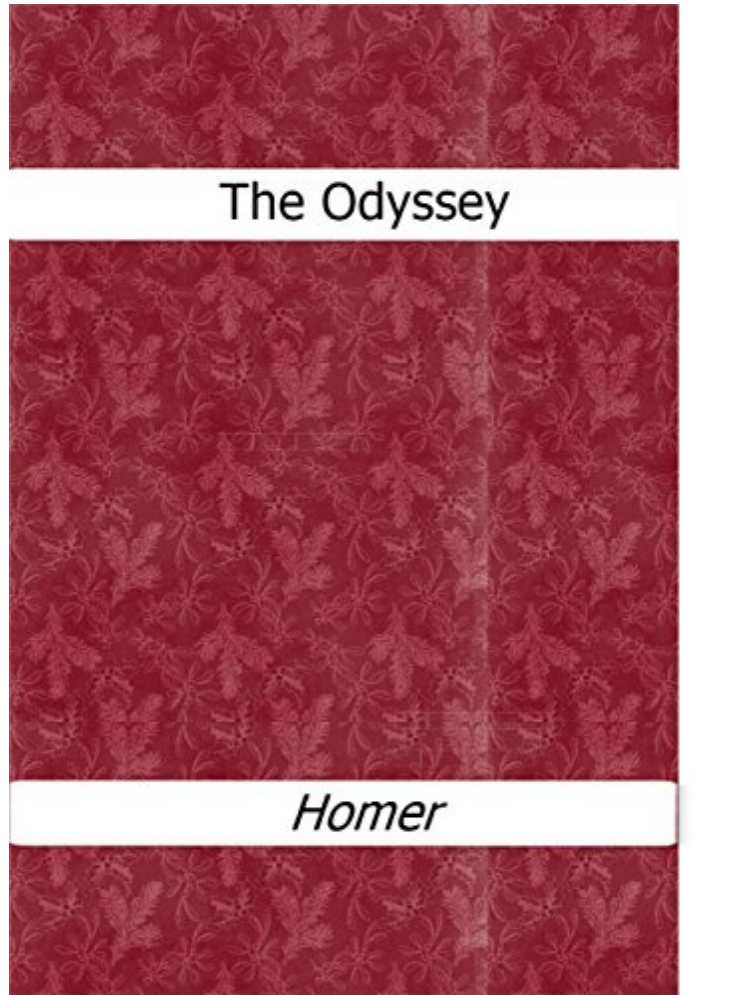


The Odyssey

Homer

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Homer : The Odyssey before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Odyssey:

222 of 225 people found the following review helpful. In short: In 2015, this is the best translation to get. By James Liu Before I begin, a disclaimer. This review is not written to help you decide whether to read the Iliad. It is to help you decide which translation of the Iliad to choose. In short: In 2015, this is the best translation to get. Get it in paper, not Kindle. Peter Green states in the introduction that he is following in the footsteps of Lattimore, to preserve as much of the poem in Greek--wording, sentence structure, meter, and so on--in English, but to also make it declaimable. It is a translation to be read aloud. Thus, it is also a challenge to Fagles's translation, among whose virtues is how well it works as an audiobook. To review, there are several major verse modern translations of the Iliad. Lattimore's is closest to the original Greek, and for undergraduate work can substitute for the original well enough. There is the Fagles translation, in modern free verse, is wonderful to read aloud. The Fagles Odyssey was on Selected Shorts once, and for a long time after I insisted that there was no other worthwhile contemporary translation of Homer. I swore by it.

Lombardo's translation is pretty common in colleges because of the price and the slangy presentation. Then there is Fitzgerald, which some swear by, but Fitzgerald's translation is loose with the Greek and mannered and fey in its English. It even translates Odysseus as "Ulysses," a sure sign that fidelity to the Greek is not worth the translator's trouble. I am missing some others, I'm sure. So let us begin at the beginning. In the Greek, the Iliad has " " Quite literally, "Rage! sing goddess of the son of Peleus Achilles." means, more or less, the anger that engenders revenge, rage, wrath, anger are all ok to some degree. (It's complicated, an entire scholarly treatise is written on the meaning of the word.) Green gives, "Wrath, goddess, sing of Achilles Peleus's son's [/ wrath]." Fagles gives "Rage--Goddess sing the rage of Peleus's son Achilles." Lattimore gives "Sing, goddess, the anger of Peleus' son Achilleus." Green and Fagles are right to put the first word first. This is poetry, after all, the order of the words matter, the first especially. The first word is the theme of the poem, the way it is directed first against Agamemnon, then toward the Trojans, and then tempered for a common moment of humanity, is the internal trajectory of the whole epic. Wrath might be best of all, since it conveys that it is anger in a sense that is unfamiliar to modern readers. Once, in my second year of taking Greek, I was told that there was no use of literal translations. Take it far enough, and you wind up with a textbook on how to read the book in the original Greek. Make it into readable English, and you wind up with a host of compromises where thousands of close translations might do. Go far enough you wind up with Girardoux's "The Trojan War Will Not Take Place," worthwhile on its own, but not really a "translation." That professor preferred Fitzgerald, but easy for her to do, she could read anything in Greek without any help. For us mortals with mostly forgotten Greek, or no Greek at all, closeness to the original in a translation should be treasured. In the end, translating Homer is a game of compromises, How much of the strangeness of 2500 year old lines and 3200 year old motivations do you keep? Dactylic hexameter calls for lines much longer than any form of English verse, so shorter lines or not? And so on. For me, Fagles is as far to compromise with how English verse should go as I am willing to accept. For what it's worth, Lattimore's English verse is better than his critics complain of. Starting from no knowledge of Greek, I'd choose Green. Over Lattimore because it's friendlier for the beginner and not worse as far as I can tell for a serious third reading. Over Fagles because the true-to-the-Greek line lengths convey the way the poem drives itself forward better in Green's line by line than in Fagles's free verse. Also. The introduction includes a plot summary of the whole Trojan War, of which the Iliad only covers a small portion. I have never seen such a succinct and complete synopsis before. There is also a synopsis of the poem keyed to the poem in the back matter to help find your place, an enlightening glossary of names and concepts to help you through your first read, and footnotes to inform the reader of context that has since been lost. Word to the wise re: Kindles. These are long verse lines. To get complete lines on a Kindle screen, you need a Kindle that allows text to display in landscape mode. Even then, complete lines only work in a very small font size. Get this in hardback for now. The hardback is stitched and bound to keep, so it is worth your money. 93 of 101 people found the following review helpful. I got the T.E. Lawrence translation -- it's prose!! By Sarah A. Rolph This is not a book review, but a warning: there is a technical problem with this page. I received a different translation than the one shown here, and apparently the page changes randomly (since someone else says this is the page for buying a copy of the Iliad!). I've reported the problem and it is being looked into. Because you can't leave a review without a star rating, I've using one star for this warning. That's no reflection on the book described here, which I hope to purchase once corrects this problem. I know this is an unusual use of book reviews, but I think it's important for people to know that if they purchase from this page there is no telling what they might receive. I will delete this once the problem is solved, 3 of 3 people found the following review helpful. Compelling characters, bloody battles, this is classic lit definitely worth reading! By Ami | luvtoread Set during the Trojan War, tension brews between Achilles and Agamemnon on the Greek side. Agamemnon steals Achilles's war prize, Briseis, and Achilles then refuses to fight. The Trojans start to move in closer, under the leadership of Hector. Will Achilles fight or doom his comrades? The Iliad is a very bloody piece of literature. Warfare dominates almost every scene, and the book isn't for the faint of heart. Besides the compelling human characters, gods play a part in The Iliad, and the gods just didn't interest me at all. I had trouble following who was who, and which god was on which side, and I just didn't care. But the human characters, especially Hector and Patroclus, I really loved. Definitely worth reading this piece of classic literature!

The Odyssey (/dsi/; [1] Greek: *Odyssēia*, pronounced [o.dyacute;s.sej.ja] in Classical Attic) is one of two major ancient Greek epic poems attributed to Homer. It is, in part, a sequel to the Iliad, the other work ascribed to Homer. The poem is fundamental to the modern Western canon, and is the second oldest extant work of Western literature, the Iliad being the oldest. Scholars believe it was composed near the end of the 8th century BC, somewhere in Ionia, the Greek coastal region of Anatolia. The poem mainly centers on the Greek hero Odysseus (known as Ulysses in Roman myths) and his journey home after the fall of Troy. It takes Odysseus ten years to reach Ithaca after the ten-year Trojan War. [3] In his absence, it is assumed he has died, and his wife Penelope and son Telemachus must deal with a group of unruly suitors, the Mnesteres (Greek:) or Proci, who compete for Penelope's hand in marriage. It continues to be read in the Homeric Greek and translated into modern languages around the world. Many scholars believe that the original poem was composed in an oral tradition by an aoidos (epic poet/singer), perhaps a rhapsode (professional

performer), and was more likely intended to be heard than read.[2] The details of the ancient oral performance, and the story's conversion to a written work inspire continual debate among scholars. The *Odyssey* was written in a poetic dialect of Greek—a literary amalgam of Aeolic Greek, Ionic Greek, and other Ancient Greek dialects—and comprises 12,110 lines of dactylic hexameter.[4][5] Among the most noteworthy elements of the text are its non-linear plot, and the influence on events of choices made by women and serfs, besides the actions of fighting men. In the English language as well as many others, the word *odyssey* has come to refer to an epic voyage. The *Odyssey* has a lost sequel, the *Telegony*, which was not written by Homer. It was usually attributed in antiquity to Cinaethon of Sparta. In one source, the *Telegony* was said to have been stolen from Musaeus by Eugamon or Eugammon of Cyrene.

Robert Fagles's translation is a jaw-droppingly beautiful rendering of Homer's *Odyssey*, the most accessible and enthralling epic of classical Greece. Fagles captures the rapid and direct language of the original Greek, while telling the story of Odysseus in lyrics that ring with a clear, energetic voice. The story itself has never seemed more dynamic, the action more compelling, nor the descriptions so brilliant in detail. It is often said that every age demands its own translation of the classics. Fagles's work is a triumph because he has not merely provided a contemporary version of Homer's classic poem, but has located the right language for the timeless character of this great tale. Fagles brings the *Odyssey* so near, one wonders if the Hollywood adaptation can be far behind. This is a terrific book. From Publishers Weekly Robert Fagles's 1990 translation of *The Iliad* was highly praised; here, he moves to *The Odyssey*. As in the previous work, he adroitly mixes contemporary language with the driving rhythms of the original. The first line reads: "Sing to me of the man, Muse, the man of twists and turns/ driven time and again off course once he had plundered/ the hallowed heights of Troy." Hellenic scholar Bernard Knox contributes extensive introductory commentary, providing both historical and literary perspective. Notes, a pronouncing glossary, genealogies, a bibliography and maps of Homer's world are included. Copyright 1996 Reed Business Information, Inc. From Library Journal Translator Fagles (comparative literature, Princeton Univ.) offers a new verse translation of the *Odyssey*, a worthy companion to his version of the *Iliad* (LJ 8/90). Joining the translations of Robert Fitzgerald, Richard Lattimore, and, more recently, Allan Mandelbaum, his version attempts to achieve readability and the vigor of the original, avoiding the anachronizing of Fitzgerald. At the same time he is more literal than Lattimore and Mandelbaum. As with his *Iliad*, this translation is accompanied by a long introduction, notes, and glossaries, provided by noted classicist Bernard Knox. Fagles's *Iliad* and *Odyssey* provide both the general reader and the student of literature a fine version of Homer in English. Thomas L. Cooksey, Armstrong State Coll., Savannah, Ga. Copyright 1996 Reed Business Information, Inc.