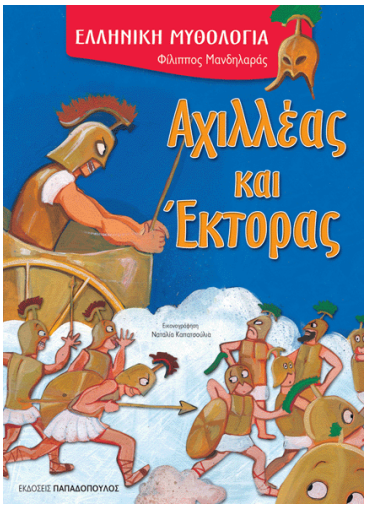
Katerina Volioti, "Entry on: Achilles and Hector [Αχιλλέας και Έκτορας (Achilléas kai Éktoras)] by Natalia Kapatsoulia, Filippos Mandilaras ", peer-reviewed by Susan Deacy and Lisa Maurice. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2019). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/770. Entry version as of November 11, 2026.

Natalia Kapatsoulia , Filippos Mandilaras

Achilles and Hector [Αχιλλέας και Έκτορας (Achilléas kai Éktoras)]

Greece (2012)

TAGS: Achaeans Achilles Agamemnon Ajax / Aias Apollo Briseis Chryseis Hector Nereid(s) Odysseus / Ulysses Paris (Trojan Prince) Patroclus Priam Thetis Trojans Troy



Courtesy of the Publisher. Retrieved from epbooks.gr (accessed: July 5, 2022).

General information	
Title of the work	Achilles and Hector [Αχιλλέας και Έκτορας (Achilléas kai Éktoras)]
Country of the First Edition	Greece
Country/countries of popularity	Greece
Original Language	Greek
First Edition Date	2012
First Edition Details	Filippos Mandilaras, *Αχιλλέας και Έκτορας* [Achilléas kai Éktoras], Greek Mythology [Ελληνική Μυθολογία (Ellīnikī Mythología)]. Athens: Papadopoulos Publishing, 2012, 16 pp.
ISBN	9789604843107
Genre	Illustrated works
Target Audience	Children (age 4+)
Author of the Entry	Katerina Volioti, University of Roehampton, Katerina.Volioti@roehampton.ac.uk
Peer-reviewer of the Entry	Susan Deacy, University of Roehampton, s.deacy@roehampton.ac.uk Lisa Maurice, Bar-Ilan University, lisa.maurice@biu.ac.il

This Project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 Research and Innovation Programme under grant agreement No 681202, *Our Mythical Childhood… The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges*, ERC Consolidator Grant (2016–2021), led by Prof. Katarzyna Marciniak, Faculty of "Artes Liberales" of the University of Warsaw.

Creators



Natalia Kapatsoulia (Illustrator)

Natalia Kapatsoulia studied French Literature in Athens, and she worked as a language tutor before embarking on a career as a full-time illustrator of children's books. Kapatsoulia has authored one picture book *Η Μαμά πετάει* [Mom Wants to Fly], which has been translated into Spanish *Mamá quiere volar*. Kapatsoulia, who now lives on the island of Kefalonia, Greece, has collaborated with Filippos Mandilaras on multiple book projects.

Sources:

Official website (accessed: July 2, 2018).

Profile at the epbooks.gr (accessed: July 2, 2018).

Bio prepared by Katerina Volioti, University of Roehampton, Katerina.Volioti@roehampton.ac.uk



Filippos Mandilaras , b. 1965 (Author)

Filippos Mandilaras is a prolific and well-known writer of children's illustrated books and of young adults' novels. Mandilaras studied French Literature in Sorbonne, Paris. His latest novel, which was published in May 2016, is entitled *Υπέροχος Κόσμος* [Wonderful World], and it recounts the story of teenage life in a deprived Athenian district. With his illustrated books, Mandilaras aims to encourage parents and teachers to improvise by adding words when reading stories to children. Mandilaras is interested in the anthropology of

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extraordinary creatures and his forthcoming work is about Modern Greek Mythologies.

Sources:

In Greek:

Profile on EP Books' website (accessed: June 27, 2018).

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Public Blog, published 15 September 2015 (accessed: June 27, 2018).

Press Publica, published 28 January 2017 (accessed: June 27, 2018).

Linkedin.com, published published 6 May 2016 (accessed: February 6, 2019).

In English:

Amazon.com (accessed: June 27, 2018).

On Mandoulides' website, published 7 March 2017 (accessed: June 27, 2018).

In German:

literaturfestival.com (accessed: June 27, 2018).

Bio prepared by Katerina Volioti, University of Roehampton, Katerina.Volioti@roehampton.ac.uk

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Additional information

Adaptations

The book is an adaptation of the book published in 2009 within the series *My First Mythology:*

Filippos Mandilaras, *Αχιλλέας και Έκτορας* [Achilleas kai Ektoras], Athens: Papadopoulos Publishing, 2009, 36 pp.

Demo of 9 pages available at epbooks.gr (accessed: October 13, 2021).

Summary

The Achaeans have been fighting at Troy for nine years. Hector is the first among the Trojans. Agamemnon is the Achaeans' general. On the tenth year, Achilles and Agamemnon argue for two women. Chryseis is Agamemnon's slave girl. Her father, Chryses, a priest of Apollo, begs Agamemnon to give her back. Agamemnon refuses. When Apollo punishes the Achaeans, Agamemnon has to fulfil Chryses' wish. Having returned Chryseis to her father, Agamemnon orders Briseis, Achilles' slave girl, to come to his tent. Achilles gets angry and swears not to fight again. With Achilles absent, the Trojans, not afraid of Ajax and Odysseus, win in battle. Patroclus, Achilles' best friend, puts on Achilles' armour and enters the battlefield. Hector, however, is not deceived by the disguise and kills Patroclus. Achilles becomes revengeful and fights the Trojans. Hector says goodbye to his wife and son and goes to fight Achilles. Having killed Hector, Achilles drags the dead body behind his chariot. Priam, Hector's father, visits Achilles and asks for his son's body. The war resumes after Hector's burial. Paris, in an act of cowardice, kills Achilles by directing an arrow at Achilles' heel, his only weak point. The sky darkens. Thetis, Achilles' mother, and the Nereids grieve. The end of Troy is approaching.

Analysis

As indicated by the title, the narrative is about two heroes, Achilles and Hector. Achilles' wrath, the main theme of the *Iliad*, is covered. Yet, the book ends with Achilles' death, and not with Hector's funeral as in the Homeric account. Readers will learn about a plethora of figures, including those of Chryseis and Briseis who are described as slaves rather than concubines. All these characters seem to be necessary in order to appreciate Achilles' and Hector's personalities.

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Agamemnon is profiled as an unpleasant man. He is unreasonably rude to Chryses: “Go away, old man! Get out of my sight!” (my translation, "Φύγε, γέρο! Χάσου από μπροστά μου!" in Greek). Divine intervention is needed for Agamemnon to change his mind and return Chryseis to her father. Even an army general is terrified of a gods’ punishment. The gods are just, as well as powerful. Achilles, by contrast, is touched by Priam’s pain when Priam comes to beg for his son’s body. We read that Achilles “lets his anger subside straight away” (my translation, "το θυμό μεμιάς έκανε πέρα" in Greek). The soft side of Achilles comes to the fore here. We can hardly believe that this is the same individual who ruthlessly killed Hector and dragged Hector’s body. The book offers no explanation for the two sides of Achilles’ character.

Patroclus emerges as a little naïve and perhaps even childish. Kapatsoulia shows him without a beard. He smiles happily at his mirror image as he tries on Achilles’ armour, unaware that he is heading to his death. Hector kills Patroclus, but does not remove Patroclus’ arms as related in the Iliad (Hom. *Il*. 16.818 ff). The contrast with Achilles could not be greater. Having killed Hector, Achilles still desires revenge and treats a dead body disrespectfully. Readers may think that Patroclus is too weak to be Achilles’ best friend. To make the relationship between the two men more credible the author might have presented them as relatives. Achilles and Patroclus are cousins in Wonlfgang Petersen’s *Troy*, a 2004 film that is remotely inspired by the *Iliad*.

Achilles’ anger drives him to extremes. Following Agamemnon’s insult, Achilles first thinks about killing Agamemnon. Then, we are told, he swears to bury his shield and sword. The illustration shows a shield and a sword that carry writing in capital letters. ‘Strike’ (my translation, “ΑΠΕΡΓΙΑ” in Greek) runs vertically down the sword’s blade. ‘Hands off of Briseis’ (my translation, ΚΑΤΩ ΤΑ ΧΕΡΙΑ ΑΠΟ ΤΗ ΒΡΙΣΗΙΔΑ in Greek) runs inside the shield. Clearly, these messages, funny as they are, resonate with modern activism, and also with acts of defiance by people, such as hunger strikers, who go against the norm. There might be a political connotation here, namely, that the best is not always part of society and that others fail to understand them.

Achilles’ *aristeia* (excellence in battle) is of paramount importance for winning the war, as also emphasised in the Iliad. Success in the battlefield appears to be far from a team effort, and this is reinforced

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also by the multiple one-to-one fights in the narrative here (Hector vs. Patroclus, Achilles vs. Hector, and Paris vs. Achilles). With Achilles 'on strike', the Achaeans are losing ground. When Achilles re-enters the war, the Trojans run away. Individuals, rather than armies, drive the action, as well as the reversals of fortune.

Hector is far more humane than Achilles. We read about his wife and son, who are not named here. Family life inside the city walls contrasts profoundly with fierce fighting and imminent death in the plain. In Kapatsoulia's illustration, the body-to-body combat between Hector and Achilles is obscured by a cloud of dust. The image here takes cues from comics, even though the encounter is far from comical.

A negative sentiment pervades the entire book. On the first page, we read that Hector contemplates his city's bad luck. The illustration on the final page shows a tombstone featuring the inscription 'Troy' ('ΤΡΟΙΑ' in Greek) and a red line across it as if it were a traffic sign for a dead end. Readers may deduce that Troy is doomed and will be annihilated soon, especially now that the two main heroes are gone. The last line in the text reads "Odysseus is preparing something…" (my translation, «ο Οδυσσέας φαίνεται πως κάτι ετοιμάζει…» in Greek). This could be a reference to the Trojan Horse that was conceived by Odysseus, and to the book about the Horse in the same series, 'Ο Δούρειος Ίππος'.*

*accessed: March 1, 2019.

Classical, Mythological, Traditional Motifs, Characters, and Concepts	Achaeans Achilles Agamemnon Ajax / Aias Apollo Briseis Chryseis Hector Nereid(s) Odysseus / Ulysses Paris (Trojan Prince) Patroclus Priam Thetis Trojans Troy
Other Motifs, Figures, and Concepts Relevant for Children and Youth Culture	Character traits Conflict Death Emotions Gender, male Heroism Love Old age (Old people) Psychology Punishment Revenge War

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Addenda	Information about the book. Soft bound.

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