

Odyssey summary pdf

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Epic poem attributed to Homer This article is about Homer's epic poem. For other uses, see Odyssey (disambiguation). "Homer's Odyssey" redirects here. For The Simpsons episode, see Homer's Odyssey (The Simpsons).
Odysseyby Homer15th-century manuscript of Book I written by scribe John Rhosos (British Museum)Written. 8th century BCELanguageHomeric GreekGenre(s)EpicPoetryPublished in English1614Lines12,109MetroDactylic hexameterFull text The Odyssey at Wikisource The Odyssey /ˈoʊdi.əs.i/[[ Ancient Greek: Ὀδυσσεια, romanized: *Odysseia*, Attic Greek: Ὀδυσσεύς, pronounced: [o.d̥y.sɛː.əs]] is one of two major ancient Greek epic poems attributed to Homer. It is one of the oldest extant works of literature still widely read by modern audiences. As with the Iliad, the poem is divided into 24 books. It follows the Greek hero Odysseus, king of Ithaca, and his journey home after the Trojan War. After the war, which lasted ten years, his journey lasted for ten additional years, during which time he encountered many perils and all his crew mates were killed. In his absence, Odysseus was assumed dead, and his wife Penelope and son Telemachus had to contend with a group of unruly suitors who were competing for Penelope's hand in marriage. The Odyssey was originally composed in Homeric Greek in around the 8th or 7th century BCE and, by the mid-6th century BCE, had become part of the Greek literary canon. In antiquity, Homer's authorship of the poem was not questioned, but contemporary scholarship predominantly assumes that the Iliad and the Odyssey were composed independently and that the stories formed as part of a long oral tradition. Given widespread illiteracy, the poem was performed by an aoidos or rhapsode and was more likely to be heard than read. Crucial themes in the poem include the ideas of nostos (νόστος; "return"), wandering, xenia (ξενία; "guest-friendship"), testing, and omens. Scholars still reflect on the narrative significance of certain groups in the poem, such as women and slaves, who have a more prominent role in the epic than in many other works of ancient literature. This focus is especially remarkable when contrasted with the Iliad, which centres the exploits of soldiers and kings during the Trojan War. The Odyssey is regarded as one of the most significant works of the Western canon. The first English translation of the Odyssey was in the 16th century. Adaptations and re-imaginings continue to be produced across a wide variety of media. In 2018, when BBC Culture polled experts around the world to find literature's most enduring narrative, the Odyssey topped the list.[2] Synopsis Exposition (books 1–4) A mosaic depicting Odysseus, from the villa of La Olmeda, Pedrosa de la Vega, Spain, late 4th–5th centuries AD The Odyssey begins after the end of the ten-year Trojan War (the subject of the Iliad), from which Odysseus (also known by the Latin variant Ulysses), king of Ithaca, has still not returned because he angered Poseidon, the god of the sea. Odysseus' son, Telemachus, is about 20 years old and is sharing his absent father's house on the island of Ithaca with his mother Penelope and the suitors of Penelope, a crowd of 108 boisterous young men who each aim to persuade Penelope for her hand in marriage, all the while reveling in the king's palace and eating up his wealth. Odysseus' protectress, the goddess Athena, asks Zeus, king of the gods, to finally allow Odysseus to return home when Poseidon is absent from Mount Olympus. Disguised as a chieftain named Mentes, Athena visits Telemachus to urge him to search for news of his father. He offers her hospitality, and they observe the suitors dining rovidly while Phemius, the bard, performs a narrative poem for them. That night, Athena, disguised as Telemachus, finds a ship and crew for the true prince. The next morning, Telemachus calls an assembly of citizens of Ithaca to discuss what should be done with the insolent suitors, who then scoff at Telemachus. Accompanied by Athena (now disguised as Mentor), the son of Odysseus departs for the Greek mainland to the household of Nestor, most venerable of the Greek warriors at Troy, who resided in Pylos after the war. From there, Telemachus rides to Sparta, accompanied by Nestor's son. There he finds Menelaus and Helen, who are now reconciled. Both Helen and Menelaus also say that they returned to Sparta after a long voyage by way of Egypt. There, on the island of Pharos, Menelaus encounters the old sea-god Proteus, who tells him that Odysseus was a captive of the nymph Calypso. Telemachus learns the fate of Menelaus' brother, Agamemnon, king of Mycenae and leader of the Greeks at Troy: he was murdered on his return home by his wife Clytemnestra and her lover Aegisthus. The story briefly shifts to the suitors, who have only just realized that Telemachus is gone. Angry, they formulate a plan to ambush his ship and kill him as he sails back home. Penelope overhears their plot and worries for her son's safety. Escape to the Phaeacians (books 5–8) Charles Gleyre, Odysseus and Nausicaä in the course of Odysseus' seven years as a captive of Calypso on the island Ogygia, she has fallen deeply in love with him, even though he spurns her offers of immortality as her husband and still mourns for home. She is ordered to release him by the messenger god Hermes, who has been sent by Zeus in response to Athena's plea. Odysseus builds a raft and is given clothing, food, and drink by Calypso. When Poseidon learns that Odysseus has escaped, he wrecks the raft, but helped by a veil given by the sea nymph Ino, Odysseus swims ashore on Scheria, the island of the Phaeacians. Naked and exhausted, he hides in a pile of leaves and falls asleep. The next morning, awakened by girls' laughter, he sees the young Nausicaä, who has gone to the seashore with her maids after Athena told her in a dream to do so. He appeals for help. She encourages him to seek the hospitality of her parents, Arete and Alcinoos. Alcinoos promises to provide him a ship to return him home without knowing the identity of Odysseus. He remains for several days. Odysseus asks the blind singer Demodocus to tell the story of the Trojan Horse, a stratagem in which Odysseus had played a leading role. Unable to hide his emotion as he relives this episode, Odysseus at last reveals his identity. He then tells the story of his return from Troy. Odysseus' account of his adventures (books 9–12) Odysseus Overcome by Demodocus' Song, by Francesco Hayez, 1813–15 Odysseus recounts his story to the Phaeacians. After a failed raid, Odysseus and his twelve ships were driven off course by storms. Odysseus visited the lotus-eaters who gave his men their fruit that caused them to forget their homecoming. Odysseus had to drag them back to the ship by force. Afterward, Odysseus and his men landed on a lush, uninhabited island near the land of the Cyclopes. The men entered the cave of Polyphemus, where they feasted on the cheeses and meat they desired. Upon returning to the cave, Polyphemus sealed the entrance with a massive boulder and proceeded to eat Odysseus' men. Odysseus devised an escape plan in which he, identifying himself as "Nobody", pled Polyphemus with wine and blinded him with a wooden stake. When Polyphemus cried out, his neighbors left after Polyphemus claimed that "Nobody" had attacked him. Odysseus and his men finally escaped the cave by hiding on the underbellies of the sheep as they were let out of the cave. As they escaped, however, Odysseus taunted Polyphemus and revealed himself. The Cyclops prayed to his father Poseidon, asking him to curse Odysseus to wander for ten years. After the escape, Aeolus gave Odysseus a leather bag containing all the winds except the west wind, a gift that should have ensured a safe return home. Just as Ithaca came into sight, the sailors opened the bag while Odysseus slept, thinking it contained gold. The winds flew out, and the storm drove the ships back to the way they had come. Aeolus, recognizing that Odysseus had drawn the ire of the gods, refused to further assist him. After the cannibalistic Laestrygonians destroyed all of his ships except his own, Odysseus sailed on and reached the island of Aeaea, home of witch-goddess Circe. She turned half of his men into swine with drugged cheese and wine. Hermes warned Odysseus about Circe and gave Odysseus an herb called moly, making him resistant to Circe's magic. Odysseus forced Circe to change his men back to their human form and was seduced by her. They remained with her for one year. Finally, guided by Circe's instructions, Odysseus and his crew crossed the ocean and reached a harbour at the western edge of the world, where Odysseus sacrificed to the dead. Odysseus summoned the spirit of the prophet Tiresias and was told that he may return home if he is able to stay himself and his crew from eating the sacred livestock of Helios on the island of Thrinacia and that failure to do so would result in the loss of his ship and his entire crew. 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Odysseus identifies himself to Telemachus (but not to Eumaeus), and they decide that the suitors must be killed. Telemachus goes home first. Accompanied by Eumaeus, Odysseus returns to his own house, still pretending to be a beggar. He is ridiculed by the suitors in his own home, especially Antinous. Odysseus meets Penelope and tests her intentions by saying he once met Odysseus in Crete. Closely questioned, he adds that he had recently been in Thesprotia and had learned something there of Odysseus's recent wanderings. Odysseus's identity is discovered by the housekeeper Euryclia when she recognizes an old scar as she is washing his feet. Euryclia tries to tell Penelope about the beggar's true identity, but Athena makes sure that Penelope cannot hear. Odysseus swears Euryclia to secrecy. Slaying of the Suitors (books 21–24) Ulysses and Telemachus kill the suitors and Penelope. Odysseus and Telemachus make their way to the palace. 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The winds flew out, and the storm drove the ships back to the way they had come. Aeolus, recognizing that Odysseus had drawn the ire of the gods, refused to further assist him. After the cannibalistic giants, the Laestrygonians.[28] Guest-friendship Throughout the course of the epic, Odysseus encounters several examples of xenia ("guest-friendship"), which provide models of how hosts should and should not act.[32][33] The Phaeacians demonstrate exemplary guest-friendship by feeding Odysseus, giving him a place to sleep, and granting him many gifts and a safe voyage home, which are all things a good host should do. Polyphemus demonstrates poor guest-friendship. His only "gift" to Odysseus is that he will eat him last.[33] Calypso also exemplifies poor guest-friendship because she does not allow Odysseus to leave her island.[33] Another important factor to guest-friendship is that kingship implies generosity. It is assumed that a king has the means to be a generous host and is more generous with his own property.[33] This is best seen when Odysseus, disguised as a beggar, begs Antinous, one of the suitors, for food and Antinous denies his request. Odysseus essentially says that while Antinous may look like a king, he is far from a king since he is not generous.[34] According to J. B. Hainsworth, guest-friendship follows a very specific pattern:[35] The arrival and the reception of the guest. Bathing or providing fresh clothes to the guest. Providing food and drink to the guest. Questions may be asked of the guest and entertainment should be provided by the host. The guest should be given a place to sleep, and both the guest and host retire for the night. The guest and host exchange gifts, the guest is granted a safe journey home, and the guest departs. Another important factor of guest-friendship is not keeping the guest longer than they wish and also promising their safety while they are a guest within the host's home.[32][36] Testing Penelope questions Odysseus to prove his identity. Another theme throughout the Odyssey is testing.[37] This occurs in two distinct ways. Odysseus tests the loyalty of others and others test Odysseus' identity. An example of Odysseus testing the loyalties of others is when he returns home.[37] Instead of immediately revealing his identity, he arrives disguised as a beggar and then proceeds to determine who in his house has remained loyal to him and who has helped the suitors. After Odysseus reveals his true identity, the characters test Odysseus' identity to see if he really is who he says he is.[37] For instance, Penelope tests Odysseus' identity by saying that she will move to the bed to the other room for him. This is a difficult task since it is made out of a living tree that would require being cut down, a fact that only the real Odysseus would know, thus proving his identity.[37] Testing also has a very specific type scene that accompanies it. Throughout the epic, the testing of others follows a typical pattern. This pattern is:[37][36] Odysseus is hesitant to question the loyalties of others. Odysseus tests the loyalties of others by questioning them. The characters reply to Odysseus' questions. Odysseus proceeds to reveal his identity. The characters test Odysseus' identity. There is a rise of emotions associated with Odysseus' recognition, usually lament or joy. Finally, the reconciled characters work together. Omens Odysseus and Euryclia by Christian Gottlob Heyne Omens occur frequently throughout the Odyssey. Within the epic poem, they frequently involve birds.[38] According to Thornton, most crucial is who receives each omen and in what way it manifests. For instance, bird omens are shown to Telemachus, Penelope, Odysseus, and the suitors.[38] Telemachus and Penelope receive their omens as well in the form of words, sneezes, and dreams.[38] However, Odysseus is the only character who receives thunder or lightning as an omen.[39][40] She highlights this as crucial because lightning, as a symbol of Zeus, represents the kingship of Odysseus.[38] Odysseus is associated with Zeus throughout both the Iliad and the Odyssey.[41] In the 3rd and 2nd centuries BCE, scholars affiliated with the Library of Alexandria—particularly Zenodotus and Aristarchus of Samothrace—edited the Homeric poems, wrote commentaries on them, and helped establish the canon of the texts.[55] The Iliad and the Odyssey remained widely studied and used as school texts in the Byzantine Empire during the Middle Ages.[53][54] The Byzantine Greek scholar and archbishop Eustathios of Thessalonike (c. 1115–1195 6 AD) wrote exhaustive commentaries on both of the Homeric epics that became seen by later generations as authoritative.[53][54] His commentary on the Odyssey alone spans nearly 2,000 oversized pages in a twentieth-century edition.[53] The first printed edition of the Odyssey, known as the editio princeps, was produced in 1488 by the Greek scholar Demetrios Chalkokondyles, who had been born in Athens and had studied in Constantinople.[53][54] His edition was printed in Milan by a Greek printer named Antonios Damilas.[54] Since the late 19th century, many papyri containing fragments of the Odyssey have been found in Egypt, some with content different from later medieval versions.[56] In 2018, the Greek Cultural Ministry revealed the discovery of a clay tablet near the Temple of Zeus at Olympia, containing 13 verses from the Odyssey's 14th book. While it was initially reported to date from the 3rd century AD, the date is unconfirmed.[57][58] English translations See also: English translations of Homer The poet George Chapman finished the first complete English translation of the Odyssey in 1614, which was set in rhyming couplets of iambic pentameter.[53] Emily Wilson, a professor of classical studies at the University of Pennsylvania, notes that as late as the first decade of the 21st century, almost all of the most prominent translators of Greek and Roman literature had been men.[59] She calls her experience of translating Homer one of "intimate alienation".[59] Wilson writes that this has affected the popular conception of characters and events of the Odyssey.[60] Influencing the original narrative of the original text. For instance, in the scene where Telemachus oversees the hanging of the slaves, most translations introduce derogatory language ("sluts" or "whores").[...] The original Greek does not label these slaves with derogatory language "[60] In the original Greek, the word used is hai, the feminine article, equivalent to "those female people".[61] Influence Front cover of James Joyce's Ulysses The influence of the Homeric texts can be difficult to summarise because of how greatly they have impacted the popular imagination and cultural values.[62] The Odyssey and the Iliad formed the basis of education for members of ancient Mediterranean society. That curriculum was adopted by Western humanists,[63] meaning the text was so much a part of the cultural fabric that it became irrelevant whether an individual had read it.[64] As such, the influence of the Odyssey has reverberated through over a millennium of
writing. The poem topped a poll of experts by BBC Culture to find literature's most enduring narrative.[2] It is widely regarded by western literary critics as a timeless classic[65] and remains one of the oldest works of extant literature commonly read by Western audiences.[66] Literature In Canto XXVI of the Inferno, Dante Alighieri meets Odysseus in the eighth circle of hell, where Odysseus appends a new ending to the Odyssey in which he never returns to Ithaca and instead continues his restless adventuring.[22] Edith Hall suggests that Dante's depiction of Odysseus became understood as a manifestation of Renaissance colonialism and othering, with the cyclops standing in for "accounts of monstrous races on the edge of the world", and his defeat as symbolising "the Roman domination of the western Mediterranean".[32] Irish poet James Joyce's modernist novel Ulysses (1922) was significantly influenced by the Odyssey. Joyce had encountered the figure of Odysseus in Charles Lamb's Adventures of Ulysses, an adaptation of the epic poem for children, which seems to have established the Latin name in Joyce's mind.[67][68] Ulysses, a re-telling of the Odyssey set in Dublin, is divided into 18 sections ("episodes") which can be mapped roughly onto the 24 books of the Odyssey.[69] Joyce claimed familiarity with the original Homeric Greek, but this has been disputed by some scholars, who cite his poor grasp of the language as evidence in the original text. 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