is the best path to reach the deepest part of the human soul, the best way of bringing out feelings and emotions, and it is not easy to find an artistic expression that establishes a better connection between itself and the human soul than music. Everyone, regardless of age, gender, or the time in which a piece of music was composed or listened can be moved by it. In addition, music has existed since the beginning of humanity, albeit with less development in their composition. In any case, was in Ancient Greece when music was considered art for the first time, and it became a very important instrument for society, not only for entertainment, but for education. It is also true that the concept of music was different in Ancient Greece. They considered it not just what we know nowadays as “music”, but also poetry, gymnastics and dance, and it was not separated from the rest until the Hellenistic period. Thus, poetry and music were bound long ago, and at the same time poetry and myth are linked too. Since 17<sup>th</sup> century BC, when the bards in Mycenaean times chanted long epic poems, until nowadays when we can listen many songs that deal with Greek mythology, this strong bound linking music and myth has persisted (Espinar, J. L., 2011).

From then until now, music and myth have shared the same route, travelling together along centuries, one as a vehicle and the other as a message. There have been times when music and myth had a stronger bond, as during the Renaissance and the Baroque Era, when the opera brought back the rise of Greek myth. But there have been also periods in which the link between music and mythology has been about to break, as during 18<sup>th</sup> and 19<sup>th</sup> centuries, because there were not many examples as previously and the focal point of music focused on other issues (Ruiz de Elvira, A. *et al.*, 1991).

The objective of this paper is to prove the influence and persistence of Ancient Greek myth in contemporary American heavy metal music. Considering that it is possible to find so much papers dealing with the topic of the persistence of the classical myth in music, but few regarding heavy metal music, it is important to continue investigating and developing

new papers about this topic, since myth and music have been always been linked as it has been said previously. It is possible to find some books and articles talking about the persistence of mythology in music during Renaissance or Romanticism, but the closer we are to the present, the more difficult is to find some information dealing with this persistence (García. J. C., 2013). That was the reason why I choose this topic. It is true, that is not easy to find enough information relating those two topics, but it is a reality that the link still exists. A mere glance to heavy metal lyrics is enough to discover that there are a lot of groups making up songs about classical myths, and that is not all. Some of those bands usually employs Greek mythology as the main topic to write lyrics for complete discs, nor just one single track.

Thus, we have a topic that not so much people have dealt with, and with a lot of examples to prove this thesis: there are contemporary heavy metal music that contains elements of classical mythology, references to ancient Greek heroes, gods or creatures, which have been maintained along centuries through different kinds of music. Besides, mythology has been always interesting for me, since I was a child. Moreover, during my degree, my professor and now also tutor, Guillermo Galán Vioque, taught me “Greek-Roman Literature” which also had a great influence for me to decide which topic was the most suitable for my thesis.

In order to structure this paper, it has been divided into different parts for a better understanding. First of all, this introduction to clarify the topic that we are going to deal with during the whole paper. Secondly, and as it is possible to read, it has been added information concerning the persistence of the music in Ancient Greece, how it was developed through theatre, as well as how the ancient myths were transmitted and why music was so important in this transmission. Likewise, a brief summary of a chronological evolution of the myth through music will be developed on the following pages. The persistence of classical Greek mythology in contemporary music, and more specifically, in American rock and heavy metal music during the last two centuries will close this section, since it deals with the main topic of this paper. As third and fourth point, the objectives and the methodology to be followed in the analytic part will be explained in detail. The analytic part will consist on two parts, analysing in each one a song based on different classical Greek myths, the *Iliad* and the

*Odyssey* respectively. In both cases, myths will be treated in relation with the lyrics of songs written by American bands. The two sections deal with two different groups called Symphony X and Manowar respectively, and each of them contains a single song, but lasting about half an hour each. After having analysed both songs and established a relationship between Greek myths and contemporary rock music, the conclusions, followed by the annexes and the sources used to write this paper, will be shown.

It is important to clarify why I chose those songs instead of another ones. First of all, the main reason of choosing American groups is because of my English degree. I considered a better idea to limit the study to English language. Having done that, I limited my list of songs to rock music and music resulting from rock, as hard rock, heavy metal and so on, because the quantity of those groups was higher than other musical genres. Finally I decided to choose long heavy metal songs as Manowar's Achilles, Agony and Ecstasy, and Symphony X' Odyssey, because longer lyrics allow a more detailed analysis, and offer more possibilities to find references to mythological elements. Besides the two selected songs are reinterpretations of myths transmitted by the two seminal works of Ancient Greek literature, the *Iliad* and the *Odyssey*, and that allows comparisons not just between the song and the myth but between the two songs.

## **2. Theoretical framework.**

### **2.1. Music in Ancient Greece.**

#### **2.1.1. Aoidos and rhapsodes as the first proof of the link between music and mythology.**

It is a fact that music has been a key factor in the presence of the life of classical myths among people. Music has revitalized myths one and again through centuries, it has submitted them to several transformations in order to give them new meanings and voices, and to make them more expressive (Llinares, J. B., 1999).

Considering that all classical legends, from Homer to the year 600 A.D are taken as classical mythology, aoidos had also a great importance in this early link between music and myth by transmitting them for the first time. It is known, thanks to Homer, that the aoidos, who were oral epic poets, had a great social importance. They were known as mediators between men and gods, conveying their stories with long poetic song of past events. Rhapsodes were also important in this context, but their work was just to recite the epic poems that the aoidos composed, while the aoidos composed and recited their own works (Ruíz de Elvira, A., 1997; Espinar, J. L., 2011).

Thus, the oral tradition had an extremely important influence at the beginning of the transmission of myths. Etymologically, as Wiles, (2000: 12) says: “the very word myth implies ‘something spoken’”. That is, myth was created by oral tradition. There were no written definite versions of Greek myths. Hence, performances were the basis of myth in ancient Greece. The performers of myths were free to modify parts of the myths adapting them to the audience (Wiles, D., 2000).

After the success of the aoidos during the Mycenaean era and the dark ages, the citharoedic nomos appeared on 8<sup>th</sup> – 4<sup>th</sup> B.C. They were a series of regulations which determined the different types of rhythm, voices and instruments employed, and they were related to the poet and musician Terpander. Thus, in this context, the dithyramb emerged. It



was considered the forerunner of drama, or dramatic poetry. Despite this fact, the recitation of epic poems continued to flourish during the classical period (Espinar, J. L., 2011).

### **2.1.2. Drama in ancient Greece.**

Since “Greek religion had no holy books” as Wiles (2000: 27) said, Greeks focused their attention on rituals in honour to the Gods. Thus, Myth and music evolved together from long epic poems chanted by the aoidos to songs chanted by a chorus during ceremonies in honour to the God Dionysus at the beginning, and in theatrical competitions afterwards.

Those compositions chanted by the chorus during Dionysus’ ceremonies are called dithyrambs. They started as rituals at the beginning, but the line in which they became theatre is still not clear. It is obvious that some elements which were implemented little by little gave those rituals a more theatrical appearance every time, but that is not enough to establish a strict date (Wiles, D., 2000).

As it was stated in the introduction, music was considered art for the first time in Ancient Greece. Due to the conception of music that Greeks had during those centuries, almost every lyric poet or playwright do not only wrote lyrics, but they sang and composed music. That was the case of several famous tragic playwrights, as Aeschylus, Sophocles and Euripides, who wrote extraordinary dramatic poems related with different myths that were known by society, as Oedipus, Antigone or Medea (Wiles, D., 2000; Llinares, J. B. 1999).

Regarding performance, the first actor and author of tragedies was Thespis (s. VI a.C). He introduced the figure of the actor who talked to the coryphaeus by singing the tales as if he were actually the character, not just a singer singing about that character. Later, Aeschylus changed the dithyramb into drama by implementing a second actor and reducing the size of the chorus, from 50 to 15 men. Finally, Sophocles added a third actor, and changed the focus from interaction between humans and gods to interactions between humans (Wiles, D., 2000: 26-48; Espinar, J. L., 2011).

With all those implementations, the role of the chorus lose importance in favour to a mayor focus on performance. In spite of this fact, music was still an important component in those tragedies and comedies represented in Greece.

## **2.2. Evolution of the Greek myth in music.**

### **2.2.1. From Middle Ages to Renaissance**

Music, literature, and art in general of every period have been attracted by the ambiguity of the mythology. This feature has made the myth survive in every type of art, in every period of history. The polysemy of the myths allowed them to go across Middle Ages with a moralizing mask, to resurge completely naked in Renaissance, to become metaphors during the Baroque, and to show politics, social and individual problems or attitudes during the 20th and 21st centuries (Ruiz de Elvira, A. *et al.*, 1991).

Pagan gods had served as vehicles of such deep ideas that they couldn't just disappear. What faded was the classical envelope which covered the myths making them unrecognizable. During the Middle Ages allegories were used to evoke old gods in a different context and with a confusing form. Thus, pagan gods did not reborn in Renaissance because they will never disappeared from the imagination of humanity. Classical myths were disguised with Christian motifs most of the times (Ruiz de Elvira, A. *et al.*, 1991).

### **2.2.2. The importance of the Opera in the transmission of the myth. Renaissance and Baroque.**

The classical texts transmitted during the Middle Ages cropped out during Renaissance, especially as printed editions and translations. Thus, the taste for the myths and the classics was revitalized in the 14<sup>th</sup> century with this rediscovering of Greco-Roman texts. Therefore, ancient gods, heroes and myths appeared again through allegories, motifs and figures which showed an incredibly admiration for the classics authors and their works (Laguna, G., 1994; Ruiz de Elvira, A. *et al.*, 1991).

It was at the end of the 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> when opera arose. This was a period of change in Europe from Renaissance to Baroque, and it was in this period when the never-ending link between music and myth became stronger than ever. Mythology appears more frequently in opera than in other types of compositions, and everything started when The Florentine Camerata composed “Daphne”, which was the first opera as we understand it nowadays. From there on, the opera became more and more common and started growing in importance during the next three centuries without being altered by the different artistic movements that appeared. Those humanistic ideals persisted in stories of ancient gods and heroes dealt in the operas much more time than in any other theatrical form (Ruiz de Elvira, A. *et al.*, 1991).

In the Baroque period, the mythological themes became definitely the main topic of French art, which would be the main European influence. Theatre, literature, painting, poetry and mainly music thanks to a new genre called Opera or Lyric tragedy.

Thereby, during the 17th and the 18th centuries, the classical mythology became highly predominant in the opera. That was the cause of its great splendour and of the creation of the mythological school which always chose its characters and topics from ancient Greece, by representing the old myths through new aesthetic, philosophic and intellectual elements related with this new musical world, which lasted from baroque to late Romanticism (Ruiz de Elvira, A. *et al.*, 1991).

### **2.2.3. The Greek myth during Romanticism and the twentieth century.**

After the apogee of the Greek mythological tradition during the 17<sup>th</sup> and 18<sup>th</sup> centuries in the music, in the 19<sup>th</sup> century the majority of the tendencies of the opera remained after some renovations, but there was an important change. Although the music continues its Greek mythological tradition, it was feebly, and that was because the romantic spirit was attracted by popular, national, epic and exotic elements and themes (Ruiz de Elvira, A. *et al.*, 1991).

Wagner was one of authors responsible for the persistence of classic mythology in music during this century. The epic structure and its elements, together with the long compositions of those narrations are some features of Wagner's music drama related with

ancient tragedies. Besides, symbolism and the relations between gods and humanity show clearly the influence of some tragic classic authors as Aeschylus. Wagner achieved a balance between words and music that was never achieved before in this context of the dramatic-opera (Ruíz de Elvira, A., 1997; Siopsi, A., 2005).

According to Wagner, Orchestra was one of the most important elements in music drama because: "it plays the role of a chorus in ancient tragedies", as Siopsi, (2005:264) said. That means that the orchestra should act as an interpreter, decoding the symbolism of the plot. Thus, it is possible to say that the chorus of Greek tragedy evolved to the modern orchestra (Ruiz de Elvira, A. *et al.*, 1991).

### **2.3.The persistence of the myth from the second half of the 20<sup>th</sup> century until nowadays.**

As Cavallini (2009:113) explains in her article: "the presence of Greek Mythology in so called "popular" music is far more significant and frequent than one could suppose." Popular music is still nowadays a way of transmission of poetry, and sometimes of Greek Mythology too. It is possible to find some examples about that in songs and ballads composed in the Sixties. However, in this period almost all the references that appeared related to Greek myths seemed unintentional. Nevertheless, from the eighties onwards, in some determined music genres, there have been composed numerous songs and entire albums related to characters as Achilles, Ulysses and many other mythological characters. It is important to notice, for example, the different names of pop and rock<sup>1</sup> bands all around the world which are related with Greek mythology. ("La caja de Pandora", or "El sueño de Morfeo" in Spain; "Achilles" in U.S.A; "Hades almighty" in Norway; "Ulysses" in Holland; or "Minotaur" in Canada) (Cavallini, E., 2009; García, J. C., 2013).

Nowadays, pop and rock lyrics are considered sub literature because music is an activity related to leisure most of the times. Nevertheless, those lyrics are usually known by young people, making them an ideal method to transmit the concepts, values and stories of

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<sup>1</sup> From now on, words as "rock", "rock music", "rock genre" and so, are not going to be used just as a mere allusion to the music known as "rock & roll", but to refer to rock culture including every branch derived from the original form of this kind of music as it could be heavy metal, hard rock, fantasy metal, etc.

Greek mythology, as well as the poems, songs and plays that the aoidos, composers and playwrights transmitted before (García, J. C., 2013).

Regarding rock music, that genre is the one which has dealt with Greek mythology much more assiduously than other genres did, from its appearance until nowadays. When this genre emerged for the first time, and due to its nature, rock lyrics focused their strength in rhythm. Thus, they lacked the depth that they could have today. However, little by little the lyricists started to look for topics different of those ones which were common for popular music. Despite the roots of this genre started in popular manifestations, pretty soon the subject of the lyrics widened, reaching classical topics as mythology (Villalba, J., 2008).

One of the most famous musical genres derived from rock & roll is the so called "heavy metal". It had many of characteristics of its predecessor, and one of them is the topics dealt, as mythology.

At the beginnings of the seventies, everything related to war, death and destruction became topics likely to be dealt with by heavy metal bands. As a matter of fact, in the seventies, the tag "heavy metal" was the denomination used for a new aggressive and innovative type of music which still remains difficult to classify. Its characteristic strong rhythm is reached, as Cavallini (2009:119) said: "by using drums in a hammering way, by amplifying and intentionally distorting the sound of guitars and basses and, in some cases, by altering the voices".

This search for topics related to war and mystery gave way to the appearance of songs about Achilles, Ulysses and other mythological heroes as well as creatures. Although Norse mythology is predominant in heavy metal lyrics, Greek mythology is also important, so much that it could be said that classical mythology is another element integrated in rock culture (Cavallini, E., 2009; García, J. C., 2013).

### **3. Objectives**

#### **a) Main objective**

The main objective of this paper is to prove the persistence of Classical Greek Myths in contemporary North American Heavy Metal music. Specifically, the myths of the *Iliad* and the *Odyssey*.

#### **b) Secondary objectives**

Another important objective based on the main one is to prove the utility of studying the Classical myths to achieve a better understanding of contemporary rock music, and more specifically of heavy metal music.

### **4. Methodology**

#### **a) Global and structural analysis.**

Firstly, this section will show a general explanation of the different songs. The title of the song, the title of the disc and the name of the group will be mentioned, as well as the group members, emphasizing the composer or composers of the lyrics. Besides, the main topic of the songs and the myths that they refer will be mentioned too. Anyway, it will be explained if the songs are adaptations of the original myths or songs with mere allegorical references of classical myths.

After exposing all the data relating the song dealt with, the next section will be focused on the structure of the song and its similarities with Classical Greek compositions as for example epic poems. Length, instrumental parts, and the internal division of the song will be commented in this section as long as it would be necessary.

#### **b) Lyrical specific analysis of each song.**

This section will provide specific information about all the mythological references that will appear in the lyrics of the songs. An exhaustive analysis of each line will lead the reader through the song by analysing each classical references and by explaining them, while providing the necessary information for a correct understanding of them. All in all, those brief remarks of heroes, gods, or classical moments in Greek mythology will take the reader to a complete understanding of both, the song and the myth which survives among it lines.

## 5. Analytic section

### 5.1 The *Iliad* in Manowar's *Achilles, Agony & Ecstasy* in Eight Parts.

#### 5.1.1. Global and structural analysis.

Manowar is an American heavy metal band created in New York in 1979. Joey DeMaio, who was working as bass technician in Black Sabbath, meet the guitarist Ross Friedman and then they recruited the vocalist, Eric Adams, and the drummer, Donny Hamzik in order to found a new band. Over the course of time some members of the band were replaced, and by the year 1992 in which the disc "The Triumph of Steel" was released, Ross was substituted by David Shankle, and Kenny Earl Edwards was the new drummer giving a new and different atmosphere to this disc. "Achilles, Agony and Ecstasy in Eight Parts"<sup>2</sup> is the first song of the disc and it lasts 28'38'' becoming the longer theme ever created by this band. Even though the lyrics are usually composed by all members of the group in a collaborative effort, the song of Achilles was mainly composed by Joey DeMaio with a brief collaboration of Eric Adams. The song is based on Homer's *Iliad*, specifically on the facts which concern to Achilles and Hector (Unknown author, 2014).

The eight parts of the original song explain the events that take place from the book 12 to the book 23 of the *Iliad*, more specifically from Hector's assault of the Achaean ships to Patroclus' funeral, Cavallini (2009). In general lines it could be said that the storyline of the songs corresponds to the history of the original book, except for the third part, "The Funeral March" which corresponds to *Iliad*'s book 23 and should be the last one following a chronological order. However, in this song it is placed just after the death of Patroclus.

Three of the eight parts composing this song are instrumental ones (3:"Funeral March", 4: "Armor of the Gods" and 7: "The Desecration of Hector's Body"), in the other five parts the lyrics are the most important element and according to Cavallini (2009:121):

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<sup>2</sup> From now on mentioned as "Achilles' song" or "the song of Achilles".



“the lyrics appear to be far more accurate than in most contemporary musical interpretations of the Trojan saga”.

Another important fact regarding the composition of the lyrics of this song is DeMaio’s foreknowledge of the *Iliad*. The songwriter not just wrote about the facts explained in the *Iliad* carefully and sometimes in a complete detailed manner, but he even paraphrased some lines of this great epic poem adapting them to the strong rhythms of heavy metal and partially reinterpreting them without altering the original storyline (Cavallini, E., 2009). This reading of the *Iliad* could also be appreciated in the structural composition of the song.

The length of this song of almost half an hour is far longer than most of the typical songs that are known nowadays. Obviously it is not as long as the epics poem were, but it could be a sign of the influence of Ancient Greece compositions. It is probable that DeMaio, inspired by this classical topic, decided to employ a similar structure that the one used for epic poems, not only creating a half-an-hour song, but dividing it in parts as Homer did in the *Iliad*. Besides the inclusion of instrumental parts may be an allusion to the role that had the chorus in ancient Greece, which occasionally served as a separation between the parts in which the action took place, bypassing obviously the fact that there were voices instead instruments.

### **5.1.2. Lyrical specific analysis.**

The following analysis will show the lyrics of each of the parts of the song “Achilles, Agony and Ecstasy”, (1. Hector storms the wall; 2. The death of Patroclus; 3. Funeral march; 4. Armor of the gods; 5. Hector’s final hour; 6. Death Hector’s reward; 7 The desecration of Hector’s body; and 8. The glory of Achilles), providing information related to Homer's *Iliad* which will establish a link between both of them.

### 5.1.2.1 Hector Storms the Wall (see Annex 7.1-I).

The entire first part of this song could be considered a summary of the *Iliad*'s twelfth book. A mere glance to the first five lines is enough to place a brave Hector charging against the wall that protects the Achaeans' ships. In the same way, the 12<sup>th</sup> book of the *Iliad* begins with a reference to the same elements: "The Wall that they had built as a defence for their ships and had drawn a trench around – ... - so that it might hold inside and keep safe their swift ships and great booty" (Hom. *Il.* 12.4-8)<sup>3</sup>.

Besides, the word gold referred in the third line of the song may be related to "the booty" that appears in this quotation.

During the lines 5 to 7 the allusion to the gods appear for the first time. The promise Hector is talking about appears also in the *Iliad* by Hector's words: "the counsels of loud-thundering Zeus, that he himself promised me." (Hom. *Il.* 12.235-236). The whole promise appears more detailed in the next book (see Hom. *Il.* 13 347-250). Anyway, despite the gods are not mentioned until line 6, there is an intrinsic relation between them and the previous lines in which there is a certainty that the Achaean wall will fall. Firstly, it could be observed a link between the lines four and six if we attend to *Iliad*: "But against the will of the immortal gods was it built; so for no long time was it firm" (Hom. *Il.* 12.8-9). Those lines refer obviously to the wall built against the will of the gods, so that is the reason why in the song Hector is sure it will not hold. Besides, the phrase: "I'll drive you back to the sea" contains the implicit help of the gods, "Zeus rained constantly, so that the more quickly he might overwhelm the wall in the salt sea" (Hom. *Il.* 12.25-26).

Continuing with the analysis, it is important to remark that, regarding Cavallini (2009:123), it is possible to find in line twelve a literal allusion of the twelfth book of the *Iliad* when it talks about stones that fall from the wall like snow-flakes (see Hom. *Il.* 12.154-159).

Really important in this song are the lines fifteen to seventeen. They explain that Zeus is helping Hector to kill all their enemies, but those lines could be interpreted in different

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<sup>3</sup> All the translations are taken from Murray (2001).

ways. A literal interpretation could be supported by extracts like: “For it was to Hector that Zeus willed in his heart to give glory” (Hom. *Il.* 12.173-174); or even by: “Zeus, who hurls the thunderbolt, roused from the mountains of Ida a blast of wind that carried the dust straight the ships...” (Hom. *Il.* 12.251-255), among others. However, those lines could be interpreted as if Zeus was there, in the same battlefield, fighting hand by hand with Hector. It is possible to believe that, but not referring to Zeus specifically but to his lineage. On the one hand, Polypoetes: “son of Peirithous, whom immortal Zeus begot” (Hom. *Il.* 2.740-741), is fighting with Hector, but the real clue is placed in the line seventeen in which Zeus smashed the enemies’ skulls as Polypoetes did by killing Danaos (see Hom. *Il.* 12.182-186). On the other hand, in the line sixteen Zeus is killing the enemies as if they were cattle, and in the same way Sarpedon, another of Hector’s allies could be the character who inspired this line: “Had not Zeus the counsellor roused his own son, Sarpedon, against the Argives, like a lion against sleek cattle” (Hom. *Il.* 12.292-293).

#### **5.1.2.2 The death of Patroclus** (see Annex 8.1-II).

This second part deals with the death of Patroclus by Hector’s hand. The reason for Achilles’ anger is double. Firstly, because of the loss of his friend Patroclus and secondly because of the loss of his armour. Despite the death of his friend is hard to bear, Achilles, as it said in line 2, knows that it was his time because it was not the will of the gods that Patroclus crossed the walls of Troy (see Hom. *Il.* 16.707-709).

However, the fact that Patroclus was wearing Achilles armour during the battle, as it said in lines 2-3, was a decision accepted by him in the *Iliad*: “But come, put my glorious armor on your shoulders and lead out the war-loving Myrmidons to the fight” (Hom. *Il.* 16.64-65). Anyway it was stolen by Hector (see Hom. *Il.* 17.125) and that is why the lyrics used the past time of the verb to be.

All in all, this second part is the more controversial of the whole track due to its final lines in which appears a reference to the sky. As it is known, it is usual that in the Homeric conception the souls descend to Hades, however the demigod hero is granted immortality in

the Isle of the Blessed, also known as Elysium. Thus, this reference is incomprehensible, and even more when the concept of the Isle of the Blessed is not unknown by Manowar (Cavallini, E., 2009).

#### **5.1.2.3 Funeral March. (Instrumental).**

The music begins with an electric guitar playing slowly and transmitting the feeling of the sad loss, and little by little the rhythm is accentuated thanks to the cymbals of the drums. Everything helps to create a gloomy atmosphere just after the song about Patroclus' death.

#### **5.1.2.4 Armor of the Gods. (Instrumental).**

The song is a drum solo. Each sound tries to symbolise how Hephaestus is forging a new armour for Achilles as his mother Thetis promised him: "For in the morning I will return at the rising of the sun, bringing fair armor from the lord Hephaestus" (see Hom. *Il.* 18.136-137).

#### **5.1.2.5. Hector's final hour** (see Annex 8.1-III).

This piece of the song deals with the book twenty-two of the *Iliad* in which Hector dies. The very first line, as well as the last one are really well placed, as they close a circular construction. The allusions to the Hades and the weight of Hector's fate are taken almost literary from the *Iliad* when Zeus: "lifted up his the golden scales, and set in them two fates of grievous death, one for Achilles, and one for the horse taming Hector; then he grasped the balance by the middle and raised it; and down sank the day of doom of Hector and went away to Hades" (Hom. *Il.* 22.209-213). One more time, it is more than likely that the group is familiar with the classical text.

In the song, Hector knows the decision that the gods had made, thus he accepts their will because no one can change it as it is said in line five. In the same way occurs in the *Iliad*, the gods decided in a council what to do (see Hom. *Il.* 22.174-176), but as Cavallini (2009) says, Hector does not know his own fate until he decides to fight against Achilles (see Hom. *Il.* 22.97-300).

Another interesting allusion of some verses of the *Iliad* are in the lines eight and nine. It is curious that in this song are Achilles' arrows which fly like eagles while in the *Iliad* the same reference is used but to refer how Hector lashes out Achilles: "gathering himself swooped like an Eagle of lofty flight that darts to the plain through the dark clouds and seize a tender lamb or a cowering hare; so Hector swooped" (Hom. *Il.* 22.307-311).

#### **5.1.2.6. Death Hector's reward** (see Annex 8.1-IV).

This piece of the song could be divided in three parts. Firstly, the first part goes until line fourteen and it explains the moments before the battle between Achilles and Hector and the ones just before Hector's death. Achilles is the speaker in those lines and in the first one is probably talking about the Trojans who were hidden behind the walls (see Hom. *Il.* 22.1-2), but specifically about Hector who was waiting outside the walls: "but trembling seized Hector when he caught sight of him, and he dared no longer remain where he was, but left the gates behind him, and fled in fear" (Hom. *Il.* 22.136-137), fleeing around the city of Priam even three times (see Hom. *Il.* 22.250-251).

The line four has also a great importance because even being in plural it could also be referred not only to the soldiers but to Hector: "I, who have loosed your knees" (Hom. *Il.* 22.330-335) are words pronounced by Achilles proving again the fact that the lecture of the book was necessary for the creation of this song.

Once again a reference to Zeus controlling the fate of the characters appears, but this time refers to Achilles' fate which was weight by Zeus at the same time as Hector's as it was said before (see Hom. *Il.* 22.208-212).

Besides, lines twelve and thirteen show the moment of wrath in which Achilles talks to Hector about what is going to happen to his body, as in the *Iliad* when Achilles says: “You will dogs and birds tear at horribly” (Hom. *Il.* 22.335-336).

Secondly, the lines after fifteen until the twenty represents the moment in which Hector’s corpse lies on the ground, (see Hom. *Il.* 22.395-404) and how the gods abandon him as it was explained above.

Finally the last part is a repletion of lines symbolizing the cowardice of the Trojans in contrast to Achilles’ rage and courage in battle.

#### **5.1.2.7. The desecration of Hector’s body. (Instrumental)**

This instrumental piece is divided in two parts. The first one begins with soft sounds that are gradually entangling giving way to the second part which is a total chaotic mix of string sounds transmitting perfectly the burden of the desecration of a body.

#### **5.1.2.8. The glory of Achilles (see Annex 8.1-V).**

The song begins after Hector’s death, explaining Patroclus’ funeral ritual. There is an obvious parallelism between the lines three to seven and line ten of the song and the following extract: “Hail, Patroclus, even in the house of Hades, for now I am bringing to fulfilment all that I promised you before: that I would drag Hector here and give him raw to dogs to devour, and of twelve glorious sons of the Trojans would I cut the throats before your pyre in my wrath at your slaying” (Hom. *Il.* 23.19-23). In fact the complete ritual is taken almost literary from the *Iliad* (Cavallini, 2009), as the allusions to slaughtered animals (see Hom. *Il.* 23.166), the two hounds (see Hom. *Il.* 23.173-176) and again the twelve man (see Hom. *Il.* 23.175-176). Even the lines eleventh and twelfth in the song can be found in the classical text. Achilles carries the torch to the pyre (see Hom. *Il.* 23.178), and later he: “prays to the North Wind and the noisy West Wind to come” (Hom. *Il.* 23.208-209). To conclude with the burning ritual, the line thirteen refers to Hom. *Il.* 23.43-46.

Moreover, and to conclude with this splendid composition, Manowar dedicates the two last lines to talk about a prophecy which tells that more people will be killed soon. This last lines match with two of the last verses of the *Iliad* in which Priam tells everyone the news: “Achilles gave me this assurance when he sent me away from the black ships, that he would do us no hurt until the twelfth dawn comes” (Hom. *Il.* 24.779-780), establishing thus a splendid closure for a really good adaptation of Homer’s *Iliad*.

## **5.2 The *Odyssey* in Symphony X’s *Odyssey*.**

### **5.2.1. Global and structural analysis.**

Symphony X is an American heavy metal band from Middletown, New Jersey. It was founded by the guitarist and lyricist Michael Romeo in 1994, and soon incorporations as the keyboardist Michael Pinella, the drummer Jason Rullo, the bassist Michael Lepond and the lead vocalist Russen Allen were added to the band. In 2002 their sixth album, entitled “The Odyssey”, was released and it was its eighth song with the same name as the album which attracted more attention by the critics due to its length and the topic which was dealing with. Thus, this song lasts 24 minutes and 9 seconds and consists of seven parts of which two are instrumentals. The other five parts are an adaptation and reinterpretation of Homer’s *Odyssey*, specifically from the fifth book in which Odysseus begins his journey until his return to Ithaca and late discovering of his identity (Unknown author, 2016b).

All the lyrical parts were written by Romeo, but it is important to remark that Allen collaborated in the second part and Lepond in the seventh. Similarly, the instrumental parts were orchestrated by Romeo (Unknown author, 2016b).

Besides, it quite likely that there has been a previous reading of Homer’s *Odyssey* by the authors of those lyrics because some lines, despite being described in an abstract way sometimes, are quite well detailed and refer almost literally to the classical text, proving a foreknowledge of it. However, it is true that there are also enough incongruities in the song to claim that the song is completely faithful to the text, but rather an adaptation (Unknown author, 2016b).

Thus, as it was explained above in Manowar's section, the unusual length of the song together with the division in parts may be due to the influence of the classical texts or at least to the influence of previous compositions of the same genre as it was Manowar's Achilles Agony and Ecstasy.

### **5.2.2. Lyrical specific analysis.**

The analysis of the lyrics of Symphony X's The Odyssey will be described in the following pages according to the division in parts that the original song has. Relevant information of Homer's *Odyssey* will be provided in order to establish a correlation between the two artworks.

#### **5.2.2.1. Odysseus' Theme. (Instrumental).**

"A neoclassical instrumental overture opens the suite" (Van Schaik, J., 2008), transporting the public instantly by using their epic brand of fantasy metal achieving the right atmosphere for the beginning of one of the most epic adventures of all times.

#### **5.2.2.2. Journey to Ithaca (see Annex 8.2-I).**

This second parts narrates the beginning of Odysseus' journey to Ithaca and his feelings of homesickness while he is trapped in Calypso's island. Those lines are based on *Odyssey*'s fifth book and for an easier analysis they will be divided in two sections. The first one, until line sixteen, makes emphasis on Odysseus' desire of a reencounter with his beloved and on his feelings while the second one started with his departure from the island.

Thus, the first section starts dedicating the five first lines to Odysseus willing to meet Penelope before a long absence in the war first and with Calypso afterwards. The other lines explain the despair and yearning that Odysseus is feeling when he is dreaming of home, as it



is shown in the following extract of the *Odyssey*: “by day he would sit on the rocks and the sands, racking his soul with tears and groans and griefs, and he would look over the unresting sea, shedding tears” (Hom. *Od.* 5.56-58)<sup>4</sup>. Beside his tears, lines 10 and 11 also shown as Odysseus is missing his homeland and how he is explaining that he fought in many battles. In the same way, in the *Odyssey*, Odysseus in talking to Calypso explaining her that he will endure all the future problems as he suffered in past wars, but he is decided to depart from the island (Hom. *Od.* 5.219-225)

Moreover, the second section begins with the Odysseus’ departure following Calypso’s advice of using the stars as his guidance and to keep the Bear: “on the left hand as he sailed over the sea” (Hom. *Od.* 5.269-277). After that, the stormy fate that awaits the hero in the twentieth line is described by Calypso in Hom. *Od.* 5 206-210. However, taking this line literary, there was a great storm created by Poseidon when Odysseus sailed: “He gathered the clouds, and seizing his trident in his hands troubled the sea, and roused all blasts of all manner of winds, and hid with clouds land and sea alike; and night rushed down from heaven. Together the East Wind and the South Wind dashed, and the fierce-blowing West Wind and the North Wind, born in the bright heaven, rolling before him a mighty wave.” (Hom. *Od.* 5.291-295)

Finally it is interesting to remark that in the last two lines the verb ride is used in plural when Odysseus was travelling alone this time. Despite this fact, it is true that during the destruction of his boat in the stormy weather, Odysseus rode a plank as if it were a horse (Hom. *Od.* 5.370-371).

#### **5.2.2.3. The Eye** (see Annex 8.2-II).

The very title of this third part is a clear allusion to Polyphemus, one of the cyclops that appears in the ninth book of Homer’s *Odyssey*. The first tercet begins when Odysseus and his crew wake up and land in a forbidden place. According to Hom. *Od.* 9.152-153, “as soon as early Dawn appeared, the rosy-fingered”, they arrived to an island, but nevertheless

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<sup>4</sup> All the translation are taken from Murray (1984).

Symphony X present this place as wasteland while Homer describe it as a land with: “wheat and barley and vines” (Hom. *Od* 9.105-111).

The second tercet explain how the crew arrived to Polyphemus’ cave after look for food and water. As well, in the original text Odysseus divided his crew in three groups to look for some preys to hunt ( see Hom. *Od*. 9.156-158). On their exploration they discovered a cave and entered in it (see Hom. *Od*. 9.216-223). The same cave is named in the song as “the Cave of Woe”, probably because of the suffering that Odysseus’ crew are going to endure there. Besides, the riches hidden in the cave according to the song in the seventh line are not exactly riches in the classical text. The only things that were in the cave and that the crew wanted to stole were lots of cheese and “the many sheep of goodly fleece.” (Hom. *Od*. 9.469).

Moreover, the description of the great cyclops is taken almost literally from the *Odyssey* but in a softly way. While it is presented in the song as a mountainous black, Homer described this creature as a: “wooded peak of lofty mountains” (Hom. *Od*. 9.190-193). Besides, on the eleventh line they are held prisoner by the cyclops and similarly in the *Odyssey*, Polyphemus uses a huge rock to close the entrance of the cave leaving all the crew trapped inside (Hom. *Od*. 9.240-242).

The last tercet describes how they attacked Polyphemus during his sleep. In the same way, after sharpening a stake of olive-wood (see Hom. *Od*. 9.318-329), and planning the attack during the night (see Hom. *Od*. 9.331-333), Odysseus and his crew stroke in silence (Hom. *Od*. 9.378-381) in Homer’ story. It is important to remark that the line thirteen is probably an allusion to the stake of olive-wood and not to their swords. Firstly because the word blade is in used in singular, and secondly because Odysseus decided not to use his own sword to kill the monster in order not to be trapped in the cave during the rest of their lives. (see Hom. *Od*. 9.300-305).

The last line is quite similar to the eight line, the only difference is who bleeds. The mortal’s blood flowing in the eight line is probably an allusion to Odysseus’ companions who died in the cave (see Hom. *Od*. 9.288-295), while the blood in line sixteen is running from Polyphemus’ eye (see Hom. *Od*. 9.387-388).

#### 5.2.2.4 Circe (see Annex 8.2-III).

The fourth part of the song deals with the tenth book of Homer's *Odyssey*, when Odysseus arrives at Circe's island.

In the first quatrain it shows how the crew is adrift after wasting Zeus' gift. However, it is not Zeus who gave the wallet to them but Aeolus, although it was Zeus who ordered Aeolus to be the wind dispenser (see Hom. *Od.* 10.19-22). After that they suspected that the gift was a lot of riches, so: "they loosed the wallet, and all the winds leapt forth, and swiftly the storm-wind seized them and bore them weeping out to sea away from their native land" (Hom. *Od.* 10.46-49). Finally, as it said in the fourth line, they arrived to a new coast (see Hom. *Od.* 10.54-55).

The maiden referred in the fifth line is the one mentioned in the very title, Circe the sorceress, son of the sun as it is said in the last tercet (see Hom. *Od.* 10.138-139). Then, the two following tercets are presented as an interaction between Odysseus and Circe. The first one shows how Odysseus, as well as his companions before, drink the liquor that Circe offers him (see Hom. *Od.* 10.318-319), and supposedly his senses fail him. Thus, in the next tercet Circe talks and orders him: "Begone now to the sty, and lie with the rest of thy comrades" (Hom. *Od.* 10.320). However after trying to transform him as in the thirteen line, the potion does not affect him.

Everything is possible in Homer's *Odyssey* because Hermes tells Odysseus what to do and to say to lift the curse of his companions and gives him strength to endure the effects of the potion (see Hom. *Od.* 10.281-301). Those verses could have been a reference in order to create the fifteen line "speak the verse- lift the curse".

In the last stanza Odysseus asks himself if he is sleeping. A lot of time passes, a full year, without noticing due to the wiles and hospitality that Circe offered him (see Hom. *Od.* 10.367-468). Even Odysseus himself talks to his friends after noticing how many times they spent in the island by saying: "No longer now sleep ye, and drowse in sweet slumber, but let us go" (Hom. *Od.* 10.556).

#### **5.2.2.5 Sirens** (see Annex 8.2-IV).

The episode of the sirens in Homer's *Odyssey* last just a few paragraphs of the twelfth book. The song starts with a sorceress warning Odysseus to be careful in his journey because the sirens are going to try to kill him and his crew. In the same way is Odysseus warned in Hom. *Od.* 12.36-56.

Following Circe's advice, Odysseus decided to listen to the sirens song as it is described in the second quatrain, and he told his companions his ideas (see Hom. *Od.* 12.153-164). It is curious how the songwriter decided to use the word Elysium that is not used all along the epic poem. However, although it is not an allusion to Homer's *Odyssey*, it proves a foreknowledge of Ancient Greece culture.

Later on, it is explained in lines ten and eleven how the sirens manipulated Odysseus sense as when they song trying to attract him in Hom. *Od.* 12.184-191. However according to the last paragraph, he endured the challenge tied to the mast as it was his plan when he talk with his crew (see Hom. *Od.* 12.177-180).

#### **5.2.2.6 Scylla and Charybdis. (Instrumental).**

This piece is an instrumental of three minutes based on the twelfth book of Homer's *Odyssey*. The strength of the first minute shows the suspense and agony of the crew in the previous moments of crossing the narrow strait (see Hom. *Od.* 12.201-221). Then the rhythm of the music subsides, a tense calm that remind Odysseus looking for Scylla heads on the deck into the mist (see Hom. *Od.* 12.230-233). In the second minute the rhythm increases again symbolizing the moment in which Scylla attacks the crew (see Hom. *Od.* 12.245-259). Finally, the calm returns at the end of the song when the ship moves away from this terribly place.

#### 5.2.2.7. The fate of the Suitors/ Champion of Ithaca (see Annex 8.2-V).

The last part of Symphony X's *The Odyssey* is based on the books thirteen to twenty three of Homer's *Odyssey*. It begins with a confused Odysseus which has arrived to his homeland represented by the suspension points at the end of the first line. Also in the classical text, Odysseus is not sure of being in Ithaca (see Hom. *Od.* 13.200-202) unless Athena tells him the true (Hom. *Od.* 13.236-249). It is strange that Symphony X decided to use the Roman name of Athena, Minerva, in line two. Anyway, she was who told him to disguise himself as a beggar (Hom. *Od.* 13.396-403). Athena, also told him that there were so many suitors trying to woo his wife (Hom. *Od.* 10.375-381), jeopardizing his throne as in the third line of the song.

In the second tercet Odysseus plans his revenge as well as he does in Homer's text (see Hom. *Od.* 16.266-307). By spying everyone he pretends to discover who is still loyal to the king and to know who are all those suitors wooing his wife (Hom. *Od.* 17.360-368). The blasphemy mentioned in the sixth line could be referred to any of the vexations that Odysseus suffered in the guise of a beggar, as for example when Melantheus insulted him (Hom. *Od.* 17.217, 233-235), when Antinous: "flung a footstool and smote him at the base of the right shoulder" (Hom. *Od.* 17.503-504), or when the suitor incite Odysseus to fight against another beggar (Hom. *Od.* 18.141-146).

Otherwise, the contest of valor described in the lines thirteen to fifteen is a task proposed by Penelope to choose one of the suitors (see Hom. *Od.* 21.68-79). However, no one could even bend the bow (Hom. *Od.* 21.141-185, 245-268).

In addition, the lines seventeen and eighteen could be referred to the moment in which Odysseus reveals his identity to the neatherd and the swineherd (see Hom. *Od.* 21.207-208). But, probably those lines are an allusion to the moment in which Odysseus tell everyone who is he just before taking his revenge (Hom. *Od.* 22.34-41).

Moreover, lines twenty one to twenty six are equal as the lines seven to twelve except the last one of each paragraph. They explain that Odysseus is the champion of Ithaca due to his victory with the bow and defeating all the woes. He killed almost everyone (see Hom. *Od.*

22.381-389), but two men. One of them was a minstrel who begged for his live and this is probably related to the ninth and twenty third lines, because the minstrel told Odysseus: “worthy am I to sing to thee as to a god.” (Hom. *Od.* 22.344-353).

The last paragraph has a relation with the second and fourth paragraph of the second part of the song “The Odyssey” entitled “Journey to Ithaca (see. 6.2.2.2). But while in those two paragraphs Odysseus is dreaming of home in the last one he is finally there.

The song ends right here, however in the *Odyssey*, after his return to Ithaca he should leave it again following the gods words in order to get older together with his wife (see Hom. *Od.* 23.264-284).

## 6. Conclusion:

To conclude, thanks to the work done in this paper as the one done by other scholars previously, it is possible to say that North American heavy metal music is a great vehicle for mythology. Despite being a genre which works mostly with Norse mythology, it also gives importance to the Greek one. This, joined to the fact that the rest of the genres deal with mythology less frequently, gives a capital importance to heavy metal as a symbol for the persistence of Greek mythology nowadays.

It is a fact that there are numerous bands dealing with mythological issues, although only a few deepen thoroughly on them in order to write their lyrics. Groups as Manowar or Symphony X have shown through their lyrics a foreknowledge of Greek mythology and everything that surrounds it. They did it by employing literal phrases from classical texts or slightly modifying them to achieve an adaptation to the metal genre. Thus, the persistence of the classical Greek myths, and more specifically the *Iliad* and the *Odyssey*, is a proved fact after the study of the lyrics that have been carried out in this paper.

Moreover, a foreknowledge by the reader about the mythological topic that is being dealt in each song is necessary for a complete understanding of everything the songwriter is trying to transmit in their lyrics through allusions to characters, places, or emblematic references about Greek mythology. Otherwise, much of these musical compositions of almost half an hour length will difficult to understand.

Should be highlighted the band Virgin Steele and two of their albums entitled "The House of Atreus 1" and "The House of Atreus 2" which are dedicated entirely to the myth with the same name. It has been impossible due to the limit of words to include those albums to this paper. However, it is a band to consider not just because they deal with Greek mythology in their songs, but because they show, as the two bands which are dealt in this paper do, a foreknowledge of the matter they are dealing with, which is demonstrated in the final result.

All in all, it has been clearly proved that classical mythology, and specifically Greek mythology, persists nowadays in North American Heavy Metal music.

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## 8. Annexes<sup>5</sup>

### 8.1. Annex 1: Manowar's Achilles Agony and Ecstasy in eight parts

#### I) Hector Storms the Wall.

- See my chariot run to your ships.  
I'll drive you back to the sea.  
You came here for gold.  
The wall will not hold.*
5. *This day was promised to me.  
The gods are my shield.  
My fate has been sealed.  
Lightning and javelins fly.  
Soon many will fall.*
10. *We are storming the wall.  
Stones fall like snow from the sky.  
We will pay with our glory  
In the fire of battle.  
Zeus today is mine.*
15. *Killing all in my way  
Like sheep and like cattle,  
Smashing skulls of all who defy.  
I spare not the hammer.  
I spare not the sword.*
20. *This day will ring with my name.  
None have to chase me.  
Let he who will face me.  
Kill me or die by the sword.*

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<sup>5</sup> All the lyrics are taken from [unknown author] (2016a).

## **II) The death of Patroclus.**

- Oh friend of mine, how to say goodbye.*  
*This was your time, but the armor you wore*
3. *Was mine. I will not rest*  
*Until Hector's blood is spilled.*  
*His bones will all be broken,*
6. *Dragged across the field.*  
*This dear friend is how we'll say goodbye,*  
*Until we meet in the sky.*

## **III) Hector's final hour.**

- Here is inside the walls Troy, the gods weigh my fate.*  
*From this day do I abstain, to a memory of hate.*  
*To pay for all the blood that spilled.*  
*The many thousands I did kill.*
5. *No walls can contain the gods' almighty will.*  
*I hear the silent voices I cannot hide.*  
*The gods leaves no choices so we all must die.*  
*Oh Achilles let thy arrows fly.*  
*Into the wind, where eagles cross the sky.*
10. *Today my mortal blood will mix with sand.*  
*It was foretold I will die by thy hand.*  
*Into Hades my soul descend.*

## **IV) Death Hector's reward.**

*Cowards in the grip of fear, no valour to uphold.*  
*Cut into the earth, with honor long been sold.*

- For all shall come to know me  
As they fall unto their knees.*
5. *Zeus the Thunderer, control my destiny.  
When the cards of life were dealt,  
My hand a ruthless fate  
To avenge, and bringeth fury, Hector feel my hate.  
A bloodbath was born to bring, by birth I'm an assassin.*
10. *To cut the cord of life and beath.  
Ties to earth unfasten.  
Blood and fire death and hate, your body I will desecrate.  
Dogs and vultures eat your flesh the hall of Hades waits.  
Kill...*
15. *Hector's blood lies on the battlefield.  
His body lies on the battlefield.  
His body's mangled wounds.  
The gods who once protected him are now his gods of doom,  
Like a tower standing tall, steadfast in direction,*
20. *I fall upon you bringing death, the gods give no protection.  
Coward in the grip of fear, no valour to uphold.  
Cut into the earth, with honor long been sold.  
For all shall come to know me, as they fall into their knees.  
Zeus the Thunderer, control my destiny.*
25. *Blood and fire death and hate, your body I will desecrate.  
Dogs and vultures eat your flesh the hall of Hades waits.  
Die, die, die...*

#### **V) The desecration of Hector's body.**

*The oath of the gods, this day was fulfilled.  
In the heat of the battle, Hector was killed.  
See him Patroclus, down in the dust.  
Rejoice in his death my symbol of trust.*

5.     *A dozen highborn youths, have been killed  
Cutting their throats their blood was all spilled.  
Their bodies set at the foot of your fire  
With oxen, sheep and two of your hounds.  
Your funeral pyre high off the ground.*
10.    *Hector's body dragged three times around.  
I will carry the torch to your funeral pyre.  
I will ask of the wind to send high your fire.  
Hector's blood will not be washed from my body until your body is burned.  
A prophecy spoken a promise fulfilled,*
15.    *More blood will be spilled, more will be killed.*

## **8.1. Annex 2: Symphony X's The Odyssey.**

### **I) Journey to Ithaca.**

*To the one that I love, my journey has begun.  
When our eyes meet once more there will be peace.  
The taste of your lips, the warmth of your touch  
again, forever, two souls as one.*

5.     *Seems like forever that my eyes have been denied  
home - I'm dreaming of home.  
I've been twenty years away from all I ever knew  
to return would make my dreams come true.*

- Seasons of sorrow have stolen all my years.*
10.    *I miss the rolling hills of Ithaca.  
I've been through battles and cried a sea of tears  
but the tide is changing, and with it all my fears.*

*Seems like forever that my eyes have been denied  
home - I'm dreaming of home.*

15. *I've been twenty years away from all I ever knew  
to return would make my dreams come true.*

*Behold the sea and winds of Jove  
we set sail guided by the stars above.  
The ports of Troy escape our view.*

20. *A cold and stormy fate awaits our rendezvous.*

*Onward we ride, into the raging fury.  
Setting our course by the moon and sun  
we forge ahead seeking glory.  
Yet the journey has just begun.*

25. *Onward we ride - nine days we brave her might  
we are coming home...*

## **II) The Eye.**

*Awakened at dawn - land dead ahead  
with the winds of the morning we change course.  
No remorse, a place forbidden to all.*

- Search all the grounds - find food and water.*  
5. *Yet journey not into the Cave of Woe.  
Long ago, a legend spoke of a beast.*

*A thousand riches hidden deep within the stone.  
A thousand nightmares mortal's blood forever flows.*

- A mountainous black - engulfed in a shadow.*
10. *A bone-chilling growl and an eye of hate.*  
*A ghastly fate - held prisoner by the Eye*
- .
- Yet he must sleep - as the daylight fades.*  
*We focus our senses and sharpen our blade.*  
*We take aim - in silence we strike.*
15. *A thousand riches hidden deep within the stone.*  
*A thousand nightmares - blood runs forever - from the Eye...*

### **III) Circe.**

- We sit adrift on the open sea.*  
*The gift of wind, by Zeus, concealed - so carelessly.*  
*We break the waves on a course untrue*  
*across the endless plain of blue - a new coast in view.*
5. *We carouse with the maiden*  
*beneath her eyes the madness lies*  
*...in mystery.*
- I drink deep from the chalice*  
*of gold and jade - my senses fade*
10. *...I'm mesmerized.*
- Stay - like those before.*  
*I condemn you all - from walk to crawl*  
*...metamorphasized.*

- No - my will it defies her.*
15. *Speak the verse - lift the curse*  
*...she's mesmerized.*

*Am I asleep?*  
*Tell me daughter of the sun,*  
*there's vengeance in the air and all things will be undone.*

#### **IV) Sirens**

- Dire warnings -*  
*told by the sorceress in white*  
*'false bringers of love' - Sirens*  
*echoing songs from above*
5. *Wings flowing -*  
*floating on Sea of Lies.*  
*I defy their vision.*  
*Elysium swallows my cries.*

- Embracing –*
10. *Maidens of lust stimulate*  
*and manipulate my senses.*  
*I welcome a watery grave-*

- Tied steadfast to the mast*  
*tragedy awaits me.*
15. *I'm falling victim*  
*betrayed by the sea.*



## V) The fate of the Suitors/ Champion of Ithaca.

*So this is home...*

*in the guise of a beggar - Minerva guides my way.*

*I find my kingdom in jeopardy.*

*Vengeance - it swells within me.*

5. *As I spy so many who eye my Queen.*

*I'll make them pay for this blasphemy... all will see.*

*Triumphant - champion of Ithaca.*

*I will right all the wrongs.*

*Let the gods sing my song.*

10. *Triumphant - champion of Ithaca.*

*Let a new life begin.*

*My journey has come to an end.*

*A contest of valor.*

*'To pierce the twelve rings*

15. *in a single arrow's flight'.*

*Yet, not a one can string the bow.*

*My veil of silence lifted.*

*All is revealed.*

*Revenge burns in my heart.*

20. *Thrashing and slashing down all my foes...to claim the throne.*

*Triumphant - champion of Ithaca.*

*I will right all the wrongs.*

*Let the gods sing my song.*

*Triumphant - champion of Ithaca.*

25. *Let a new life begin.*  
*This is the end of my Odyssey.*

*Seems like forever that my eyes have been denied  
home - I'm finally home.*

*It's been twenty years away from all I ever knew.*

30. *I have returned to make my dream come true.*