Philosophy of Greek Myth from a Historical Perspective (1300-1100 BC)

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Abstract

This research intends to provide an academic viewpoint on the value of studying "Greek Mythology" in a historical context by tracing its roots as a primary philosophy. Myths are complex because they contain historical information. The study subject focuses on the success of the Greek epics poet "Homer," who mixed mythology with history in a philosophical and literary framework. Both epics incorporated rhetorical visuals, graphic arts, supernatural, and philosophical elements. The research relies on a historical, descriptive technique, examining important documents, books, papers, and research. According to the study, the Iliad and the Odyssey reveal the influence of myth on Greek thinking and ideology. The Iliad reveals "Trojan War" mysteries and facts. Homer's descriptions of events and episodes are consistent with those of Greek historians, especially Thucydides. The research made several important recommendations, including the need to include in university curricula topics on the philosophy of history that provides for eastern and western mythological symbols because of their importance as part of the cultural heritage of peoples that must be revived in all countries, and the need to hold seminars and scientific conferences to shed light on the importance of the symbols.

Key Words: the Iliad, the Odyssey, Homer, Troy, Myth.

Introduction

The Iliad and the Odyssey (the study's focus) are considered among the most renowned epics deserving of analytical research due to their significance, distinction, and breadth, as they contain all types of myths. In the views of the Greeks, these two epics represent a cornerstone of the philosophy of history, as they deal with one of the legendary conflicts conducted by the Greeks against the Trojans in the twelfth century BC.

The renowned historian Thucydides (460-404 BC) attested to the veracity of its real occurrence by using the same rationale as Homer when he worked on the philosophical application of the Greek myth

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from a historical perspective. The archaeological digs also verified the existence of multiple signs of the destruction of Troy by Greek weapons. Based on the previous, it can be concluded that the events recounted in myths are historical facts, which many historians have characterized as primitive historical records since they contain in-depth historical facts.

Research Objectives:

By tracing the birth of myth as a core philosophy, this study aims to provide an academic viewpoint and perspective on the significance of studying the philosophy of Greek mythology within its historical context.

Research Problem:

The study focuses on the extent to which the Greek poet "Homer" successfully combines myth and history in his epics, the Iliad and the Odyssey, without eliminating supernatural and metaphysical elements.

Research Methodology:

In the present study, the researcher employed a historical-analytical methodology to arrive at the correct conclusions regarding the historical lessons learned.

Research Significance and Justifications:

The present research is of vital importance because it relies on an important source of historical knowledge from the ancient era, which is represented here by heroic legends revolving around a single hero who can accomplish difficult, impossible, and sometimes such a task that is beyond the human capabilities to lead his tribe or people to victory. These hero characteristics force us to term these epics "miraculous."

Research Limitations:

The "time boundary" is the period between (1300-1100 BC), while the "spatial limit" is Greece. Regarding its scope, the paper examines "the philosophy of Greek mythology from a historical perspective" (1300-1100 BC).

Research Findings and Discussion:

To achieve the objectives, the present research will deal with its main components, which are as follows:

First: The Nature of Mythology:

Mythology is regarded as the earliest source of human sciences and has existed with humans since before the beginning of recorded history. Mythology is extremely important since it has supplied a wealth of knowledge to human studies. Perhaps it was codified after its diffusion, which caused it to enter the language with the meaning "codification" (Ghalwash, n.d.).

The lexical meaning of the word: "Al-Ustoorah," which is translated as "myth" or "legend":

Al-Ustoorah is the plural form of Al-Satar which means "to write," and the Al-Ustoorah (translated as myths) is the falsehoods (Al-Razi, 1953).

It is said in Arabic "satara Al-Kitab," which means "he wrote or authored a book," and it is said "sattara Al-Akazeeb," that is, "he wrote falsehoods" and "sattara Alaina," which means "he told us false stories." The word "Al-Asaateer" means "myths, legends, falsehoods and strange talks," which has been mentioned in the two chapters of the Holy Quran, which are as follows:

- And when Our verses are recited to them, they say, "We have heard. If we willed, we could say [something] like this. This is not but legends of the former peoples." (Al-Anfaal, Verse: 31)
- And they say, "Legends of the former peoples which he has written down, and they are dictated to him morning and afternoon." (Al-Furqan, Verse: 5)

Myth, as a noun, is also a simple and persuasive allegory that describes an infinite number of circumstances, interprets the pattern of thought and standards of behavior for a certain group, and so belongs to the sacred element that creates its metamorphosis.

The myth is not unique to a single nation or people, yet the myths of most of the world's nations are among the most significant pillars of their culture and legacy. There are recurring themes in the majority of the myths of peoples and nations. The myth centers around the numerous gods and discusses the creation of the earth, the sky, and humanity, as well as good and evil and the ultimate triumph of good over evil. In addition, there are myths revolving around the words of animals, the recall of love, and the philosophy of immortality. In addition, there are more popular tales regarding heroes, whether they were male or female. Mythology is the science concerned with studying and interpreting myths (Kamel, 2009).

Aside from those mentioned above, the myth can have a historical dimension, as with the Greek myths, which reflect their history. However, the myth is not often associated with a specific time because it has a lasting quality, and a mental factor characterizes the events because they occur simultaneously (Butler, 2005).

Contrary to what may appear at first glance, a myth must be approached with extreme caution and precision. This is because it is difficult to determine the myth's history in terms of when it first emerged or was recorded, as well as the location where it occurred. Suppose a researcher can achieve these two conditions as a prerequisite for studying a myth. In that case, they can proceed to address the myth using a specific approach characterized by one of the researchers (Al-Sheikh, 1993) as the four characteristics listed below:

1. A myth is a view or manifestation of an ancient philosophical truth that can be obtained by researching and interpreting the myth by comparing it to the environmental and historical conditions in which it originated.

2. Myth reflects natural processes and occurrences that ancient humans could not understand, such as conception, birth, the plant life cycle, earthquakes, volcanoes, floods, drought seasons, the sun, the moon, etc. This is why numerous fictional works focus on it.

3. Myth mirrors the psychological conditions a person experiences due to their encounter with the surrounding world and his ongoing attempts to adapt to it. If they cannot achieve this compatibility, the myth serves as a form of compensation.

4. Myth is a description and narrative of ancient facts, situations, and historical occurrences, which are changed into myths with time. Therefore, the Greek psyche was obsessed with the story from childhood until the end of its existence. This may have led some scholars to conclude that myth has become a form of philosophy for anthropologists, as it is a form of meditation used to address questions arising from a spiritual interest in a subject (Ghalwash, n.d.).

Second: The Emergence of Myth as a Primary Philosophy:

The word "myth" is comparable to the Greek word "Historia" in that both meanings signify story, fiction, or history, as well as the fiction or tales written or left by ancient authors and writers, but "myth" refers mostly to supernatural occurrences and fabrications (Madkour, 1975). In modern times, the word "Myth" is employed as a translation, but the ancient Greek word "Myth" or "Mythos" originally meant "spoken word." Later, its meaning was clarified, and it now refers to "the story that describes the gods' acts and exploits" (Abraham, 1974).

This interaction with the gods is essential to myth, and some mythologists have declared the "presence of gods" a requirement for differentiating myth from superstition (Al-Juzo, 1980). Myth is, in reality, a mode of thought in which ancient man attempted to find the system of this cosmos and the hidden connections behind its manifestations. The myth, therefore, "explains the phenomena of the natural life of the world, social order, and the origins of knowledge." (Mustafa, 1981, p. 50)

In that very early stage, the man stood helpless before the power of nature, observing the elements and manifestations that directly affected his life, such as rain, fertility, and drought, and pondering the cycle of nature, from the joyful spring to the harvest to the withering, death awaits the resurrection again, which prompted him to question the truth of what he knows and what he encounters. Therefore, he believed gods controlled these manifestations behind them. The Greeks believed that Zeus is the lord of the gods and the absolute ruler of the universe (Mady, 2009) and that Poseidon is the god of the sea, seas, rivers, and springs, and that Ares or Demeter is a goddess of agriculture (Mady, 2009).

Those mentioned above were shown as intelligent systems that were eventually termed "myths." Therefore, myth for primitive man is "a genuine story, but a hallowed one because it expressed religious demands, moral judgment, and social obligations" (Bashur, 1981). Myth is an attempt to comprehend the cosmos and its numerous phenomena or interpretation, i.e., a product of the imagination, but it is not devoid of logic and reason. Science and philosophy developed later on from a primary philosophy (Abraham, 1974), but this does not mean that myth is the pre-science stage, as one critic (Saliba, 1978) considered it as an expression of the truth in the language of metaphor and that as "science" it also tries to answer the most fundamental questions about the origin and destiny of the universe, the formation of stars and natural forces, as well as the origin and purpose of life (Al-Farouqi, 2007, p. 35).

From the preceding, we can deduce that the origin of the myth was connected in the imagination of prehistoric people to a story about the gods and their adventures and deeds. This relationship between the gods and the myth is of utmost importance because it is the only distinguishing factor between the myth and the superstitions. Primitive man, with his unsophisticated reasoning, attempted to explain the manifestations of the cosmos and his environment, which led to the emergence of myths. In the story, he discovered answers to problems he could not comprehend and a way to withstand the perils and challenges in his life, such as drought, death, and battles. So many myths appeared to early man as authentic and sacred tales.

Third: Homer and the Epics, the Iliad and the Odyssey:

Homer, the Greek poet of epics, was regarded as one of the most famous writers whose reputation extended far. Whoever had the opportunity to comprehend Homer recognized that he ruled the styles of all arts (Khadra, 1985). His poetry is replete with religious piety and philosophical insight (Osman, 1984). The actual period or era during which he lived was defined differently by the Greek authors. Plutarch asserts that Homer lived shortly after the Trojan War. Theopompus increases the duration to five centuries. According to the famed Greek historian Herodotus (484-425 BC), Homer lived about the middle of the ninth century BC. Some modernists believe that Homer's era dates back to the seventh or tenth century BC, which is the same conclusion as that of the ancients. However, most historians indicate the ninth century (Khadra, 1985).

Homer's epics are the oldest of the Greek literary works, and some believe that the roots of epic poetry may have sprung from religious hymns and songs praising the gods, which were presented or sung on holidays and festivals by unknown poets or legendary people about whom we know little (Khadra, 1985). Homer is credited with writing the Iliad and the Odyssey. Both are considered epic poems "The Author of History's Greatest Heroic Epics" due to these two epics. Homer memorialized the Trojan War in the form of poetry in the Iliad and the Odyssey, which is thought to have occurred in the year 1250 BC. These two Greek myths helped make Homer the poet of Greek culture (Mady, 2009)

The word "Iliadas" is derived from "Illion" or "Ilios," which is one of the names for the city of Troy and signifies the account of the Greek conflict. There is no doubt that the position of Troy enabled it to control the strategic corridor of the Straits of Bosporus and the Dardanelles, which connects the Aegean Sea with the Black Sea, as well as the trade route leading from the east to southern Europe, regardless of the number of political or economic opinions regarding the truth of the Trojan War. The Iliad is believed to be the earliest Greek epic, recounting the Trojan War's events. It is broken into 24 chapters and covers approximately 54 days of battle events. Most events took place in the Greek camp, within the walls of Troy and its environs, and they can be summarized as follows. According to tradition, Paris, the son of Priam, the king of Troy, once visited Menelaus, the king of Sparta, and then abducted Hellen, renowned for her beauty and charm. The Greeks were enraged by this invasion, so they assembled a massive fleet of 1200 ships and a huge army of 100,000 warriors. They advanced under the command of Agamemnon, king of Mycenae and brother of Menelaus, who besieged Troy. Most Greek monarchs, lords, and heroes, including Odysseus, ruler of Ithaca, and Achilles, their bravest hero, participated in this attack.

Similarly, the people of the adjacent regions assisted Troy and sent soldiers to save the city. Hector, one of King Priam's sons, assumed command of the Trojan army. The siege lasted ten years, and the Greeks could not approach the city until they constructed a wooden statue of a big horse and concealed a hundred troops within its hollow. They boarded the ships and acted as if they were lifting the siege and returning to their nation while pretending to lift it. The Trojans went outside and dragged the statue inside the city as loot as a tribute to their supporters. Evenings were filled with feasts and festivities to mark the conclusion of the siege. The soldiers, who had been hidden in the hollow of the wooden horse, took advantage of this opening, emerged, dug a hole in the wall through which the Greeks entered, set fire to the city, slaughtered the men, and seized the women. (Sharawy, 1982).

Homer portrays this conflict and its events in the Iliad, including the battles between the heroes, the differences brought about by women, and the talks between the various characters. In addition, he describes the division of the gods into two factions, one of which sided with the Greeks and the other with the Trojans. These deities joined in the conflict and in hatching the plots (Al-Khatib, 1999)

As for the subject matter of the Odyssey: "O, goddess of poetry, tell of the wandering hero who traversed the horizons after destroying the sacred city of Troy" (Khashba, 2005a,b; Al-Khatib, 1999). In these two lines, as he does at the beginning of the Iliad, the poet begs the goddess of poetry to inspire the epic song he is about to perform. At the beginning of the Iliad, it should be observed that he establishes the idea of his epic, from which he does not deviate, that Odysseus becomes lost in the horizons upon his return from the Trojan War. The adventures of Odysseus (the lost navigator), and the fury of Achilles in the Iliad, are the epic's heart and core, to which the poet directs all of his efforts from the beginning. Just as Homer derived the contents of the Iliad from many sources whose complete knowledge he appears to possess, he likewise derived the contents of the Odyssey, albeit the nature of his sources for the construction of all the myths in the two epics differs. In ancient folklore, the narrative of a man who embarked on a lengthy journey away from his homeland and whose protracted absence from his house, family, and friends led them to believe he had died is told often. The hopes of finding him alive or dead waned, years passed, and the man returned to discover that his wife had fallen victim to other men. Numerous guys desired to marry her, but she rejected them all. The woman is ultimately content to marry one of them, and the wedding date is set.

Meanwhile, the spouse returns just before the wedding ceremony. He expels the greedy individuals and returns his wife, home, and property to him. According to the Odyssey, the wife's name is "Penelope,"

which is a combination of the terms "fabric" and "unravel." Scholars believe that "Penelope" refers to the lady who unravels the cloth. The term refers to a husband who spins during the day and unravels what he has turned in during the day so that it does not finish. Homer chose this word to express the attributes of a devoted woman toward her husband in his absence since she does not complete making a wedding gift without which she is not married to a desirable man. This is the first component of the Odyssey's subject matter (Sharawy, 1982).

The second aspect is the stories of navigators who were well-known in the second millennium before BC among the inhabitants of Crete. This island was the capital of a state with a strong maritime force. The Egyptian narrative is also about a navigator who escaped being submerged underwater (Al-Khatib, 1999). The Trojan War is the third part that makes up the theme of the Odyssey. Odysseus became one of the most important Greek leaders who participated in the war against Troy in the "Odyssey." Yet, despite this, his persona retains most of his previous traits, namely, the "hero who suffers and endures the problems." "but also in the Iliad, He is a resourceful individual. (Sharawy, 1982)

The fourth element that the Odyssey reflects is the interaction between humanity and the gods. The goddess Athena is enraged with the Trojans, so she stands by Odysseus, protects and defends him, sketches his survival plans, and travels with him, just as she travels with Odysseus' son Telemachus throughout the hunt for his father. Poseidon, however, is dissatisfied with Odysseus and is attempting to eliminate him. As for Zeus, the ruler of the gods, he possesses all power and authority, is capable of everything, and exerts influence over both gods and mortals (Sharawy, 1982; Kamel, 2009).

The term "Odyssey" is credited to the epic's protagonist, Odysseus, and it contains fewer lines than the Iliad (a few thousand fewer) and twenty-four hymns. In addition, it differs from the Iliad in that it has captivating scenes, unusual happenings, legends, and heart-warming tales. As for its method, it is weaker and less vibrant than that of the Iliad. According to some historians, Homer wrote the Iliad when he was young and strong and the Odyssey when he was elderly (Al-Khatib, 1999; Kamel, 2009).

According to researchers (Jundi, 1999; Kamel, 2009), he enriched his epic with the exploits of Odysseus, who had visited heaven and hell, the land of the giants, the witch named Circe, Hades, the god of the kingdom of the dead, and the king of the underworld, where spirits and souls, such as his mother's soul and Agamemnon's soul, mingle. His perseverance throughout his voyage to Ithaca exemplified the human philosophy of perpetually seeking immortality. Homer was influenced by the mythology of Gilgamesh from Babylonia and the

story of the Egyptian navigator from ancient Egyptian literature when writing the Odyssey.

Fourth: Philosophical Significance of the Iliad and the Odyssey:

The first thing that springs to mind when reading the epics Iliad and Odyssey is the predominance of the concept of a national hero who always pursues civilized immortality through his deeds and successes. The two epics immortalized the Trojan War and the triumphant return of one of its heroes to the homeland in ancient Greek literature, education, and mythology, just as the two epics sought to immortalize the Trojan War and the return of one of its heroes to the homeland. Mythology refers to heroic adventures without historical evidence, such as the myths of the Greek gods and the heroes who became gods. The Iliad and Odyssey transmitted many of these great traditions to us (Sharawy, 1982).

The Iliad and the Odyssey are replete with mythical sequences that describe superhuman heroic deeds performed by real or legendary heroes, along with the activities of people and wondrous beings such as gods and terrifying monsters. The heroic character indicates that a person is willing to sacrifice his peace and comfort of life for a purpose ranging from personal glory to bearing the responsibility of providing security, happiness, and material and spiritual prosperity to the group the hero belongs to, whether this group is a small tribe, a nation, or the entire human race. He is the primary protagonist of the epic who desires civilized immortality (Al-Khatib, 1999)

Homer's epic is defined by the immense range of its subject matter, as events and facts coexist with legend, fairy tale, myths, and fiction, including heroic deeds that are not devoid of exaggeration. Although each of the two epics begins with a momentous event, it can be summed up in a single sentence relating to the epic's protagonist. In the Iliad, Achilles' desire to avenge the murder of his comrade Patroclus during the Trojan War is referred to as "The fury of Achilles." In Homer's Odyssey, "Man," i.e., Odysseus' long trip to regain Penelope (Khashba, 2002; Khashba, 2005a,b).

Therefore, the first phrase in the Iliad is "the rage of the hero," as Homer begins his epic concerning this passion in the first verse: "Sing, Goddess, sing of Achilles, son of Peleus's rage" (Khashba, 2002, p. 9). The first phrase in the Odyssey is "The Hero of Many Ways," as the poet says in the first verse: "Tell me, Muse, of the man of many ways, who was driven far journeys, after he had destroyed the sacred city of Troy" (Khashba, 2002, p.7) as if the epic derives its grandeur and splendor from the central theme of a national hero who achieved victory for his people. These two works provide insight into the Homeric hero since the impetus for his heroism is not only a sense of

duty to others but also a sense of responsibility to himself, as he strives to attain "virtue," which in Greek means "excellence" or "superiority" over his contemporaries (Kito, 1962).

The second characteristic of Homer's epics is the combination of human and supernatural energies, which is reflected in the character of the hero, who is frequently the offspring of a union between a human mother and the father of gods or non-human creatures. The most famous example is the narrative of Achilles' birth in Homer's Iliad. Achilles was the strongest and bravest Greek hero. He represented the heroic figure who valued fame over longevity. According to tradition, Achilles was the offspring of the nereid Thetis and Phthia's king Peleus. Achilles' mother submerged him in the river Styx immediately after his birth to safeguard his body, but the water did not reach his heels because Thetis was holding them. As a result, Achilles could vanquish the Trojans after avenging the death of his comrade Patroclus at the hands of Hector, son of the King of Troy. However, Hector's brother Paris shot Achilles in the heel, causing him to fall dead on the ground (Kamel, 2009).

The intervention of these supernatural powers in the course of events, directing and participating in them in a way that reflects the philosophy of the eternal battle between good and evil and the ultimate triumph of good, represents the union of human and supernatural forces. In the Iliad, the gods and goddesses are depicted as split about the Trojan War, each backing one of the two fighting factions and acting entirely human. So, Aphrodite, the goddess of love, lust, and beauty who incited Paris to kidnap Helen and precipitated the Trojan War, stood by him and defended him against his adversaries. (Sharawy, 1982). As the goddess of reason, intelligence, and war for the Greeks, Athena constantly aided them in the battle against the Trojans. According to legend, Athena deceived Hector and enticed him to battle Achilles by posing as his sister Deiphobus and telling him that Achilles was pursuing him and that they should therefore attack him. Thus, he misled Hector, who attacked Achilles with his spear, but Athena aided him. The spear missed Achilles, who counterattacked Hector and killed him after Hector declared to himself, "If I must die, I will die for a cause whose memory will be passed down to future generations" (Kamel, 2009, p. 66). It is a proverb that expresses the mentality of the national hero who fights and gives his life to immortalize the memory of his glory and the glory of his group, even though Achilles killed Hector and conquered the Trojans, ultimately winning the battle. At the war's end, the side representing well over evil prevailed, thanks to the assistance of the goddess Athena. She descended from Mount Olympus to encourage Achilles and promise him victory after granting him the fortitude to fight to the bitter end.

As evidenced during this war, Zeus, the Great Lord and God of Heaven, strives ceaselessly to halt the war that had killed everyone, saves his wife Hera and Athena, who disagreed with him, and Zeus yields to their desires (Kamel, 2009). Here, the significance of women's roles and the relationship between conflict and female aspirations are clear. It is mentioned on multiple occasions the part of the female (apparent and hidden) and her relationship with war and fighters, whether it was Helen's kidnapping by Paris that sparked the war or the role of female deities such as Hera, Aphrodite, and Athena who helped the Greeks even after the war was over, as she helped Odysseus, the hero. He had escaped and struggled to return home, and saved him from the dreaded Cyclop (Sharawy, 1982).

Despite the deities, gods, and goddesses in the two epics, they are not religious epics; Homer's poetry is a human experience, not a divine one, because his primary objective was to celebrate the heroic exploits of humanity (Al-Khatib, 1999). If there are contrasts between the two epics, they are reflected in the concept of heroism, as the hero of the Iliad relies on physical strength and military prowess. Still, the Odyssey hero is distinguished by intelligence, cerebral prowess, and morality (Al-Khatib, 1999).

Both of Homer's epics reflected an important philosophical concept, namely the notion of seeking immortality with endurance, persistence, and entire subordination to the supreme authority. In the Iliad, the mythology relates that the hero Achilles came to fight but declined due to a conflict between him and another captain, Agamemnon. So, Achilles felt he would not be rewarded for his services, and Agamemnon felt that Achilles had not shown enough respect for him as an army commander. Hence, Achilles withdrew to his tent and refused to fight (Al-Khatib, 1999), but he had to fight to avenge the death of his friend Patroclus, even though he knew that this battle would lead to his death. A person carries his fate with him at all times. He must accept it with courage and work to achieve whatever he can in terms of good reputation and superiority within the limits of his circumstances, abilities, and the uniquely human condition, without exceeding those limits, to avoid divine punishment (Kito, 1962).

The Odyssey features Odysseus, a famous hero. He endures tremendous hardship from the beginning of his trip until he achieves his ultimate aim and returns victorious to the site where he began his adventure. The hero experiences a considerable deal of psychological, mental, and bodily anguish along his journey, yet he achieves his ultimate objective of immortality.

The Odyssey is an account of Odysseus' arduous ten-year journey back to Ithaca after the fall of Troy. The trip was fraught with peril and hardship. His quest begins when he leaves Ithaca for Troy to face the

Achaeans. Then, following the fall of Troy, he returns to Ithaca with his fellow soldiers after the war's conclusion. They traverse various islands where they encounter perils, such as creatures and storms that bring him to the ocean's depths, where he survives with the assistance of the goddess Athena. After much hardship, he was finally able to return to his house in Ithaca and murder his wife's pursuers. Odysseus attains a form of divinity towards the narrative's conclusion, as Homer relates that only Odysseus can string the huge bow, the bow of Zeus, which is devolved to Odysseus, and his bow became a lightning thrower of Zeus.

In the Odyssey, Odysseus upsets Poseidon (god of the sea, earthquakes, sea storms, and water) by refusing to accept the boon he had promised for his victory in the Trojan War. Poseidon cursed him so he would never reach his homeland and always be lost at sea. This mythology confirms Odysseus' challenge for immortality to the deity Poseidon. (Kamel, 2009).

Fifth: Philosophy of Greek Myth from Historical Perspective:

The philosophy of the epics, the Iliad and the Odyssey, regarding the search for immortality and submission to fate is intertwined with a very important philosophy: the epics, especially the Odyssey, are attempting to answer two important questions, namely: What is the nature of the world of the spirits of the dead? And what occurs following death?

The Greek mythology in the Odysseys is believed to be among the earliest literary works to mention the other world, hell, paradise, and anything in between. In this epic, Homer opens with the hero Odysseus, his varied adventures, and his visit to heaven and hell following his and his companions' escape from the country of the giants and the island of Aeaea, where the daughter of the Sun god Helios, Circe, governs. The company of Odysseus, tormented by hunger and thirst, sought sanctuary in the witch's palace, which lions and wolves surrounded that she had bewitched to become tame. When the gang entered her palace, she transformed them into pigs while preserving their human consciousness. As soon as Odysseus learned what had happened to his men, he set out to rescue them. Passing through the jungles and sacred valleys, he approached the palace's entrance, where he was stopped by the god Hermes warned him, "Whoever enters this witch's palace will never return." Hermes then gave Odysseus a magical herb that could counteract the witch's magic. Odysseus enters her palace and meets her; she attempts to do to him what she had done to his men, but the herb spares him. Then, she swears an oath to him that she will bring his men back to his homeland. She tells him: "O, Odysseus, son of Laertes and grandson of Zeus, the master of many tricks, to keep you now in my home after

today against your will, but you must first take another journey until you reach the other house, the house of Hades, the king of the dead and the underworld, and the Persephone where the souls of There, you look for the spirit of Tiresias, the god of wise perception, to whom Persephone granted wisdom even in death so that he would be alone among the dead. As for the remaining souls, they wander like shadows. When Odysseus heard these words, he grieved severely and was so overcome that he wished for his death. He asked the sorceress, "Who will be my guide to the afterlife? The witch responds, "You will never discover a guide." (Khashba, 2005b; Al-Alusi, n.d.).

This paragraph makes it obvious that Homer's silence and refusal to answer the witch's questions regarding the hereafter and the fate of the souls of the dead is evidence that he is perplexed with the concept of death and its aftermath because he does not have a clear and conclusive response.

Some academics feel that the concept of the soul does not exist from Homer's perspective and that as soon as a person dies, his life as a unique individual stops, and no soul can survive beyond death. Also, no known duality exists between the immaterial and immortal souls. For Homer, the soul is the natural physiological life of the individual himself; therefore, he uses the term "soul" for "alive" in the sense of life, whether it is the soul or the organic life of the living creature, or this soul is the ghost, companion, or imagination of the deceased (Al-Alusi, n.d.).

There are numerous instances in Homeric poetry where he says that when a person dies, his soul (spirit or companion) leaves through his lips or other body parts. The heroes' hearts travel to the underworld, while their bodies become food for canines and birds. So, in Homer's view, the dead are the bodies, while the soul does not die but goes to the underworld, where it stays emotionless and has no connection to worldly existence. Homer indicates that when Odysseus reached Hades, all ghosts, including some live people he was aware of, were shown to him (Khashba, 2005b). In addition, he mentioned in the Iliad that Patroclus' soul appeared to Achilles in his dream and that Achilles was wearing Patroclus' garments. (Al-Alusi, n.d.)

The preceding passage reveals that despite his confused and ambiguous conception of the soul and its fate after death, Homer believes in the existence of spirits, illusions of people, as the living continue to exist after death as their spirits reside in the Land of the Dead, they appear in dreams without emotion. They are exact replicas of the living. (Al-Khatib, 1999). Within the scope of the study (The Philosophy of the Greek Myth from a Historical Perspective) and to prove the validity of the hypothesis stated in the introduction, it can be noted that the events of the two epics, the Iliad and the Odyssey

have succeeded in blending history with myth, as they contain many legends and myths of historical significance, similar to the other Greek literary epics, the most important of which are as follows:

1. Creation Myth: This myth tackles the darkest and most complex themes as it examines the cosmos and its occurrence and attempts to explain the beginning of life and the stages it has passed through until it is completed in people. In the fourteenth chant of the Iliad, Homer provides examples from Greek creation myth by stating that all gods and all things descended from the stream of Oceanus, which surrounds the globe. Oceanus is the creator's father, whereas Tethys is the mother who bore him all his children. (Sharawy, 1982).

2. Explanatory Myth: It is represented by the fact that nature is full of phenomena that piqued man's curiosity and inspired him to ponder their explanations. Since the primordial man had animistic tendencies (Al-Sheikh, 1993), he rationalized various occurrences based on this belief. There is a mythological reason for the survival of evergreen trees in Greco-Roman mythology. According to this tale, Zeus, the lord of the gods (Younus, 1983), possessed a white bull and kidnapped Europa before marrying her beneath the evergreen tree, whose leaves have never fallen or dried since (Younus, 1983).

3. Myths of the Gods: Myths are filled with stories of the gods, and these tales are diverse and interesting. In the Greek legend of Troy, we see instances of gods in battle, such as Hera and Athena versus Aphrodite and Hera in A. Motte and V. Perenne-Delforg (n.d.). In Greek mythology, we also discover deified love stories (Motte and V. Pirenne, 2003) and the love of some gods with other gods or humans, such as Cupid's love (Mady, 2009). The tale of Prometheus and his creation of man, as well as his quarrel with Zeus and Zeus' vengeance against him, can be linked back to creation myths, whereas the account of Zeus' kidnapping of Europe can be included in explanatory myths (Wafi, 1960).

Conclusion:

The following are the conclusions:

1. Numerous historical institutions attempted to connect the myth to current historical facts and events that are not fictitious. They viewed the myth as an accumulation of human experiences that extend back to ancient times (before the emergence of written records of history), passed down from generation to generation, and are entirely dependent on memory.

2. The two epics, Iliad and Odyssey, are of considerable significance because they reveal the influence of myth on Greek philosophy and

ideology. The Iliad reveals the secrets of the "Trojan War" and related facts from a historical perspective. Many of the events and actions described by Homer are congruent with the accounts of Greek historians regarding the war, its connected facts, and its outcomes, especially that of the renowned Greek historian Thucydides.

3. It reflects the ideology of the national hero who fights and gives his life to ensure the immortality of his and his group's honor. During the Trojan War, Achilles' various superhuman talents and skills raised him to the ranks of gods, the honor of immortality, his glory, his accomplishments, and his victories for the benefit of his clan and society.

4. Both epics reflect the philosophy of the struggle between good and evil and the ultimate triumph of good, which is evident in many of the legendary scenes, such as the struggle of the three goddesses Aphrodite, Athena, and Hera, who take their case to the Trojan Prince Paris so he can decide who will receive the golden apple. Paris ruled in favor of the goddess of beauty, Aphrodite. During the war, Athena, the goddess of wisdom, fought on the side of the Greeks against the Trojans so that the Greeks may ultimately prevail as the side representing well in the face of evil. In addition, she continued to assist Odysseus until his return to Ithaca, his homeland.

5. Homer's two epics, the Iliad and the Odyssey embody his philosophy of ambiguity regarding death, the afterlife, and the fate of the souls of the deceased. During his visit to the underworld, Odysseus, he said, saw all the ghosts that resembled the live people he knew.

6. Myth's dominance over Greek philosophy gave rise to the Sophist movement, an endeavor to free Greek thought of myths via logic, argument, and evidence.

7. Through the variety of subjects in the Iliad and Odyssey, Homer attempted to use his imagination in such a way that he blended it with his intellect, and he did so by having numerous gods intervene in the events of the myths. Perhaps the poet intended to arouse the reader's urge to continue reading the myth in this manner.

Recommendations:

1. There is a need to include in the curriculum of university education courses the philosophy of history that incorporates eastern and western mythical symbols due to their significance as part of peoples' cultural heritage that must be revitalized in all nations.

2. Efforts should be made to promote the organization of seminars and scientific conferences to shed light on the significance of mythology's

cognitive dimension and its relationship to history, art, literature, language, and other human sciences.

3. The analytical psychology papers and booklets should cover the relationship between myths and the interpretation of dreams as a single product of the human subconscious, as shown by the symbols a person sees in their dreams.

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