

OLEKSII KOSENKO

**THE ODYSSEY OF HOMER IN PORTUGUESE CHILDREN'S LITERATURE:
THE PERCEPTION OF THE IMAGE OF WOMAN
A ODISSEIA DE HOMERO NA LITERATURA PARA CRIANÇAS EM
PORTUGAL:
A PERCEÇÃO DA FIGURA DA MULHER**



Faculdade de Ciências Humanas e Sociais

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Doutoramento em Literatura

Trabalho efetuado sob a orientação de:

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Faculdade de Ciências Humanas e Sociais

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O Autor



Oleksii Kosenko

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In the memory of Leonid V. Pavlenko (1938 – 2015)

RESUMO

De acordo com o tema, esta investigação está focada na percepção da imagem da mulher em duas adaptações da *Odisseia* de Homero para crianças em Portugal, estabelecendo o contraste com a imagem da mulher em Homero. As formas como as mulheres são percebidas nas adaptações do Frederico Lourenço e de Maria Alberta Menéres são analisadas e colocadas lado a lado, bem como comparadas ao original homérico.

A obra *A Odisseia de Homero* adaptada para jovens (2005), de Frederico Lourenço, foi escolhida para a investigação, por ser a adaptação mais recente da *Odisseia* do Homero; *Ulisses* (1970), de Maria Alberta Menéres, foi selecionada por ser a adaptação mais popular da *Odisseia* para crianças, em Portugal, e porque foi escrita por uma mulher, o que também sugeria ser um dado relevante para esta investigação.

O texto da *Odisseia* (*Οδύσσεια*) de Homero foi consultado a partir de materiais on-line the Chicago Homer (<http://homer.library.northwestern.edu/html/application.html>). A tradução do texto homérico do grego antigo para o inglês foi feita por mim.

O interesse da percepção da mulher na literatura começou na década de 1970; no entanto, fontes públicas só chegaram a mesma na década de 2000. Além disso, a primeira tradução da *Odisseia* de Homero feita por uma mulher – Emily Wilson, foi publicada recentemente, apenas em 2017. Isso pode sugerir que este tem sido um processo social lento, que ainda se está a desenvolver. Provavelmente,

sob o mesmo progresso social, está a questão de desafiar a Literatura Infantil e os críticos que apareceram na década de 1970, bem como os estudos académicos.

A Literatura Infantil (ou Literatura para Crianças) apresenta um complexo de aspetos influentes inter-relacionados como período histórico, país e cultura. Existem dois grupos de estudiosos: definidores e antidefinidores, que caracterizam a possibilidade ou a impossibilidade de determinar o seu termo. A Literatura Infantil não pode ser categorizada como apenas produzida para crianças; ela sempre foi escrita para crianças e adultos, mas o destinatário é uma criança. A Literatura Infantil não tem um poder real atribuído na educação intelectual, moral ou emocional das crianças, mas o didatismo parece ser considerado como um dos aspetos; significados culturais, cognitivos e linguísticos também são geralmente reconhecidos como características suas.

Na história da *Odisseia* de Homero, nas suas adaptações para crianças, na literatura portuguesa, destacam-se ter dois aspetos principais da investigação: uma parte autêntica – base homérica, e parte alterada – traduzida, modernizada e repensada. As interacções entre o texto de origem e o texto de destino dependem de particularidades da cultura de destino e da individualidade do autor-tradutor / adaptador. Traduções e adaptações mantêm a história homérica numa cultura-alvo: embora as versões infantis portuguesas modificadas da *Odisseia* contribuam para a compreensão da base homérica, ela realmente fornece o aprimoramento da literatura onde é produzida, conseqüentemente, é sua parte integrante. O Homero é ajustado para direcionar o texto "paráfrase" e "imitação", que podem incluir potencialmente uma adaptação a um significado comum.

Os problemas de género da Literatura Infantil atual parecem distintos. A questão da percepção das personagens femininas tornou-se mais importante por causa das alterações dentro da sociedade. A cultura-alvo parece ser a principal

consideração do conceito de mulher na história das crianças. A linguagem é uma área importante de estudo para perceber o significado cultural da imagem da mulher no livro infantil.

A Literatura Infantil revela-se como uma parte importante da literatura; apesar de ser escrita para crianças, é escrita por adultos e, portanto, apresenta uma combinação essencial em que dois mundos – o mundo dos adultos e o mundo das crianças – se chocam. A questão da percepção da mulher parece ser substancial e real para o público adulto e, por isso, é igualmente importante para o público infantil.

É uma responsabilidade essencial da atual Literatura Infantil ajustar, de acordo com os padrões sociais contemporâneos, a imagem da mulher, porque ela influencia profundamente a construção da personalidade no contexto das pessoas nos seus primeiros anos.

A razão pela qual a *Odisseia* foi escolhida para esta pesquisa foi por este poema épico ter um enorme significado formativo e informativo. A *Odisseia* apresenta uma descrição da realidade homérica em toda a extensão de sua narração. Homero prestou a principal atenção à vida das pessoas de todas as áreas possíveis de sua existência, apresentando os principais eventos da vida dos seres humanos, além dos pequenos detalhes das suas atividades peculiares. A *Odisseia* contém um material impressionante sobre a vida cotidiana da antiguidade e, ao mesmo tempo, ocorrências sérias que tiveram grande significado influente na história do mundo clássico, além de um forte cariz psicológico.

Seguindo esta lógica, a *Odisseia* representa um exemplo adequado para a investigação da imagem da mulher e, portanto, é possível relacionar esta imagem às suas adaptações para as crianças.

Cada autor revela sua própria imagem de uma mulher. *Ulisses* está escrito para um grupo mais jovem das crianças, em comparação com *A Odisseia adaptada para jovens*. Provavelmente, por isso cenas de carácter sexual, assassinatos brutais, também agressão a mulheres e elementos de nudez não estão presentes naquele livro.

É importante sublinhar que *Ulisses* é explicitamente apresentado como uma adaptação, em que a autora toma a iniciativa de alterar a sequência dos eventos da estrutura do seu modelo, eliminando partes e personagens e adicionando as suas próprias noções.

A Odisseia adaptada para jovens parece ser um exemplo valioso da Literatura Infantil em Portugal, por ter sido feita por Frederico Lourenço, com base no texto homérico, de maneira a atender aos critérios da Literatura Infantil, como adaptação, e, ao mesmo tempo, mantendo a essência homérica.

As adaptações comparadas são diferentes, não apenas porque são obras de autores diferentes, mas porque os seus objetivos são diferentes. Neste sentido, a imagem da mulher também é diferente nestes dois livros.

Estas diferenças são vitais para a educação e o desenvolvimento social das crianças. Maria Alberta Menéres e Frederico Lourenço atraem a atenção do leitor para aspetos particulares da vida da mulher e, ao mesmo tempo, revelam um exemplo dos problemas das mulheres na época homérica, provavelmente baseando muitos deles na conexão com a vida atual. Isto também mostra onde está nossa sociedade agora, o que já foi resolvido e o que ainda é persistente na realidade de hoje.

Palavras-chave: imagem da mulher; *Odisseia*; Homero; adaptação; Literatura Infantil.

ABSTRACT

This thesis is focused on the perception of image of woman in two adaptations of Homer's *Odyssey* for children by Portuguese authors Frederico Lourenço and Maria Alberta Menéres. Different perceptions of woman are analyzed and juxtaposed in the adaptations of Lourenço and Menéres as well as they are compared to the Homeric original.

A Odisseia adaptada para jovens (2005) by Frederico Lourenço has been explored as the most recent adaptation of the *Odyssey* of Homer. *Ulisses* (1970) by Maria Alberta Menéres has been selected as a popular adaptation of the *Odyssey* for children in Portugal. Text of the *Odyssey* (*Οδύσσεια*) of Homer is consulted from on-line materials of The Chicago Homer.

The interest for the perception of woman in literature has started in the 1970s, however public interest for this topic emerged only in the 2000s. Furthermore, the first translation of the *Odyssey* of Homer made by a female author (Emily Wilson) was published even more recently, in 2017. This timeline shows how recent academic interest for women's literature is. Most probably under the same social progress falls the matter of defying Children's Literature, which critics as the academic field appeared in the 1970s and is still being developed.

Menéres and Lourenço attract reader's attention with some particular aspects of life of women and also reveal problems and challenges that women faced in Homeric times. The analysis also reveals that these challenges remain in

the modern society and it makes Homer's work as relevant as it was in the Greek Dark Ages.

Keywords: image of woman; the *Odyssey*; Homer; adaptation; Children's Literature.

INDEX

Acknowledgements	v
Dedication	vi
Resumo	vii
Abstract	xi
INDEX.....	1
INTRODUCTION.....	6
PART 1. THEORETICAL PROBLEMATICS.....	10
1.1. Aspects of translation and interpretation of the <i>Odyssey</i>	10
1.2 The definition of Children's Literature.....	16
1.3. Modern tendencies in Children's Literature.....	19
1.4. Complexity of studying Children's Literature.....	22
1.5. Main characteristics of female protagonists in Children's Literature in Portugal.....	24
CONCLUSION OF PART 1.....	28
PART 2. REPRESENTATION OF FEMALE CHARACTERS IN MARIA ALBERTA MENÉRES' <i>ULISSES</i> AND IN HOMER'S <i>ODYSSEY</i>	32
2.1. <i>Ulisses</i> as the retelling of the <i>Odyssey</i>	32

2.2. The image of Ulisses.....	33
2.3. Comparison of Helena and Helen.....	36
2.4. Calypso absence	38
2.5. The image of Minerva and Athena	38
2.6. Comparison of Circe of Menéres and Circe of Homer.....	41
2.7. Circe and Minerva as opposites / Circe and Athena as opposites.....	44
2.8. Ulisses confronts Circe / Odysseus confronts Circe.....	49
2.9. Circe releases Ulisses / Circe releases Odysseus.....	55
2.10. Differences in Circe plotline in <i>Ulisses</i> and in the <i>Odyssey</i>	59
2.11. Circe’s advice on the safe voyage home.....	61
2.12. Magic characteristics of Circe of Homer and Circe of Menéres.....	62
2.13. Cérbero / Cerberus	63
2.14. Ulisses encounters his mother / Odysseus encounters Anticlea.....	64
2.15. Ulisses and “sereias” / Odysseus and Sirens	67
2.16. Odysseus’ encounter with Scylla and Charybdis	74
2.17. Ulisses meets Nausica and Arete / Odysseus meets Nausicaa and Arete	75
2.18. Minerva’s guidance in Ítaca / Athena’s guidance in Ithaca.....	78
2.19. Ulisses encounters Euricleia / Odysseus encounters Eurycleia.....	78
2.20. Ulisses and Penélope / Odysseus and Penelope.....	81
OBSERVATIONS OF PART 2	92

CONCLUSION OF PART 2.....	94
PART 3. COMPARATIVE CHARACTERISTICS OF THE IMAGE OF WOMAN IN <i>A ODISSEIA DE HOMERO ADAPTADA PARA JOVENS</i> BY FREDERICO LOURENÇO AND THE <i>ODYSSEY</i> OF HOMER.....	99
3.1. Novelty and purpose of Lourenço’s adaptation	99
3.2. The image of Telémaco	102
3.3. The image of Ulisses	103
3.4. Helena as a reason of Greek–Trojan war.....	105
3.5. Atena as one of the principal female characters in <i>A Odisseia de Homero adaptada para jovens</i>	108
3.5.1. Atena as a patroness of Ulisses.....	108
3.5.2. Atena as a patroness of Telémaco.....	109
3.5.3. Atena's forms.....	110
3.5.4. Atena as a peacemaker.....	111
3.6. Calipso as a helpful “blocker” in Ulisses’ journey.....	113
3.7. Circe’s magic as a symbol of female empowerment.....	118
3.8. Astute Penélope as the most unfortunate woman in <i>A Odisseia de Homero adaptada para jovens</i>	121
OBSERVATIONS OF PART 3.....	135
CONCLUSION OF PART 3.....	138
OVERALL CONCLUSION.....	142

BIBLIOGRAPHY	149
ANEXES	158
Annex 1 – Resume of <i>Ulisses</i> by Maria Alberta Menéres	160
Annex 2 – List of female characters of the <i>Odyssey</i> of Homer	164
Annex 3 – Used citations from the <i>Odyssey</i> of Homer	166

Fascinantes são as aventuras de Ulisses. Através dos tempos, muitos foram os escritores que elas inspiraram. Contadas pela primeira vez por Homero, grande poeta grego, no seu livro Odisseia, estas aventuras ainda não deixaram de percorrer, pelos caminhos da imaginação, um mundo muito maior do que o percorrido pelo próprio Ulisses. Escrevê-las para crianças é outra aventura.

Maria Alberta Menéres, "Introdução". *Ulisses*

INTRODUCTION

The theme of this research is the perception of woman in two adaptations of the *Odyssey* of Homer for children in Portugal.

The idea of the investigation of the image of woman in Children's Literature is not new. Alleen Pace Nilsen's article "Women in Children's Literature", which was published in 1971 can be considered one of the most basic and common works on this. Chronologically it coincides with the popularization of the interest of perception of women in literature that Sarah B. Pomeroy dates back to 1970s (x).

The focus of this research is the comparison of the image of woman in Classical Literature and Children's Literature, in Portugal, through the adaptations of the *Odyssey*.

An example of social reaction to the image of woman in Children's Literature can be found in public sources and mass media. Alison Flood in her article "Study finds huge gender imbalance in Children's Literature" published in the *Guardian* in 2011, might also reveal the readiness of the public to discuss this theme along with the academic research. Flood is interested in the gender equality in today's literature for children, where "new research reveals male characters far outnumber females, pointing to symbolic annihilation of women and girls". So, it might be supposed that the question of male and female characters is relevant for today's readers, and most importantly, not only academics, but also public in the broad spectrum of the perception of the problem.

Public demand naturally affects academic investigations. To our knowledge the most recent study, thematically corresponding to the current investigation is being now proposed by Francesca Richards and has got the following title: “Dangerous Creatures”: Children’s adaptations of Homer’s *Odyssey* in English 1699-2013”. This research¹ is being made at the Department of Classics and Ancient History of the Durham University, which proves once again that the theme under the investigation is rather relevant and original not only for general literature, or Children’s Literature as a part of it, but also for Classical Studies.

We would like to highlight that the first translation of the *Odyssey* of Homer made by a woman was just recently published in 2017, by Emily Wilson², a British classicist and Professor of Classics at the University of Pennsylvania – thus the novelty of this study is confirmed and caused by the contemporary developments.

In such terms, there are two main topics that dominate in recent actuality as the image of woman in a) Children’s Literature and b) in Classics; the ongoing research will combine both of them, as well as it will deepen the specifics of the perception of woman in two Portuguese adaptations of the *Odyssey* for children.

When we speak about books written for children – namely adaptation of already existing books – some questions arise: what are the moral values that should be present there (or if any at all)? What is the social message that should be sent to the children (or any at all)? If so, does it mean that there must be different moral meanings for children and for adults?

For instance, the matter of the adultery is present in the *Odyssey*, and how the person who adapts it for children would treat such a theme? Would it be

¹ To which I could not accede.

² See Mason Wyatt. “The first woman to translate The Odyssey into English”. The New York Times Magazine. 2 Nov 2017. Web. 22 Apr 2018. <<https://www.nytimes.com/2017/11/02/magazine/the-first-woman-to-translate-the-odyssey-into-english.html>>.

falling outside the frames of the traditional society? What else may be missing in the adaptations for children? Does it mean that children would not receive the whole picture of the man-woman relationship? Is it going to be educational not to prepare children to the reality? And even more, how is the more or less complete image of woman, which is being the main theme under the investigation, brought out to light in adaptations for children? The list of these questions may be continued, but it might not be answered in a full manner if it is not narrowed down to the specific examples. This research is supposed to answer to some of it, aiming only to two Portuguese adaptations of the *Odyssey*: by Maria Alberta Menéres and by Frederico Lourenço.

— Ora pois, havemos de consentir sem mais que as crianças escutem fábulas fabricadas ao acaso por quem calhar, e recolham na sua alma opiniões na sua maior parte contrárias às que, quando crescerem, entendemos que deverão ter?

— Não consentiremos de maneira nenhuma.

— Logo, deveremos começar por vigiar os autores de fábulas, e seleccionar as que forem boas, e proscrever as más. As que forem escolhidas, persuadiremos as amas e as mães a contá-las às crianças, e a moldar as suas almas por meio das fábulas, com muito mais cuidado do que os corpos com as mãos. Das que agora se contam, a maioria deve rejeitar-se.

— Quais?

— Pelas fábulas maiores avaliaremos das mais pequenas. Pois é forçoso que a matriz seja a mesma e que grandes e pequenas tenham o mesmo poder. Ou não achas?

— Acho. Mas não entendo quais são essas maiores que dizes.

— As que nos contaram Homero e Hesíodo – esses dois e os restantes poetas. Efetivamente, são esses que fizeram para os homens essas fábulas falsas, que contaram e continuam a contar.

Platão, *A República*, 377b-d

(Trad. Maria Helena Rocha Pereira. FCG. 9ª ed. 2001)

PART 1. THEORETICAL PROBLEMATICS.

Part 1 contains theoretical basis of the investigation that deals with the aspects of translation of the *Odyssey* and its adaptation for children. This part presents a matter of the complexity of study and definition of Children's Literature; it brings out characteristics of female protagonists of Children's Literature in Portugal and contemporary tendencies of Children's Literature as a reflection of gender-related changes in society.

1.1. Aspects of translation and interpretation of the *Odyssey*.

The field under examination is the interpretation of the story of Homer for children, but it originates from the authentic text, whether the author made the adaptations using Homeric version or not. Hence, translational practice naturally affects texts, taking into consideration that the result of the author's work is not necessary translated directly or even retranslated indirectly (if other translations are used except the authentic Homeric text), or also adapted (using already existing translations or supplementary myths) for children.

Throughout the history, the translation of the Ancient Greek texts, which consume the meaning of works of literature, has been a process that takes part in the field of Classical Studies. The noticeable question of the problematics in this area is the amount of translations and interpretations of the authentic text and the volume of the original sense of meaning, syntax, structure, lexicon *et cetera* in translator's version.

How much of authenticity it is left in the translation and how much of alteration has been brought by the translator are important notions of the understanding of both: the original text through the translation and the translator's work itself. The interaction between the two – original text and translation – varies from instance to instance and therefore, each example may present the independent variation of the perception of the whole translation as well as its individual parts.

The personality of the adapter of the ancient Greek text into his or her native variant through the individual interpreted work might be influenced by various factors according to the language of the translation and its linguistic and social characteristics of the time of the translation.

The Ancients had already an idea about this question. Latin author Lucretius writes about the linguistic obstacles of translation from Ancient Greek (*De rerum natura* 1. 136-145)³:

Nec me animi fallit Graiorum obscura reperta
difficile inlustrare Latinis versibus esse,
multa nouis uerbis praesertim cum sit agendum
propter egestatem linguae et rerum novitatem;
sed tua me uirtus tamen et sperata uoluptas

³ *On the Nature of Things* (1916) William Ellery Leonard's English translation of *De rerum natura*: "To tell the dark discoveries of the Greeks, / Chiefly because our pauper-speech must find / Strange terms to fit the strangeness of the thing; / Yet worth of thine and the expected joy / Of thy sweet friendship do persuade me on / To bear all toil and wake the clear nights through, / Seeking with what of words and what of song / I may at last most gloriously uncloud / For thee the light beyond, wherewith to view / The core of being at the centre hid". Portuguese translation, *Da Natureza das Coisas*, by Luís Cerqueira: "Dou-me bem conta da dificuldade de esclarecer/ em versos latinos as obscuras descobertas dos Gregos, sobretudo/ quando é necessário tratar de muitos assuntos com palavras novas,/ por causa da pobreza da língua e da novidade dos assuntos./ Mas a tua virtude e o prazer que espero da tua suave amizade/ persuade-me a suportar qualquer canseira e leva-me a passar/ acordado noites tranquilas, procurando com que palavras/ e com que versos poderei finalmente espargir diante da tua mente/ uma luz clara, com a qual possas perscrutar coisas profundamente escondidas."

suauiis amicitiae quemuis efferre laborem
suadet et inducit noctes uigilare serenas
quaerentem dictis quibus et quo carmine demum
clara tuae possim praepandere lumina menti,
res quibus occultas penitus conuisere possis.

Lucretius refers to the semantic matrix of Ancient Greek as “dark discoveries” (or, more literally, “obscure discoveries”) and he also philosophically reveals the manner of interpretation from Ancient Greek as to “find strange terms to fit the strangeness of the thing” (or “need to treat many subjects with new words” and “the novelty of the subjects”). It seems that the problematics of translation and thus, the adaptation too, is a fact known from the times of Lucretius, consequently, the problems of actual translations and adaptations of Ancient Greek works have also been raised.

Richard Hamilton Armstrong marks out his ideas about the translation of the Ancient Greek epics underlining the importance of paying attention to the vast extension of time of the practice of translation itself, “The translation of ancient epic poetry is a very complex topic since it is an activity that is at least four millennia old and comprises thousands of works in more languages than any individual scholar could hope to survey” (174). So, the translation of Ancient Greek epics has been conducted through the centuries in different countries with their own cultural peculiarities. In addition, translators often use supplementary sources on top of the the original, sometimes in a third language, meaning neither Ancient Greek nor language of the translation. All those factors affect a specific translation linguistically and culturally. The variety of aspects impact each translation on each stage making it valuable for investigation in the area of Literature, which in this case is based mostly on Translation Studies and Comparative Literature.

There is also a special interaction between the target text of the translator, the original variant and the supplementary translations used by the translator that might be noted out:

. . . since the majority of ancient epic's readers have encountered the poems almost exclusively in translation for some time now, our reception and conceptualization of epic as a whole are deeply indebted to the work of translators, who forge the links between *traductio* and *traditio* that have kept epic viable in modern culture. . . . [here] follows we shall focus on issues that show the interplay between the source text (or "original") and the target text (or "translation") and its target culture (the culture that creates and receives the translation). (Armstrong 174)

Thuswise, the "issues" that show the "interplay" between the "source text" and the "target text" and its "target culture" are being under the investigation in the current research because they might reveal the peculiarities of the perception of woman using the model of intertextual comparative analysis. The correlation between "*traductio*" and "*traditio*" is another question that is considered for examination too, because the investigation is aimed on Portuguese adaptations of an ancient text for children, as the main aspect of the target culture. Hence, "the influence of scholia, commentaries, dictionaries, and other ancillary works on the translator's understanding" (Armstrong 176) should be taken into account of the Portuguese adaptation, and here the great variation is possible because "different assumptions can lead to very different target texts" (*idem*), furthermore, "the entire cultural situation of the epic" (Armstrong 178) would be modified according to the points of view of the author who produces the adaptation with inserted Portuguese culture implies. According to the idea that "the epic translator provides is an archival performance, one which not only mediates the archive of the ancient source text, but also reflects both upon the history of that text in his own culture and the history of the culture itself"

(Armstrong 193), every translation and adaptation seem to be contemporary, because they are based on too many influential factors as: personal concepts of the author-translator, chronological period of time of the target work and peculiarities of language-recipient (also time-changing significative), being even more precise, this concept might be narrowed down to the formula of the interaction between particular variable aspects of the translator in more or less stable cultural frames whereas by Armstrong “the translator remains an individual” who “writes from a given cultural perspective” (195).

The number of translations of the epics is an everyday expanding index; the adaptations of it for children is consequently increasing too. Are the new adaptations for children so vital or they are influenced by commercialization or ideology of the particular practice of a country and the perception of it? It seems to be fair to apply the idea of the adaptations for children along with the translations, so those interpretations (meaning both translation and adaptation) “will remain the perennial means of keeping ancient epic a vital part of modern culture” (*idem*).

Following this concept, translation and adaptation keep the epics in a target culture, does it mean that the target culture absorbs the perception of the epics or it is just the epics that influences the target culture with its concepts? The interplay between them seems to be one of the most reasonable explanations, so it gives the impression of both being engaged into mutual exchange and coaction. Hence, for example, the *A Odisseia de Homero adaptada para jovens* (2005) by Frederico Lourenço (the author of the most recent translation of the *Odyssey* into Portuguese and also adaptor of the same text for youngsters) is a part of Portuguese literature or Classical Literature, or it should be determined the subgenre as the Portuguese Classic Literature for children?

To answer to this question, Michael M. Nikolettseas paints a clear picture of the meaning of the translation towards target culture, using the example of the English translations of Homer:

Homer has not been translated into English successfully, he will never be; he can only be paraphrased, and thus inspire poets to create their own worlds. All the efforts by gifted poets and scholars so far have certainly contributed to our understanding of Homer; they have also contributed to the enrichment of English literature (9-10).

This concept of paraphrasis is vital to the current research, which in its turn combines the investigation of the translations and the adaptations, what mutually might be called as the “paraphrase”. Thereupon, the original epics stimulates writers to “create their own worlds”, in this meaning it is the projection of the epics that actually presents the target text. This projection provides understanding of Homeric basis, but in fact it contributes to the enrichment of the target literature, so it became a part of the target literature.

Also, remembering historical critical ideas about Homer’s translators, it should be noted that Richard Bentley commented on Alexander Pope’s translation, “It was a pretty poem, but must not be called Homer” (qtd in Balmer 24). Theodore Alois Buckley also confirms the same idea as “[Pope’s] whole work is to be looked upon rather as an elegant paraphrase than a translation” (x), proving the idea of Nikolettseas about the “paraphrase”. Buckley goes further with his vision of Pope’s translation, where he coincides logically with the theory of the target text, because as he himself underlines “it would be absurd, therefore, to test Pope’s translation by our own advancing knowledge of the original text” (xxix). He doubts Pope’s relevant changes based on his judgment, so he is a recipient of the authentic text and its conductor and grantor, so he impersonates it and objectifies it into target culture, proving that in the way where “we must be content to look at it as a most delightful work in itself, – a work which is as much a part of English literature as Homer himself is of Greek” (xxix-xxx).

Surely, “translation is not a simple act like pouring water from one bucket into another” (Armstrong 174), it is always rebuilding and imitating (Murray vii; Macpherson xvi) and the same can be applied to adaptation.

So, how a good translator or a good adapter achieves a good result?

He or she cannot see everything “with the same eyes” and feel “with the same soul” (Morrice viii), and it does not change the concept of the author-recipient, who, furtherly, by his own angle constructs his own picture of the Homeric epics. How all these factors might affect the perception of the characters? Do the characters belong to of Greek or to target literature? According to Macpherson (xvi) and Buckley (x), there is a modernization, whereas Nikoletseas (9-10) in his turn, prefers the mutuality of Greek and target literature. The matter of the perception of the character in this regard becomes a manifold aspect.

Homeric “historical characters” suffer not only “actual” but also “traditional” (Buckley ix) influence, but as it was said before, each interpretation of the *Odyssey* is contemporary for its time. Hence, the question of characterization of the characters seems to be specific to each translation or adaptation.

1.2. The definition of Children’s Literature.

The controversy of outlining the literature for children depends on the vast material of long historical period of different countries and cultures, meaning that the area under the investigation is not specified and so it suffers of instability of viewpoints and contradiction of examples (Gubar 210-211).

So, how to define Children’s Literature? Is there a discussion about the literature read by children only? Gubar is supported by other authors, such as

Beverly Lyon Clark (96) and John Rowe Townsend (57-70). They disagree with this statement whereas Children's Literature cannot be classified as only that made for children, as below Marah Gubar suggests:

If we define it as literature read by young people, any text could potentially count as Children's Literature, including Dickens novels and pornography. That seems too broad, just as defining Children's Literature as anything that appears on a publisher-designated children's or "young adult" list seems too narrow, since it would exclude titles that appeared before eighteenth-century. . . . As numerous critics have noted, we cannot simply say that Children's Literature consists of literature written for children, since many famous examples – *Huckleberry Finn*, *Peter Pan*, *The Little Prince* – aimed to attract mixed audiences. (209)

An interesting comment on this matter was made by Karín Lesnik-Oberstein. She suggested her approach from another logical side of this question, asking if children read adult books, do these works automatically become literature for children? She speaks as well about the particularity of the definition of Children's Literature:

The definition of "Children's Literature" lies at the heart of its endeavour: it is a category of books the existence of which absolutely depends on supposed relationship with a particular reading audience: children. The definition of "Children's Literature" therefore is underpinned by purpose: it wants to be something in particular, because this is supposed to connect it with that reading audience – "children" – with which it declares itself to be overtly and purposefully concerned. But is a children's book a book written by children, or for children? And, crucially: what does it mean to write a book "for" children. If it is a book written "for" children, is it then still a children's book if it is (only) read by adults? What of "adult" books read also by children – are they "Children's Literature"? (17)

Lesnik-Oberstein (18) suggests her term to Children's Literature, which does not even need commenting, because it presents itself as an explanation of what might be considered "children's" in "Children's Literature" and "literature" that is not related to "adult literature".

Are there any differences in addressing a child or an adult? Furthermore, what are those differences? Nicholas Tucker seems to have a point saying that, "Although most people would agree that there are obvious differences between adult and Children's Literature, when pressed they may find it quite difficult to establish what exactly such differences amount to" (8). This special way of addressing the reader "that speaking to it [child] might be simple" gives the idea of the form of the content of children's books but what is it should be said through that simplicity? It might be that children's books need to contribute to the evolution and progress of the society, with realities such as equality of genders, multiculturalism and race diversity.

There is a controversy of Children's Literature whereas "children's books" actually made by adults, so there is always an author's, or it is better to say an adult's, angle is always present in "children's books". However, despite that fact that the moral aspect of the literature for children is not proven to be influential, it appears to be a common practice to apply it anyway (Lesnik-Oberstein 24-25).

Another visible idea in Children's Literature is the physical dimension. McDowell (51) present a direct critical view of Children's Literature where children's books hold the characteristics to be short (in comparison with not children's books) and have dynamic employment rather than "passive treatment", with "dialogue and incident", the story tends to "schematism" and also "plots are of a distinctive order".

Finally, an important idea that should be brought out about the definition of the Children's Literature represents the other side of the understanding of

literature for children, that it might be taken from the recipients. The concept was suggested by Marah Gubar, and it is simply what children themselves think and feel about a children's book, whether it at all might be considered as a part of Children's Literature:

. . . we cannot generalize about how children as a group react to literature, we can and should make room for more particular discussions of how young people have responded to individual texts. Cutting children out of the loop closes down inquiry, whereas acknowledging that their reading, viewing, and playing practices can function as one of the fibers that help determine whether a text counts as Children's Literature opens it up. (214-215)

1.3. Modern tendencies in Children's Literature.

What do actually children read today?

Margaret Meek (6) states that from the initial time of literature for children "myths, legends, folk and fairy tales" still play an influential role in it. Even more, the modern retellings appear to be a today's tendency in literature for children.

The adaptations of the epics, for example the *Odyssey* of Homer, coincide with this type of actual movement in Children's Literature. Even more, the Portuguese "refracted" (using Meek's word) viewpoints of the author's reworking of the epic story might disclose particularities of perception of the ancient tradition in Portuguese literature for children.

If that is a common practice in the area of Children's Literature, then what is the mainstream problematics of it? Meek again answers to the question as "perhaps the most significant of the distinctive changes implied and dealt with [. . .] are those which differentiate readers and books in terms of gender, class and race" (7). In such manner, the aspect of gender takes part in today's actuality of

literary critics. Meek even describes the historical frames of this movement in children's literary critics, "At the end of the twentieth century the most distinctive differences in children's books are those which reflect changes in social attitudes and understandings" (8). She confirms that the process started with the changes in society and hence affected literature for children as a source of the reconstruction of society from the young generations.

Because of the changes in society the angle of the values of the literature for children evolves as well. Character of the children's books is a changing quality too (Shavit 27).

History flow brings out new approaches to the actual problems. Howard Felperin suggests his vision of this matter, "'History' is freely acknowledged to be a kind of story-telling towards the present, that is, a textual construct at once itself an interpretation and itself open to interpretation" (89). Obviously, literary science receives new fields to investigate and gets new methods to accomplish the actual tasks. Tony Watkins as well distinguishes the developments in historical and social literary criticism:

The rise of newer forms of literary historicism is connected, in part, with social change and the effort to recover histories for blacks, women and minority groups within society. In turn, these social aims are linked with the recuperation of forgotten texts, including texts that have never been considered worthy of academic study. Such changes have, of course, benefited the academic study of Children's Literature. (33)

Elizabeth Fisher (qtd in Nilsen 918) describes a disrespect towards the previous attention to the female characters in a form of "an almost incredible conspiracy of conditioning. Boys' achievement drive is encouraged; girls' is cut off. Boys are brought up to express themselves; girls to please. The general image of the female ranges from dull to degrading to invisible" underlining that

children's books were unfair to girls, since "books . . . reflect our adult values and at the same time influence the formation of early child values" (919).

Influence of the society might be understood in two of the factors –an educational system and a book market that have a great impact (Shavit 23).

Meanwhile the influence of the author is suggested by Pet Pinsent, who declares that, "Even when writers are trying to be neutral, something not very frequent in the case of politically sensitive issues such as gender and race, their underlying assumptions will colour what they consider to be impartiality" (23).

Those values according to the perception of woman will be investigated in the current work, as they make a part of a literary idea, the moving notion of literature. So, reading tradition to children provides an exchange of those values and lets the child be involved with the problems of the society as Fanny Abramovich tells:

...é importante para a formação de qualquer criança ouvir muitas, muitas histórias. . . Escutá-las é o início da aprendizagem para ser leitor, e ser leitor é ter um caminho absolutamente infinito de descoberta e de compreensão do mundo... (16)

What is the main intent of today's Children's Literature? Should children's books bring out didactic and moral inclinations?

Throughout the history, attitudes towards these ideological aspects may change, as the perspectives of literary scholars may change towards the problematics of this matter (Sarland 42). Since the 1970s the alterations on various social standards became more notable. The themes of equality in the very wide sense of its meaning as the balance and fairness between genders, races and social and cultural diversity become a necessity in Children's Literature. The aspects of freedom also have an influential role in books for children. The question of the perception of the image of woman at this point seems to be relevant as well. There

is a research of the representation of female characters started in 1970s that reveals the main problematics of this question (Sarland 43).

At this point, the question of the perception of the female characters became more important just because of the alteration inside the society. Those changes find reflections in children's books too. So, there is a whole considerably new field of the place of woman in literature for children to study.

1.4. Complexity of studying Children's Literature.

The study of Children's Literature implies a complexity noted by authors who dedicated their work to the matter. Peter Hund distinguishes three major aspects of the critical interaction in the literature for children as texts, children and adult critics:

The study of Children's Literature involves three elements – the texts, the children, and the adult critics. The relationship between these is more complex than might be supposed, and there have been extensive debates as to the place of the "child" – actual or conceptual – in both the texts and the criticism of Children's Literature. It has been argued that the "child" implied in texts "for children" is inevitably a construction by writers, and therefore, far from "owning" the literature, its readers are only manipulated by it. Similarly, criticism of Children's Literature can be seen as resting on the idea that Children's Literature is "good for" a generalized child. (15)

However, even identifying these "three elements", there are disputable approaches to the place of a child in the texts as well as in the criticism, where the new suggestions generate new doubts and new questions, but the area under the investigation is currently open to discussion, so it seems to be a natural state

of it by having doubts and new applicable theories (Hunt 1). The field of study remains to be relevant because “other constructions of history – such as a feminist, gay, or “childist” approach – wait to be written” (4).

One of the important questions of the text analysis is to perceive how much of cultural basis the children’s literary example includes. John Stephens declares that “forms and meanings of reality are constructed in language”, corresponding to the idea that the reality is, as the matter of fact, reflected in the language (Stephens 59). In this manner, language appears to be the field of study for understanding the cultural meaning of the image of woman in the children’s fiction, and a powerful tool for the exchange of the experiences. There should be underlined not only the knowledge of the practical use of everyday’s reality involving self-understanding and outlook perception, but also “abstract thought or possible transcendent experiences” on the emotional and psychological basis, beyond the evident narrative and description (Stephens 59).

Even though there are two aspects that can be present to investigate the Children’s Literature, the source itself (language of the text) and the recipient of that text as children’s reaction, however, our study sets up the goal to provide the analysis of the first one – the source.

This current research will not have its focus on a strict feminist point of view, but it has to take into account the notions influenced through the feminist theory, which seems to be in the same complex of the feminist angle towards the representation of woman in literature for children. Pet Pinsent marks out the idea of the necessity of the strong counteraction in the literature for children in consideration of society, “Not only should there be strong female characters and people from minority groups, but they also need to be shown opposing some of the power structures which Western society may take for granted” (8), and Lissa Paul points out that, “There is good reason for appropriating feminist theory to Children’s Literature. Both women’s literature and Children’s Literature are

devalued and regarded as marginal or peripheral by the literary and educational communities” (114). Despite the feminist criticism is chronologically over, Paul states that there are more to discover because of the changes inside the today’s societies.

However, the interpretation of female characters seems to have many cultural and social components involved, even without taking into the account the translational practice of “traductio” and “tradition”, if the book is a part of translation or adaptation. Target culture appears to be the main factor of the comprehension of the image of woman in the children’s story. Feminist criticism angle cannot be ignored “because they provide a historical context for our own ideological assumptions about gender, about what constitutes good literature, and about what is worth remembering, circulating and retaining for study” (Paul 121).

That “historical context” that actually forms “our own ideological assumptions” (Paul 121) is the main tool for this investigation because it reveals directly from its background the necessary evidences of the image of woman, taking into consideration the particularities of its cultural roots.

1.5. Main characteristics of female protagonists in Children’s Literature in Portugal.

Working on the investigation of Children’s Literature in Portugal, it is worth saying that today’s children’s literary tradition is connected and influenced by foreign material; numerous children’s books would present translations and adaptations and they are useful for our work.

What do female characters reveal and what do they show about being not a man or not a boy in the perception of Portuguese Children’s Literature? It is

worth mentioning that the question of gender is a constituent element of social relations based on the perceived differences between the sexes and a primary form of giving meaning to relations of power: “A construção social e cultural do género é filtrada por numerosos pré-juízos e pré-conceitos: do escritor, das comunidades de produção, bem como das expectativas, experiências sociais e background sociocultural das comunidades interpretativas” (Scott 120).

Children’s Literature reveals itself as an important part of literature for its characteristic to be aimed for children and to be written by adults; so, it presents an essential combination where two worlds, the world of adults and the world of children, clash in their differences and coincide in their correspondences. The question of the perception of woman appears to be substantial and real for adult public and that is why it is also important for the children’s audience, balancing its significance.

The article by Fernando José Azevedo, Ângela Balça, Moisés Selfa Sastre, Judite Zamith Cruz, from 2015, on gender in Children’s Literature, presents a few examples of destruction of traditional pattern of women (or girls), where they show their self-confidence and act freely and independently, and refuse stereotypes and patriarchy.

Female protagonists can be animals, princesses, witches, and just ordinary girls. Contemporary Portuguese Children’s Literature seems to have a different tendency for an image of witch in it, except the generalized the vicious one, in the fairy-tales. Fernando Azevedo, in article of 2010, investigates witches in children’s books as a new phenomenon of switching the positions from the negative characters to positive. He underlines that the image of the witch is powerful enough to represent the opponent of the patriarchal concept (14). The same female characters might be reinterpreted or used for other purposes, as preparing children for today’s reality, where everything is not what it seems to

be and even more, it is not obviously “good” or “bad”, or as a metaphor for woman emancipation (19).

Some publishing houses demonstrate interest in these matters (which shows a broader interest – including commercial – in the subject): *Tinta da China* (based in Lisbon) and *EGEAC* (Empresa de Gestão de Equipamentos e Animação Cultural de Lisboa) bought the rights and publish the collection “anti-princesses”⁴ (created in 2015 by the Argentine publisher *Chirimbote*). The book series is focused to introduce both to boys and girls important women of Latin-America, without superpowers, but with real and factual existence.

The intention of *Chirimbote* Publishing House seems to coincide with the current changes of the society, bringing their values to the light according to the question of woman in today’s world, also as a reaction to classical Disney princesses.

The examples of the actual female protagonists in the Portuguese world of children’s books are based on the majority of the examples on the princesses and witches following the common practice of stories of fairy tales. The prominent aspect, though, is the mainstream switch of the perception of the female characters: they are shown in a new light of emancipated objective, they are renewed and rethought and actualized for the current reality. The research of those ongoing changes of the female protagonists might reveal characteristics of the existing perception of woman, as presented by F. J. Azevedo et al. (on short stories):

... os contos são instrumentos que socializam, transmitem ideias, crenças, valores sociais, expectativas, necessidades, oferecem modelos de atuação, ensinam a solucionar conflitos, esboçam um mundo mágico e

⁴ “Anti-princesas’: uma coleção de livros com heroínas reais”. *P3. Público*. 14 Sep 2015. Web. 15 Feb 2017. <<http://p3.publico.pt/cultura/livros/18109/quotanti-princesasquot-uma-coleccao-de-livros-com-heroinas-reais>>.

proporcionam uma fonte de imaginação e criação. Tudo isso influencia profundamente a construção da personalidade em contexto das pessoas nos seus primeiros anos de vida, pelo que é necessário termos toda a consciência do importante papel que estes textos desempenham no seu desenvolvimento. (128-129)

CONCLUSION OF PART 1.

The story of the *Odyssey* of Homer in the chosen adaptations for children in Portuguese literature (Frederico Lourenço's *A Odisseia de Homero adaptada para jovens* was chosen for the research because it is the latest adaptation of Homer's *Odyssey* for children in Portugal; Maria Alberta Menéres' *Ulisses* was selected because it is the most popular one, and it was also written by a woman, which appears to be a relevant aspect for the investigation) seems to have two major aspects of investigation as the authentic part – Homeric basis and altered part – translated, modernized and reevaluated basis. The interactions between the source text and target text depend on particularities of target culture and individuality of the children's author-translator/-adaptor. Translations and adaptations keep Homeric story in a target culture: although modified Portuguese children's versions of the *Odyssey* contribute to the comprehension of Homeric basis, it also provides the enhancement of target literature, consequently it is more of a part of the target literature. Homer is adjusted to target text "paraphrase" and "imitation", which may potentially include adaptation to the same logical meaning.

Most classical scholars' opinions can be organized in two main groups: the first one understands target text as the modernization, and the second group supposes it as the combination of Homeric and actual content.

The question of definition of the characters appears to be individual to every translation and adaptation.

There is a discussion on the specificity of the term of Children's Literature: the problematics of the definition of its subject is disputable. Children's Literature critics as the academic field appeared in the 1970s and historically it seems to correspond to developments in social relationships. Children's Literature presents a complex of interrelated influential aspects as historical

period, country and culture. There are two other groups of scholars: definers and anti-definers, who characterize the possibility or the impossibility of determination of its term. Children's Literature cannot be categorized as made only for children, it has always been written for both children and adults, but the recipient is a child. Children's Literature has not got real ascribed power in the intellectual, moral or emotional education of children, but didacticism seems to be considered as one of the aspects of it; cultural, cognitive and linguistic meanings are also usually acknowledged as its characteristics. The main characteristics of children's books are that they tend to be short, have a dynamic employment rather than passive treatment, with dialogue and incident, the story bears schematism and plots are linear or quite logical in their order⁵.

Myths, legends, folk and fairy tales continue to be influential in Children's Literature. Modern retellings are obvious for today's tendency in literature for children. Adaptations of the *Odyssey* coincide with this type of actual movement in Children's Literature. Aspects of gender, class and race appear to be prominent in today's actuality of children's literary critics. Development started with changes in society and hence affected literature for children as a basis of the reconstruction of society from young generations.

Gender-related problems of current Children's Literature appear to be distinguished. Issue of the perception of the female characters became more important because of changes in the society. Target culture seems to be the main consideration of the concept of woman in children's story. Language is a major field of study for understanding the cultural meaning of the image of woman in the children's book.

Portuguese Children's Literature is associated with and affected by foreign material of Iberian Peninsula and of other geographical areas. In

⁵ Although Harry Potter series contradicts these ideas, but that went out of the limits of this work.

Children's Literature of Iberian origin there are books that give an imprecise idea of gender-specific questions and those that reveal apparent reflection of the gender-related issues. There are contemporary Portuguese children's books that, relatively to the aspect of the image of woman, have the following characteristics: they remove traditional standard of women in the stories, resist gender discrimination within the family, reveal social criticism of the official role of women, rethink gender-specific stereotypes and show examples of contemporary emancipated young women. It is an essential responsibility of the present-day Children's Literature to adjust the image of woman according to the contemporary social standards (and law defending equality), because it profoundly influences the construction of personality in the context of people in their early years.

Logo [Euricleia] levantou os olhos alarmada, e começou a clamar:

–Tu és Ulisses! Tu és Ulisses!

Ulisses estava mesmo à espera de que isto acontecesse. Começou a rir e disse-lhe:

– Cala-te, Euricleia. Sou eu mesmo, sou, mas cala-te. Para ninguém o saber!

Nem mesmo a Penélope quero que digas que estou cá. Amanhã já toda a gente o saberá.

A velha mulher retirou-se doída de contente, e nem dormiu naquela noite.

Maria Alberta Menéres, *Ulisses*. p. 66

PART 2. REPRESENTATION OF FEMALE CHARACTERS IN MARIA ALBERTA MENÉRES' *ULISSES* AND IN HOMER'S *ODYSSEY*.

2.1. *Uliesses* as the retelling of the *Odyssey*.

The investigation of Part 2 is mainly dedicated to source research, which contains examples that define image of woman in the adaptation of the *Odyssey* by Maria Alberta Menéres⁶ in comparison to the Homeric original. There is also an observation section that underlines but not limits reality of a woman reflected in *Uliesses*.

The book was first published in 1970 with the original title *Uliesses*. It is advised for reading by the Portuguese Plano Nacional de Leitura⁷ for the 6th year of study. This book appears in the school curriculum, which makes it important on the governmental level of the children's education in Portugal. It becomes clear that the informative message of the author is considered necessary. The other question that evokes curiosity is that it was adopted for the children by a woman, which makes it even more valuable for the current research.

The adaptations as well as the translations might represent author's point of view of the story and so they might alter the order of the plot of the authentic story. It happens with the adaptation of Menéres. From the beginning, the author of *Uliesses* informs that her own story is a part of her own retelling as "Há muitos milhares de anos, um poeta grego, Homero, contou-nos o seu livro *Odisseia* a história de Ulisses. . . É esta história que eu vos vou contar" (Menéres 7). The short plot-retelling is necessary to show the sequence of the events to construct the idea of the story which is present in the Annex 1.

⁶ Maria Alberta Rovisco Garcia Menéres was born in Vila Nova de Gaia, Mafamude, on august 25, 1930, and passed away in Lisbon, on last april 15th 2019, when we were finishing this work.

⁷ <http://www.planonacionaldeleitura.gov.pt>

The *Odyssey* of Homer presents much wider picture of the female characters, besides the famous ones, as Penelope⁸, Calypso and Circe, there are also worth to be mentioned Nausicaa, Arete, Anticlea, , Ctimene, Helen, Dawn, Ino, Eurydice, Athena, Alcmene, Aphrodite, Chione, Iphthime, Clytemnestra, Cassandra, Eidothea, Leucothea, as well as female creatures as the Sirens, Scylla and Charybdis.

In *Ulisses* come into sight only Penélope⁹, Minerva¹⁰ (the Roman name of the Greek Athena¹¹), Helena, Circe, Anticleia referred just as “shadow of Odysseus’ mother” (“sombra de sua mãe” – Menéres 47), Euricleia, just slightly mentioned Nausica and Arete, and the sereias (the Sirens), if they may be considered as females.

The story of *Ulisses* by Menéres is her own vision of the *Odyssey*. The author of *Ulisses* presents her own characters, changes the plot and thus creates personalized retelling.

2.2. The image of Ulisses.

It seems logical to start the investigation, even if it is focused on female characters, from the male character, as *Ulisses* represents fewer female characters than the *Odyssey* and it might be useful for the research to uncover some of the attributes of the main character to identify his image and to bring out the

⁸ See Annex 2 for explanatory notes of List of the female characters of the *Odyssey* of Homer.

⁹ All the names of the characters are given according to the edition under investigation.

¹⁰ In more recent editions, Minerva became Atena. This kind of changes towards Greek names of the Gods happen in the more recent edition of the *Odyssey* of Homer, in Lourenço’s translation, where “Ulisses” became “Odisseu”, changing a long Portuguese tradition of using Greek names in their Latin version.

¹¹ As it will be seen, Maria Alberta Menéres uses the Roman version of the Greek characters, starting with Odysseus himself, here named Ulisses.

impression of a man, created by the author. How is he seen by the author? What are his personal qualities? How does he relate to women?

There is the opening picture of Ulisses in the very beginning of the book:

Ulisses vivia numa ilha grega que se chamava Ítaca, muito feliz com a sua mulher Penélope e seu filho ainda muito pequenino, Telémaco. Ulisses era um rei dessa pequena ilha, mas não um rei de coroa e manto, muito solene. Tão depressa se divertia a amansar um cavalo, como ia à caça com os seus amigos, ou conversava com o povo. Todos o amavam. Para ele não havia terra no mundo igual a Ítaca. . .

. . . Ele próprio era, na realidade, um moço vigoroso e valente, sempre desejoso de correr mundo, de viver as mais inesperadas aventuras.

Quando estava junto da família, na Ítaca linda de intenso azul de céu azul e calma do mar calmo, só pensava em ir ao encontro do desconhecido; mas quando se via em plena aventura, só desejava voltar para casa, para juntar dos seus, onde sabia haver serenidade e encanto. (Menéres 7-8)

In this description, he is presented positively. The first aspect that is mentioned by Menéres seems to be general, but precise for this character underlining that he was “muito feliz”, and not only just because of some specialty that he had, but because of a common meaning of being a happy adult man – to have loved ones, to have a family – as it is evident he was not alone, but he was “com a sua mulher Penélope e seu filho ainda muito pequenino, Telémaco”.

Here, it is obvious that the family goes on the first place and only then – everything else, as, for example, his royal title “rei”, and again it is underlined that he was not pompous king as “não um rei de coroa e manto” (the traditional way kings are represented), so he himself did not pay attention to his royal highness, in the meaning of being better than the others. Among his preferred

activities that were some danger, as taming horses or hunting (“amansar um cavalo” and “ia à caça”).

Should not be forgotten his social relationships, which are importantly emphasized by the author, where Menéres says that Ulisses had “amigos” and he is close to his people (“conversava com o povo”). There is also presented success of his socializing activities – “todos o amavam”. After all that, the author returns to the traits of Ulisses’ character – “um moço vigoroso e valente, sempre desejoso de correr mundo, de viver as mais inesperadas aventuras”. The interesting detail is that “moço” (that literally means “boy”) has its special attitude and underlines Ulisses to be as a “lad” and “chap” at the same time. That might be the way how Menéres transforms her Ulisses for the Children’s Literature to be closer to young readers.

In the following citation, there is a revealing aspect: “quando estava junto da família... só pensava em ir ao encontro do desconhecido” but “quando se via em plena aventura, só desejava voltar para casa, para juntar dos seus”. In these phrases might be hidden a key to Ulisses’ long absence. The author does not clearly justify that his 10 years travel has taken that long because of his love for the adventures, and because he was never satisfied to be where he was, wanting always to be anywhere else, but those lines do not appear meaninglessly. They present a feature of his personality which will interact with the other female ones. So, by this example of Ulisses might occur some answers to the behavior of women in his presence or just in communication or interactions with him. Therefore, for instance, it may be understood why Circe fell in love with him and wanted to keep him for some time in her possession, but also why she let him go at the end. It may, in the same manner, uncover some female characteristics, as taste in men, love preferences and desires.

2.3. Comparison of Helena and Helen.

Menéres refers to the beginning of the Trojan War and its reason:

Ora um dia aconteceu que Páris, príncipe troiano, raptou a lindíssima rainha Helena e a levou para a Tróia. Isto fez com que troianos e gregos se envolvessem em violenta guerra. Ulisses, como bom grego e valente, tinha de ir para a guerra também, tinha de ir cercar Tróia.

Mas ficou muito aborrecido com tal coisa, porque não gostava nada destas confusões... (Menéres 8)

...Seria esta uma luta que havia de durar dez anos. Dez anos sem os gregos verem a pátria, a família. (12)¹²

Along with Homer the author of *Ulisses* names the reason of the war as the capture of Helena by Páris. She uses epithet “lindíssima rainha” to Helena, underlining her physical beauty. That is what just enough to know for children about this princess. Of course, children’s adaptation is limited by some means, here one of the most important might be the volume of the book¹³, because it is anyway intended for children. So, does it seem enough to start a war for a woman even if she is “rainha” and also “lindíssima”?

Homer mentions Helen rarely (Od.15.58, Od.15.105-106), so she does not seem to be a frequent character neither for Homer nor for Menéres. Homer chooses two epithets for her, as “καλλικόμοιο”¹⁴ – “fair-haired” (Od.15.58) and “δῖα γυναικῶν” – “woman divine” (Od.15.106). Besides these two epithets, there is also a phrase that underlines Helen’s skillfulness, she is crafty, so she had

¹² Given without author’s name as it repeats the same source. Same will be followed further once appears.

¹³ See Myles McDowell. “Fiction for children and adults: Some essential differences”. *Children’s Literature in Education*. 4.1 Mar. (1973): 50–63. Print.

¹⁴ All the material according to the Ancient Greek-English translation is taken from *A Homeric Dictionary*, by Georg Autenrieth, and from *A Greek-English Lexicon*, by Liddel-Scott-Jones. καλλικόμοιος: with beautiful hair. Grammar explanations are provided in Annex 3.

“πέπλοι” – “robes” (Od.15.105) that she “herself made” – “κάμεν αὐτή” (*idem*). He pays attention to the hair of Helen, so it seems logical to assume that beauty is important and, also, that hair is an essential element of the attraction of the woman’s body. Even more, Homer compares Helen to a goddess by her charm and grace. The other relevant feature of Helen is her accomplishments, or it might be better to say her talent to make something with her own hands (as to produce “πέπλοι”).

There is an analogy in Homer’s Helen and in Menéres’ Helena. Beauty is considered a vital factor in the perception of this character. So, her main feature is physical attractiveness, and, as the matter of fact, it seems to be enough to become memorable in both versions of the *Odyssey*. Walter Copland Perry notes the importance of physical attractiveness of women in the Ancient Greece:

The love and worship of physical beauty is one of the most striking characteristics of the Greek race. We see it everywhere throughout their history and literature. A favourite epithet of their country is “Hellas” famed for fair women. (58)

It is worth to note that Homer uses very similar epithet to “διὰ γυναικῶν” (“woman divine”) for another female character – Calypso. The curious moment is that she is a nymph, and so he inserts “διὰ θεάων” (“goddess divine”) when talking about her. This epithet (in diversified versions) may be find in the following parts of the *Odyssey* as 14, 5.78, 5.85, 5.116, 5.180, 5.202, 5.242, 5.246, 5.258, 5.276 and 9.29. Homer might also try to diversify the language of his epic poem and so, he employs the simplified version of “διὰ θεάων”, just leaving one word to remain – “διὰ”. Nonetheless, the meaning of the epithet stays the same. It may be found in the *Odyssey* 5.263, 321 and 372.

Helen's characteristics:

Crafty – was able to make clothes manually (even as she is a queen).

Beautiful – mentioned to have a beautiful hair, as an important trace of female attractiveness by Homer.

Divine – as underlined by Homer, which puts Helen in a superior position among other mortal women.

2.4. Calypso absence.

By some reason the author of *Ulysses* did not mention Calypso (Calipso, in Portuguese) in her book. Of course, this intention remains unknown, but the fact does not change that *Ulysses* lacks Calypso.

The logic of this lack is worth discussion. The story of Odysseus and Calypso is based on adultery. Does it mean that Menéres thinks that there are facts that should not be told to children? However, the author of *Ulysses* did not leave behind the story of Odysseus and Circe, which will be investigated in the current research further.

Calipso is an important character, because she works as a special kind of “blocker” in Odysseus' quest of his return, as will be seen on Part 3.

2.5. The image of Minerva and Athena.

Going along with the plot of *Ulysses* there is another female character that appears after Penélope and Helena, it is Minerva, and she is not just a woman, but a goddess.

It seems to be a tight connection between Ulisses and Minerva, a patron goddess of Odysseus, whom Menéres inserts in her version too – “a deusa que nos momentos de perigo lhe aparecia sempre” (Menéres 42). So, it makes it even more interesting according to the question of the concept of woman. A goddess, a female anyway, helps Ulisses on his journey back home. Ulisses is a brave warrior but he needs help from that exact deity, which is by all means a woman, in spite of her godlike nature. The first aspect that the author of *Ulisses* mentions about the goddess Minerva is precisely her human nature, when she says she is a woman, but a dazzling, or bright woman (“mulher fulgurante”, *idem*).

In Homer, it is already present a fixed epithet for Athena – “Παλλὰς Ἀθήνη” (Od.3.29). This epithet has lost its meaning in the translation and became a dead epithet, which means that it is used only for Athena without translation. It might be also the main reason why Menéres did not employ it into her version, because in Portuguese it basically says nothing to children.

Homer names Athena as “Παλλὰς” many times, as in Od.1.125, Od.1.252, Od.1.327 and others. By Georg Autenrieth *Homeric Dictionary*, Pallas Athena is an epithet explained by the ancients as from “πάλλω”, i.e. she who “brandishes”, the spear and the aegis – and so she is a warrior.

There is one bright epithet for Athena used in the *Odyssey* – “bright-eyed” – “γλαυκῶπις” (Od.1.44) – which can correspond to Menéres’ “fulgurante” (42), and can easily be found. Sometimes, Homer operates just with Athena’s name, without any epithets, as in the instances of Od.1.44, Od.2.12, Od.2.116, Od.2.261, Od.2.267 and others. Homer addresses Athena by her father, Zeus, too, as it becomes clear from the example “κούρη Διός” (daughter of Zeus Od.2.296):

It is also worth saying that author of the *Odyssey* mentions Athena by her name 162 times. She appears in almost all books (except 10 and 12), which demonstrates her importance in the poem.

Summing up the presented instances it appears to be attainable to say that Homer diversifies Athena as a character with the main tool that he had – the language, meaning that he pays attention to create a complete image of this goddess. Menéres suggests the similar attitude to Minerva. As much as it appears to be achievable to compare Menéres' "fulgurante" and Homer's "γλαυκῶπις", there are some nuances of common meaning of both epithets, but in the second example the meaning is aimed at the body part – to Athena's eyes, to be exact. To investigate the semantic line of the word "γλαυκῶπις" it may be found as "bright, dazzling, glittering, gleaming" (eyes) which coincides precisely with the Portuguese variant of "fulgurante". Minerva appears as a "bright woman"¹⁵ and it might be considered as her particular feature. So, it is getting unambiguous that the author of *Ulysses* has selected the second most used Homeric epithet of Athena, as well as she has chosen the word that makes sense in Portuguese language and so, might make more use for children's adaptation.

The conclusion comes into sight itself, Athena of Homer and Minerva of Menéres have similar image: they are both bright, dazzling, astonishing

As Helen Peet Foley mentions:

When a hero travels into the wider world beyond his community on a journey or quest, female figures play a major role as dangerous sexual predators and blockers, but also as necessary helpers, prophets, workers of magic, and forces of civilization. (105)

And so, Odysseus of Homer and Ulysses of Menéres will meet not only neutral or positive female characters who will assist him in his journey, but also opponents and competitors.

¹⁵ "uma mulher fulgurante" Menéres p.42.

Athena's characteristics:

Patroness of Odysseus and Telemachus as well as the whole city of Athens.

Goddess warrior – she could be considered as a masculine character, since fights and wars were typically for men. Besides, she was born out of her father's head, fully armed. Since she is a virgin, her female sexuality appears to be irrelevant, so she might represent a female form of her father Zeus, which will make her the most powerful goddess.

2.6. Comparison of Circe of Menéres and Circe of Homer.

Other female character that appears in *Uliisses* of Menéres is Circe and she is the “blocker” for Ulisses. The meeting with her starts from the description of her palace where she is standing beside the door, smiling. Here is how Menéres brings out the image of her Circe, using the necessary key words to underline her power, paying attention to the fact that she possesses a “magnificent palace” – “magnífico palácio” (Menéres 43), and so she is independent and rich to live in such a place. Also, she was having something in her mind already “standing at the door, smiling” (“à porta”, “sorrindo” *idem*). Does it mean that she was already waiting for Ulisses and had a special plan of actions for him? At any rate “magnífico palácio”, standing “à porta”, “sorrindo” must reveal author’s message to children, to comprehend this character in its own way.

Homer is showing Circe differently. She occurs in the *Odyssey* mostly in the book 10, but she is also mentioned in passing in the books 8, 9, 11 and 12. Homer mentions at once that she is a “fearful goddess” – “δεινή θεός”, “fair-haired” – “εὐπλόκαμος” that only “speaks like mortal people” – “αὐδήεσσα” (Od.10.136).

The author of the *Odyssey* reveals a few qualities of Circe by using these attributes. She is presented as an impressive female deity: “a fearful goddess” (“δεινὴ θεός”). The adjective δεινός, ἢ, ὄν, can mean “fearful” or “terrible”, but it has also a possibility to be interpreted as “marvelously strong, powerful”. Maria Helena da Rocha Pereira, in her translation of Sophocles’ *Antigone*, she uses both senses: in verse 323, “δεινόν” is “tremendo” (“tremendous”) and in verse 334, she translates “δεινά” (as a substantive) and by “prodígios” (“portents”); the adjective “αὐδῆεσσα” (who just “spoke using human speech”) supposes the capacity of deities of not using human voice, but appears to be a dread goddess and terribly powerful.

However, she is described as beautiful, as her “εὐπλόκαμος” (“with goodly locks”), where Homer pays attention to her physical attraction again through the beauty of her hair. The author of the *Odyssey* underlines her ability to sing beautifully, so the sound even covers the floor (Od.10.227-8). Singing talent appears to be an important female feature in Homer, it seems to be influential in describing positive qualities of woman.

The residence of Circe turns out to be an instance of her image of woman. Surely, it makes more sense if it is mentioned that her home is not an ordinary house, or a cave like with the example of Calypso, but it is a palace.

The place where Circe lived and is called by Menéres as “magnífico palácio” it is mentioned only once in *Ulysses*. The reason could be the fact that *Ulysses* is aimed on children and, as Myles McDowell’s explains, “children’s books are generally shorter; they tend to favour an active rather than a passive treatment” (51). This rule might be applied not only to this instance but as well further in the investigation. Homer describes in more detail the palace and its surroundings: “dense thickets and a forest” – “δρυμὰ πικνὰ καὶ ὕλην” (Od.10.150), her “great house” – “μέγα δῶμα” (Od.10.276) is built in a “glen” and

of “polished stones, in an open place” – “ξεστοῖσιν λάεσσι, περισκεπτῶ ἐνὶ χῶρῳ” (Od.10.210-1).

This description of Circe’s house impresses the recipient of the story. Homer starts with the sense of a rich and enormous house as with the epithet of “palace” – “μεγάρουσι” (Od.10.150), or inserting into characterization of a sophisticated and constructed in a monumental manner building as in “well-wrought” – “τετυγμένα” (Od.10.210) “house with many rooms” – “δῶματα” (Od.10.210) that was built of “polished stones” “ξεστοῖσιν (hewn) λάεσσι” (stones), or even more simply said but not less important as in a “great house” – “μέγα (big, great) δῶμα” (house). Here should be taken into consideration the ancientness of the creation of the *Odyssey* and so the possibility of having a great house was rather simplified than in actual understanding. As it happens to have a house with “many rooms” and also constructed beautifully as in “τετυγμένα δῶματα” seems to be an exclusive and high-class possession, adding here polished stone would truly make the house great or a palace.

Circe gives the impression to be a feminine woman, but also with a masculine component, as pointed out Helene Deutsch:

The urge to break her chains, to be as sexually free as man, to appropriate “a certain amount” of man's active drive, to satisfy aggressive impulses in continuous unfaithfulness all these motives, emanating from woman's masculine component, lead her to uninhibited, “free” erotic activity. (196)

The other aspect that might be relevant in this instance is that a woman possessed such a great palace. So, it was not a man who had this rich household? But in the understanding of Homer, Circe was not just a woman, she was already called “δεινὴ θεός” (Od.10.136) – a “dread goddess”. Does it give any hint that this kind of possession is out of a mortal woman reality? Does it indicate that

only by means of a magic and spell-casting in Homeric world a female character may become powerful and respectable?

In Menéres' *Ullisses*, Circe is brought out as a woman of "feitiços" (44), also not just an ordinary mortal woman, but with ability of magic too. However, here Circe's knowledge as a magician might have another meaning, as just be one of the qualities that children are able to memorize easily, just to differentiate her from another characters.

Circe's characteristics (Homer):

Appears to be a woman "blocker" in Odysseus' quest of his return.

"Free" in her erotic activity.

Beautiful – "dread goddess" ("δεινὴ θεός") "with goodly locks" ("εὐπλόκαμος").

Skillful – had the ability to "sing beautifully" – "καλὸν ἀοιδιάει".

Powerful – "godlike nymph" – "διὰ θεάων", fearful goddess.

2.7. Circe and Minerva as opposites / Circe and Athena as opposites.

Going further with the investigated text there is another detail in regard to the story of Odysseus and Circe. In the *Odyssey* of Homer, it is Hermes (the herald and personal messenger of Zeus) who helps Odysseus to resist Circe's magic; in *Ullisses*, it is Minerva. In this manner Menéres describes Minerva's help:

E quando Minerva viu que nada conseguiria demovê-lo do seu intento, e que ele estava realmente disposto a tentar salvar os companheiros, embora correndo o risco certo de também cair vítima de tão poderosa e temível feiticeira, inclinou-se, arrancou do chão uma erva e disse-lhe:

– Toma, Ulisses, leva esta erva da vida. Ela te livrará da má sorte.

Ulisses agradeceu e correu para a floresta. (Menéres 42-43)

Menéres directly uses the name of a goddess – Minerva, and shows how exactly she acted, giving to Ulisses the special herb – “Toma, Ulisses, leva esta erva da vida. Ela te livrará da má sorte”, which was supposed to protect him from the bad luck.

Unlike Homer, who inserts into this example Hermes to protect Odysseus from Circe (Od.10.277; Od.286-8). Homer clearly names Odysseus’ savior, it was Hermes who arranged a special drug – “philtre” – “φάρμακον” (Od.10.287), to protect him as in the example of “ἐκλύσομαι” (Od.10.286) or to keep safe from “a bad day” as in “ἀλάλησιν κακὸν ἦμαρ” (Od.10.288).

So, the action of help seems rather alike in both authors, just the names, and gender, were swapped. Obviously, without Athena’s eagerness to assist Odysseus, Hermes might not come to help him. However, Menéres does not refer to Hermes at all. Maybe she did not want to confuse children with another character, or maybe she did it on purpose. Perhaps, Menéres wanted to introduce a woman to help Ulisses to resist another woman? It is impossible to say for sure, but the fact remains the same: in this dangerous situation, according to Menéres, a goddess who is a woman nonetheless, guided Ulisses and protected him from harm. Ulisses, even though being a “brave and fearless warrior” as “um moço vigoroso e valente, sempre desejoso de correr mundo, de viver as mais inesperadas aventuras” (Menéres 8), and also smart and resourceful, a real man of “mil astúcias” (44), only a woman may protect him in such challenge, even taking into consideration Athena’s godlike nature. The author of *Ullisses* calls Minerva Ulisses’ “protectora” (42) – protector, giving to understand that this one occasion is not an exception in the story, but it is a general rule that Minerva is a great helper and protector of Ulisses in his adventures, as another feature of this

female character. Certainly, the attention should be also paid to the fact that Circe was not an ordinary woman too, she is a woman of “*feitiços*” (44), meaning a woman of spells, or of magic. Thus, we have here two powerful women acting against each other. This curious instance might be considered in a cultural context, based on peculiarities of Portuguese society and relationship between man and woman, or even further, in a more specific way, as an allusion of a triangle of mutual influence of man Ulysses – woman Circe – woman Minerva, where one woman (Circe) wants to possess Ulysses and another (Minerva) tries to liberate him. Intended or not, this could be an example of the difficulties that exist in relationships and interactions between men and women. By doing this adaptation, the author changes the perception and in such a way affect the image of woman in it.

In the *Odyssey*, Hermes explains Odysseus how to react to Circe’s behavior and instructs him on what to do exactly. This part of the text might reveal men’s vision of a powerful goddess of magic, by Homer. It uses men in plural, because the instruction was made by Hermes – a male god, and the story itself was told by man – Odysseus. It becomes unclear, however, how it should be considered: is it Hermes’ point of view or Odysseus’ interpretation, or might be a mutual combination, where Odysseus might add something to Hermes instructions. It does not matter much; they are both men and so might present men’s understanding of this instance.

Hermes recommends Odysseus to employ physical power against Circe and to frighten her with a “sharp sword” – (“*ξίφος*” “*ὄξύ*” – Od.10.293), in case she uses her “magic wand” (“*ῥάβδω*” – Od.10.293), to put a spell on him. It is an example of a man’s physical strength that has an advantage over woman’s capacity to fight back, that even against a woman-magician goddess an ordinary male physical power might scare her, of course taking into consideration the

“drug” – “φάρμακον” (Od.10.287), which was given to Odysseus beforehand to resist Circe.

In Homeric Greece, brutal physical force played a great role in the society. As Walter Copland Perry states: “The men were absorbed in war, the chase, and the struggle for existence” (50), and so the ability to survive in a fight or even a battle seems to be the dominant quality for a successful man.

The question of the Amazons¹⁶ will not be raised here, since they don’t appear in our *corpora*. Besides, there is only one female-warrior in the *Odyssey* and she is Athena, a powerful goddess, a patroness of Odysseus and of the city of Athens too. The question that might be interesting in this example is that might Athena be considered as a woman at all, or at least a feminine woman? She seems rather masculine character, even in spite that fact of being a woman, as previously it was showed about Circe, but here more sticking, as Helene Deutsch suggests:

The masculinity . . . usually has a specific origin: it comes into being indirectly as a result of thwarted femininity. . . like Pallas Athene, the woman born out of her father's head. She also differs from the active woman in whom identification with the father may play a part, by the fact that her own ego has been extremely impoverished through the elimination of the mother. (292)

Athena was born directly from Zeus and so she ought to be his godlike continuation but in a female form, and it might be the reason why the ancient Greeks made her a virgin goddess, who is completely abstracted from female sexuality (unlike Circe, who gives the impression to be feminine woman, but also with a “masculine component” – Deutsch, 196).

¹⁶ In Greek mythology a race of woman warriors. Cf. Herodotus, 4, 110 sq.

“Woman’s masculine component” might be the reason why Hermes instructs Odysseus to use his physical power against Circe. It might be the reason, why Odysseus has to fight back and frighten the opponent, even if the opponent is a goddess, but still her desire to possess and to conquer men through her magic or through her godlike nature makes her Odysseus’ competitor. So, in this challenge, Hermes advises Odysseus “ἐπαῖξαι” – “to rush upon Circe” – Κίρκη just as if he was eager “to put her to death” (Od.10.295) – “ὡς τε κτάμεναι μενεαίνων”. It seems to be an example of physical struggle, to show to the opponent the ability to kill him/her as in the mortal fight. Odysseus looks as if he was fighting with the masculinity of Circe, and this is the only one way to survive in the ancient Greek man’s world, as Perry mentions, “absorbed in war” (50). After that masculine defeat, Circe would turn to her feminine side, and here is important to note that that side was not defeated yet. Hermes says that Circe would “ὑποδείσασα” or “be frightened” and would “κελήσεται” or “call him” to “εὐνηθῆναι” – “bed” with her (Od.10.296). Of course, it is quite a radical man’s vision of a woman’s actions and behavior. It is difficult to guess what moves Hermes, to give such an advice, maybe it is a desire to use a trophy as a victory present or might be a desire to a sexual submission of a defeated woman. Casey Dué gives an example of the captive women of the *Iliad*, who became the prizes of the warriors who got the victory in battle:

In terms of the *Iliad* the sacks of Lyrnessos (the city in which Briseis was captured) and Thebe (in which the brothers of Andromache were killed) took place on a single campaign. In this same sack of Thebe Chryseis was taken and given as a prize to Agamemnon. Andromache was already living in Troy as Hektor’s wife at the time of the raid. She escapes capture, but only temporarily: through Chryseis and Briseis we are reminded that Andromache (and all of the Trojan women) will soon be captives. (13)

Casey Dué names Briseis, Chryseis, Andromache and all of the Trojan women to become trophies for male warriors in their sexual pleasure. According to this logic, Odysseus would just use his trophy. Even more, by Helen Peet Foley, Circe might be considered as a “dangerous sexual predator” (105), so their sexual relation might even not be acknowledged as Odysseus’ victory, but just another trick of Circe.

2.8. Ulisses confronts Circe / Odysseus confronts Circe.

Thence, when Odysseus rushed to frighten Circe she did seem scared, but she was not defeated, she started to act like she was frightened, but it does not prove anything, then she also might have pretended that she admired him, and even recognized him, because only one person may resist her magic – Odysseus (Od.10.323-330)

From the first look it might seem that Circe is really frightened, but she must not be underestimated: Hermes protected Odysseus from being unmanned (Foley 107). It might seem to be played well, to attract Odysseus attention and to flatter him. So, she acts in a smart way, to haze Odysseus’ mind with compliments.

Circe does not stop using the magic, but something else, that is also in her power – her sexual charm. She invites Odysseus in her bed, literally saying “come on” as in “ἄγε”, “place your sword into the sword hung” as in “ἄορ θεό”, so they could “get” or “ἐπιβείομεν” “in bed” – “εὐνής”, and “mix” – “μιγέντε”, in affection or “sexual love” as in “φιλότητι”, and so they can trust as in “πεποιίθομεν” each other – “ἀλλήλοισιν” (Od.10.333-5). For him, it should sound tempting. Is it what he desires? He does not seem to resist this proposal by any means; besides, Hermes also advises Odysseus not to resist it as not to “reject the bed of the goddess” (“ἀπανήνασθαι θεοῦ εὐνήν” – Od.10.297).

However, he, Odysseus, as being truly “πολύτροπος” demands something in exchange. Anyway, getting back to the matter of “mixing in bed to trust each other” (“μιγέντε /εὐνῆ καὶ φιλότῃτι πεποιθόμεν ἀλλήλοισιν” – Od.10.333-5), which seems to be the exact plan of Circe. She appears to be manipulative, just by using her female sexuality, which is a human feature, unlike the magic spells and other godlike tricks. Hence, woman’s power allows her to influence on Odysseus and to be in command of the situation. H. P. Foley underlines that at the end Circe managed to “hold Odysseus on her remote island, locked in obscurity, through seductive care and sexuality, but in the end facilitate his journey” (107), that is how she wins the situation. Of course, in Odysseus’ narrative, he does not see himself defeated. Homer reveals perception of Odysseus giving the example that he got as in “ἐπέβην” into Circe’s (“Κίρκης”) “beautiful” as in “περικαλλέος” “bed” – “εὐνῆς” only “after she sworn to him” – “τελεύτησεν” (“finish”) “τε τὸν ὄρκον” (“oath”) (Od.10.342-7), that she “would not plan another misery for him”. That is Odysseus’ approach of dealing with Circe and in his mind, he seems to feel himself as a winner who imposes conditions. In fact, that is him, who had become captive and lived with Circe until she released him.

Now, as the comparison to Homeric Circe, Menéres gives her own redesigned version of the same female character. Her Circe appears to be different from Homer’s in many ways as well as the story of her meeting and interaction with Ulisses. She might give the impression to be more humanlike. First of all, she is described to be attracted to Ulisses, and even falls in love with him – “Quando ela o viu, logo se apaixonou por ele” (Menéres 43-44). Circe felt that emotional affection the moment she saw Ulisses, which reveals her anthropomorphic nature. She even seems to be confused because of the fact that Ulisses was just a simple mortal man “mas como ele era um simples mortal, estava disposta, embora com certa pena, a transformá-lo também num animal”

(44) and so, again with some sort of anger at him, because of his manlike nature she decides to transform him into an animal, but, as Menéres mentions, Circe's determination was made with a feeling of kind of mercy– “embora com certa pena”. Repeatedly, this hint of “embora com certa pena” might be considered as an emotion and so – humanlike state. Then, Menéres' Circe acts rather similar to Homer's¹⁷:

Convidou-o a comer, e o herói assim fez. Quando ela no fim da refeição foi buscar o licor e lho deu a beber, Ulisses bebeu-o de um só trago, e como graças à erva da vida não se esqueceu nem do seu próprio nome, nem da sua pátria, nem da sua família, nem do seu lugar neste mundo, quando Circe lhe tocou com a sua varinha, ele não se transformou em animal nenhum! Circe caiu de joelhos, assombrada. (44)

However, she differs in one important moment: the act of physical aggression against Circe, which take place in Homer. In this part of the *Odyssey*, Odysseus retells about the attempt to attack Circe, so she would be frightened and would give up on doing magic on him. When Odysseus “rushed towards” Circe as if he “meant to kill her” – “ἐπήϊξα ὥς τε κτάμεναι μενεαίνων”, she kind of “yielded and ran in under the sword and clasped my [Odysseus'] knees” – “μέγα ἰάχουσα ὑπέδραμε καὶ λάβε γούνων” (Od.10.321-3), the traditional way supplicants do¹⁸.

This example of an act of violence against a woman is not present in Menéres version, but the rest of the scene in *Ulisses* continues as a direct adaptation of the Homeric original.

Circe also gets confused with why Ulisses resists her magic “resistes aos meu feitiços” (Menéres 44) and identifies him as the only one who is able to withstand her spell “só podes ser Ulisses” (44), adding his the most used Homeric

¹⁷ See Od.10.310-320.

¹⁸ Cf. *Iliad*, 24,478, when Priam jump and grasp Achilles' knees, pleading for his son Hector's body.

epithet – “o das mil astúcias” an almost literal way to translate “πολύτροπος” into Portuguese¹⁹.

Menéres also changes the episode of the interaction between Circe and Ulisses. He, from the very beginning, informs Circe that desires his comrades to be free and that he is aware that she has transformed them into pigs, unlike in the *Odyssey*, where he entreats to set him free (Od.10.480-1).

First of all, should be taken into consideration the place and the time of demand (Menéres) / asking the permission (Homer). Whereas, by Menéres, Ulisses demands in a straightforward manner as “quero já aqui os meus companheiros queridos” (Menéres 44), the action takes place when he first entered the house of Circe and just after she has discovered who is that mortal, more exactly. In the *Odyssey*, Odysseus asks Circe to set him free after passing some time with her and he does in her bed, – “Κίρκης ἐπιβάς περικαλλέος εὐνής” (Od.10.480) or to say more correctly getting upon her “very beautiful bed”, as a place of their mutual comfort and compromise. His approach to ask also seems to be important, as he was entreating her by “holding her knees” – “γούνων ἐλλιτάνευσα” (Od.10.481) (again, the supplicant pose). Intended or not, the inferior position (the one who pledge to a superior) is, in Menéres, of the woman, not of the man (as in Homer). The recognition of greater power changes: in *Ulisses*, the hero is the powerful one (he can give orders to a goddess), and in the *Odyssey*, Circe is the one who needs to be convinced.

The other example of the same directness might be found in the clear question of Ulisses and in the response of Circe with obvious explanation or additional straightforwardness, as a result of a simplicity expected in children’s literature.

¹⁹ In the first pages of *Ulisses*, Menéres says about the hero: “Ulisses, que todos diziam ser o mais manhoso dos homens”, being “manhoso” another possible interpretation of πολύτροπος.

In the passage about Ulisses's companions being transformed into pigs, Menéres inserts an explanatory keyword: "mentiu" (Menéres 44) (she "lied"), to get rid of any doubts about Circe's actions. It might be an instance of the self-appearance of the author, which might be characterized as the employment of her personal moral values or her individual pedagogical impact on children-readers. The example of "mentiu" uncovers at once the character of Circe. With only one word it is become clear that she is an untrustworthy character, so she might be dangerous in her deception. As dishonesty tends to be a negative quality, children would be acquainted with the deceit as a fact of the reality. Circe does not stop with her disinformation: she takes Ulisses by the hand as in "E levou Ulisses pela mão" (44), to produce a better impression that she is telling the truth about his comrades. The example of physical contact as holding hand of Ulisses might reveal the level of Circe desire to put Ulisses into deception. She even shows to Ulisses his real unmanned comrades and says that he would believe his eyes, that they are just pigs and nothing more – "Vês, Ulisses? Não são os teus companheiros". By stressing that the truth can be seen, this key-word as "Vês, Ulisses?" (*idem*) – "do you see, Ulisses"? – it is a good example of the smart and well thought through attempt to make Ulisses to trust her.

All those efforts to trick Ulisses were made because of Circe's main goal – to make Ulisses to stay with her and to marry her, as she herself asks in the end of this instance: "Porque não ficas tu aqui e não casas comigo?" (*idem*). As if, with no comrades anymore, why to leave?

Ulisses of Menéres presents relatively conservative man-woman relationship and if Circe invites Ulisses into her life as in personal and social so she asks him to marry her. Although it's more conventional when a man asks a woman to marry, Menéres gives her character more power in cultural behavior and more freedom in social attitude, as it might be understood from this example. However, she is a woman anyway, so the author of *Ulisses* restricts Circe's

freedom, so she would ask about the matter of marriage to stay with Ulisses and to live with him as a husband and wife.

In his turn, Ulisses refers to his wife as the main reason why he cannot stay with Circe: “e não posso casar contigo pois tenho minha mulher Penélope esperando por mim longe, na Ítaca” (44-45), which also might be considered as the social-cultural aspect of his denial. It gives an idea that Ulisses cannot have two wives, and so he cannot marry because he is already married to Penélope, meaning that it is against the rules. But what rules are to be discussed here? It is natural state to a Homeric woman to be married, as also Sarah B. Pomeroy mentions, that “heroic Greek society demanded that all mature women be married, and destined all young women for that end” (18), but Homer does not say anything about Circe’s will to marry Odysseus, because she is not a mortal woman, but a goddess. In spite of Homeric Circe seems to be beyond that rule, the author of *Ulisses* suggests the marriage for Circe and Ulisses. Does she refer to the Homeric rules of marriage or it is a matter of her adaptation for children? Menéres might invoke her own attitude to this question based on Portuguese cultural perception of her time, where marriage is the proper (meaning traditionally accepted) move to do when a man and a woman are in love and want to be a family.

As different as it is the instance of Circe’s interaction with Ulisses by Menéres and with Odysseus by Homer, the fact that Circe did not let the hero go remains unchanged – “Circe no entanto não o deixou partir” (Menéres 45), repeating the story of Homer. Even with different approaches to the same matter of Odysseus / Ulisses being kept against his will in Circe’s possession, a goddess of magic wished him to be with her. In children’s adaptation of Menéres this fact was not missed, so in the reality created by the author of *Ulisses*, Circe, in her main meaning of nevertheless capturing Ulisses, remains to be by Menéres a “dread goddess” – “δεινὴ θεὸς” (Od.10.36) too.

2.9. Circe releases Ulisses / Circe releases Odysseus.

The release of Ulisses is brought out as Circe saw his sadness – “Vejo-te triste e pensando sempre no mar e na tua família” (Menéres 45) – caused by him being apart from his family. Homer also refers to the sorrow of Odysseus that was noticed by Circe and the fact that Odysseus could not even eat (Od.10.375-6). Odysseus himself tells the story, informing that he “had a sorrow” – “πένθος ἔχοντα” (Od.10.375), that “he could not even put his hands on food” – “οὐδ' ἐπί σίτῳ χεῖρας ἰάλλοντα” (Od.10.375), where Homer might underline the devastating power of sorrow. It seems to be a logical emphasis taking into consideration Homeric time, as an age of a great physical tension to the body, hard work and a lot of activity (fights, swimming, running, hunting *et cetera*). So, the concept of not being hungry might appear odd and unnatural. Or, on the other hand, a first moment in Western literature, where sadness is expressed by the lack of hunger.

After that, Menéres' Circe continues her act of a good will (“Vou restituir-te os teus marinheiros, que são realmente aqueles porcos que tu viste nas minhas pocilgas” (Menéres 45), by releasing Ulisses' comrades and admitting that they were actually those pigs that he saw at the pigsty. This Circe does an act that appears only in Menéres, however it is a natural moment because, according to Menéres, Circe lied to Ulisses before that those pigs were not his comrades. Again, Menéres' Circe occurs to be different from Homer's. Here, she has an ability to admit her lies, and even more, she executes an example of generosity, releasing all the other captured unmaned that she held in her possession (“e ainda outros: todos os animais das minhas florestas, que são outros tantos marinheiros que encantei com o meu poder” (*idem*)). Of course, it is disputable, if it is an act of generosity itself, but by all means, Circe decides to set everyone she has trapped free. Was it that Ulisses' sorrow affected her that much? In any occasion Circe is willing to let everybody go.

Homer shows Odysseus-Circe's interaction in a different way. He starts with Odysseus' speech to Circe, in which Odysseus mentions that he cannot eat or drink as in "πρίν τλαίη πάσασθαι ἐδητύος ἠδὲ ποτήτος" (Od.10.383), before he "sets free his comrades-in-arms" – "πρίν" λύσασθ' "ἐτάρους" (Od.10.384-5), paying attention that food and water are essential for survival, but in spite of everything, he would not dare partake of food and drink unless he manages to release his comrades; so, he's almost showing a "strike" aspect of his attitude to the situation.

Circe responds to Odysseus' requirement with turning his comrades back to normal state, even making them look better. Thus, having transformed them into "men" again – "ἄνδρες" (Od.10.395), making them "younger than they were," – "δ' αἰψ' ἐγένοντο νεώτεροι" (Od.10.395) "more beautiful" – "καλλίονες" (Od.10.396) and "taller" – "μείζονες" (Od.10.396). The purpose of her actions remains unclear in the *Odyssey*, but Homer gives that hint, saying that Circe saw the misery of Odysseus and his comrades, as Odysseus himself marks out in the difficult moment of lamentation, when "ἰμερόεις ὑπέδυσ γόος" (Od.10.398) – passionate mourning penetrated all, "θεὰ δ' ἐλέαιρε καὶ αὐτή" (Od.10.399) – and the goddess herself felt sorrow; therefore, Circe was able to show compassion in Homeric version, where might be possible to distinguish some of her human-like traits as being compassionate and merciful, even taking into the account that she herself imprisoned Odysseus as her lover and unmanned his comrades; the key-idea here is that Circe changed her mind about Odysseus' stay with her against his will. She also went further, trying to un-do the damage (Od.10.449-52), Circe "ἐνδυκέως" – carefully "λουσεν" – "bathed" "ἐτάρους" (Od.10.450) – [Odysseus'] comrades "δώμασι" – in her "house" and "put on them cloaks and tunics" – "χλαίνας οὔλας βάλεν ἠδὲ χιτῶνας" (Od.10.451), then Odysseus found them feasting in her palace – "δαινυμένους δ' ἐῦ πάντας ἐφεύρομεν ἐν μεγάροισιν" (Od.10.452). Interesting occasion that

Homer mentions the place as Circe bathed and dressed Odysseus' comrades in her house, so she personalized the place, she paid attention that it is up to her to recover Odysseus' comrades, where again they were found feasting in her palace. It seems that she has taken the credit for her actions and she is trying to recondition her previous behavior and attitude. It appears that Circe made an effort to do something good to Odysseus and his comrades, it feels that she is acting differently because she understands how devastating her previous behaviour was, and so she shows another side of herself, she acts in an opposite manner now, thus, Circe might be insecure with her prior ideas and activity, where another feature of Homeric Circe is revealed – self-consciousness, as much as it may be applied for her. Circe appears to be self-conscious, because she did not just change her mind and let Odysseus and his comrades leave, but she also made a list of comforting services to them: bath, new clothes and a feast in her palace.

Menéres does not pay attention to this list of Circe's comforting services. She mentions only that Circe releases the comrades of Ulisses and not only them, but the other captured and enchanted sailors (Menéres 45). This Circe also continues with her honesty, confirming that she thinks of herself as a friend of Ulisses (*idem*). "Eu sou tua amiga e gosto de ti, e não posso continuar a ver a tua tristeza" (*idem*), which does not seem to be one of the strong examples of sincerity of Menéres' Circe, however, the suggestion that she treats Ulisses without hiding her feelings from him might confirm the honesty of her words. Circe says she cannot stand Ulisses' sorrow – "tristeza", so she releases him because of her deep feelings that she is herself struggling to see grief of a person that she likes and considers her friend.

Homeric Circe might be considered as an objectively thinking character, and so, she knows that Odysseus stayed with her against his will and he suffered because of that, as in Od.10.456-8; 488-9. Circe declares she understands

Odysseus “from now one raise stout lamentation no longer” – “μηκέτι νῦν θαλερόν γόον ὄρνυτε” (Od.10.457), because she knows “οἶδα καὶ αὐτὴ ἡμὲν ὅσ’ ἐν πόντῳ πάθετ’ ἄλγεα ἰχθυόεντι” (Od.10.458) – “those many sorrows he has suffered on the open sea”. There is an interesting moment here, because Circe only mentions the sorrows that had happened to Odysseus before meeting with her, not adding her part of the journey of Odysseus, where he had to stay with her against his will, as a component of his sorrows. However, Homer demonstrates Circe’s perception of the Odysseus’ stay not because of his own choice, but “unwillingly” – “ἀέκοντες” (Od.10.489). Hence, now, when she decides to release Odysseus, Circe, finally opens up to him, as if she were agreeing now with him, giving him, at the end, the meaning of her particular honesty, honesty that she seems to owe him, or at least to herself.

It is a minor example of the traces of the characteristics of Homeric Circe, but at any rate, it gives some details to create a picture of her and to compare her with Menéres’ Circe. Menéres’ Circe did also bring out the fact that Ulysses stayed with her against his will, but after a while (the Portuguese expression “Passaram-se tempos” doesn’t give an exact time) she let him go.

There are more examples of the common traces of Menéres’ Circe and the Homeric one. Menéres’ Circe takes a word from Ulysses as in “Prometes-me isto?” to travel to the “Ilha dos Infernos” to talk with “Profeta Tirésias”, because “there are a lot of serious happenings in the land” of Ulysses – “porque olha que graves coisas se estão passando lá” (46) not only releases Ulysses but shows personal interest in his future survival and success. It is not strange, because earlier she mentioned that she fancies him and thinks of herself as a friend of his.

Homeric Circe also is presented to take care of Odysseus’ further journey: in both versions, she advises him to go and meet with Tirésias (Menéres) or the soul of Teiresias (Od.10.492), who would consult his travel back home. Circe shows herself as a caring person, concerned about his life. She informs Odysseus

that the seer basically prepares in advance the plan of his trip as in “ὅς κέν τοι εἴπησιν ὁδὸν καὶ μέτρα κελεύθου / νόστον” (Od.10.539-40). Circe prepares Odysseus for his future adventures, by sending him to Teiresias, showing some sort of affection for him, a human-like affinity or special closeness to Odysseus.

Homer continues to pay attention to Circe’s manner of conduct at the time of setting Odysseus free. She decides to provide Odysseus with new clothes and she also dresses up as if it was some kind of the celebration (Od.10.542-5). Thus, Homer shows the way as Odysseus describes this moment as: “ἀμφὶ δέ με χλαῖνάν τε χιτῶνά τε εἵματα ἔσσειν” (Od.10.542) – “[Circe] put a cloak and a tunic on me as clothing, and she put on the special clothes too” as in “αὐτὴ δ’ ἀργύφρον φᾶρος μέγα ἔννυτο νύμφη” (Od.10.543)– “and the nymph dressed herself in a great silver-white cloak, that was looked” as in “λεπτὸν καὶ χαρίεν” (Od.10.544) – “delicate and elegant, and then she” as in “περὶ δὲ ζώνην βάλετ’ ἰξυῖ / καλὴν χρυσεῖην, κεφαλῇ δ’ ἐπέθηκε” καλύπτρην (Od.10.545) – “wore a beautiful golden girdle on her waist, and placed a veil upon her head”. In this manner, Circe used all the necessary beautiful clothes and accessories as the woman in the time of Homer would put on herself. On the grounds of paying that much attention to her outfit, Circe might have paid the special attention to the event of setting Odysseus free. This exact occasion was not mentioned in the *Ulysses* of Menéres, where the author does not employ any referral to the clothes of Circe when Odysseus sets off.

2.10. Differences in Circe plotline in *Ulysses* and in the *Odyssey*.

Menéres does not follow the Homeric order of the events: Odysseus returns to Aeaëa, Circe’s island, where he buries his friend Elpenor and spends one last night with the sorceress. She describes the other obstacles that he will face on his voyage of getting home and tells him how to overcome them.

Circe of Menéres does not meet Ulisses for the second time. Menéres does not indicate the episode with Elpenor and his death. It could be because, as Menéres' variant is a short version of the *Odyssey*, so it does not seem possible to include all the events, but select the important ones, once more, by the point of view of the author. It might be that Menéres just did not want to refer to Elpenor's strange act of ending life, who died because of drunk and irresponsible behavior (Od.11.61-5), considering the intended public of her book.

The meeting between Odysseus and the soul of his friend in the Underworld is interesting, by the fact that Elpenor explained the reasons of his death and asked Odysseus to come back to Aeaea and bury his body. The encounter is important for the plot-structure of the story of the *Odyssey*, for the fact that it actually affects the Homeric sequence of the events, as Elpenor literally asks Odysseus to come back to Aeaea and bury his body. Despite the changes of Menéres (as the suppression of this event), she constructs her own harmony of the vision of her story.

Nonetheless, the example of Elpenor's death is not the last one to be excluded. The author of *Ulisses* does not want to add this and some other events to her version of the *Odyssey*. Menéres does not seem to be eager to confuse children's audience with the fact of Odysseus coming back after the trip of Kingdom of Hades and spending a night with Circe. As the sexual aspect does not exist in Menéres' version, the reality of spending a night together with a woman that is not his wife, is excluded too. There are two moments of Homeric story that disappear, but they seem to vanish logically because there is no second meeting between Ulisses and Circe of Menéres. That is why Circe of *Ulisses* has to give all her instruction at once, unlike Circe of the *Odyssey*, who in her turn, gives the advices two times, and that's why Elpenor is not needed in her version.

2.11. Circe's advice on the safe voyage home.

As the author of *Ulisses* mentions, Circe gave her consult to Ulisses in a direct manner, by informing about the necessity of the meeting with “Profeta Tirésias” (Menéres 46) as shows the example below and notifying about the danger of “sereias” and how “to avoid their seductive singing” – “Circe ainda lhes deu um outro conselho: quando chegassem ao princípio do mar das sereias, deviam parar de remar, e tapar muito bem os ouvidos com cera” (*idem*).

However, there is also an indirect manner of the consult, where Menéres just refers to Circe giving those advices, but it is not clear when Circe recommended Ulisses how to treat Cérbero and how to communicate with the “souls of dead, the shadows” (“almas dos mortos, as sombras”) in the Kingdom of Hades or in the way that Menéres calls it, “Infernos”.

The list of advices of Circe of Menéres as the following order:

1. to go and meet with “Profeta Tirésias” in the “Ilha dos Infernos”, to find out from him what have happened in the native “Ítaca” (*idem*);

2. when Ulisses with his comrades come to the “princípio do mar das sereias” they all have to “tapar muito bem os ouvidos com cera” to protect themselves from the “canto e do encanto das sereias” (*idem*);

3. how to interact with Cérbero and to enter the “Infernos”, as when the dog is with “olhos abertos” it is safe to enter the “Infernos”, because in fact it “está a dormir” (47);

4. how to communicate with the “sombras dos mortos”: Ulisses has to “oferecer carne de uma ovelha negra que leva ali com ele e Circe lhe dera” (*idem*).

The consecutive order of what Homeric Circe advised Odysseus to do is the following one:

1. to go and meet with “Θηβαίου Τειρεσίαο” (Od.10.488-495) in “Αἴδαο δόμους καὶ ἐπαινῆς Περσεφονείης”, who would consult how to proceed the further journey (Od.10.538-540);

2. Circe instructs how to get to the place of meeting with “Θηβαίου Τειρεσίαο” (Od.10.511-515) and also what sacrifices to make to “Αἴδη” and “Περσεφονείη” (Od.10.511-537) and to “Τειρεσίη” (Od.10.522-527).

In the *Odyssey*, Circe gives specific directions of the journey to the Kingdom of Hades and how actually to get in. That might give an idea that Circe actually wanted Odysseus to get to that point and to accomplish what was planned, and so Odysseus’s success is in Circe’s interest.

2.12. Magic characteristics of Circe of Homer and Circe of Menéres.

Homer pays attention to the detail that Circe sent a favourable wind for Odysseus’ ship to sail from the Kingdom of Hades, back to her island (Od.12.149-50).

Circe of Menéres does not do such a thing. She is presented as “feiticeira de grande poder” (42), but not a goddess unlike in Homer who uses words “δεινὴ θεὸς ἀυδήεσσα” (Od.12.150) and also, “εὐπλόκαμος” (Od.12.150) for Circe.

She is presented as the frightful goddess with beautiful hair who only speaks like mortal humans and this seems to be the only feature that resembles Circe with women, as other epithets underline her divine nature and undoubtedly confirm her immortal kind. There is a great difference for Menéres’ Circe, who is not portrayed as the godlike creature, she has not been mentioned as a goddess. There might be a principle that Menéres used, as the character of Circe has a vast complexity in Homer, the author of *Ullisses* did not try to go into

the controversy as the book is ought to be for the children's audience. On this wise, Menéres simply did not mention some of the questionable characteristics of Circe, in order not to confuse the perception of the character. Hence, Circe of Menéres has become rather different from the Homeric Circe. It is a right example of the ideological assumptions about gender-related attitude according to historical context that Lissa Paul²⁰ has mentioned, where the personal angle of Menéres may determine some of the changes of author's personal interpretation based on cultural and individual outlook. Circe of Menéres seems to be more straightforward in understanding than Circe of Homer, who is more complex, but the reasons may be based on the different ideas of the stories.

2.13. Cérbero / Cerberus.

There are noticeable differences in the Homeric *Odyssey* and the retelling of Menéres. In Homer, Odysseus does not meet with Cerberus, might be because, in the myth, he is not there to take someone or something back with him and he's only there for information, he does not have to enter the land of the dead through Cerberus' station at the River Styx.

Cerberus was there to keep the living out of the land of the dead. Instead of entering in that spot, Circe advises Odysseus' men to enter through a different route: she tells Odysseus to travel to the shore of Oceanus. Once there, he is to go "πέτρη τε ξύνεσις τε δύω ποταμῶν ἐριδούπων" ("and there is a rock and the junction of two roaring rivers", branches of Styx: Pyriplegethus and Cocytus – Od.10.515). That is the location of his entrance. There are several rites he must perform before speaking to Teiresias. Never does Odysseus encounter Cerberus. Yet, when Menéres uses this common myth about Cerberus, she can introduce

²⁰ See Lissa Paul. "Feminism revisited". *Understanding Children's Literature*. 2nd ed. By Peter Hunt. London: Routledge, 2009. 114-127. Print.

children to another Greek myth, much closer to children's taste. Moreover, by doing so, she is consolidating the common knowledge, in Mythology, that the three-headed dog is the guardian of Hades, the Underworld.

In spite of the meeting between Odysseus and Cerberus didn't happen, there is a reference to it. The ghost of Heracles in the *Odyssey* addresses Odysseus in Hades, informing him about his Twelve Labours (οἱ Ἡρακλέους ἄθλοι) and how the capture of the dog of Hades was one of them (Od.11.620-26).

2.14. Ulisses encounters his mother / Odysseus encounters Anticlea.

Another prominent dissimilarity between the plot-story of the *Odyssey* and *Ulisses* that should be marked out is that Homer names Teiresias the character which taught Odysseus how to communicate with the souls of the dead, and in Menéres' version it's the soul of Ulisses' mother who tells him the past events of Ítaca and what is expecting him.

Ulisses thought his mother was still alive – “sombra de sua mãe, que ele imaginava ainda viva” (Menéres 47). She informs him that everybody thinks that he is dead and also reminds him about “the law of Ítaca”, – “Ora, segundo, a lei de Ítaca, como sabes, a tua mulher tem de procurar novo marido” (49) – which makes Penélope choose another husband. His mother also tells him that his wife does not want to re-marry and that Telémaco is all grown up now. His mother informs him that Penélope “tem sempre a esperança de tu um dia voltares” (50) – has the “hope that Ulisses will come back home”, but her suitors (“pretendentes”) are making her choose one of them for marriage. Ulisses' mother underlines the “wisdom” of his wife – “Ela é muito esperta, porque de dia trabalha, trabalha, e todos a vêem trabalhar na teia, mas de noite desmancha tudo que fez durante um dia” (*idem*), in a way she figures the things out to avoid the wedding. Anticlea tells Ulisses that “all the people of Ítaca are suffering”

because of the greediness of the “pretendentes” and that he must go back, to save them: “Ο povo sofre. Volta depressa para Ítaca. Só tu a podes salvar” (52). So, Ulisses decides to leave immediately and to save his family and the people of Ítaca. From this passage Penélope’s cleverness (“esperta”) is brought out as one of the important traces of this character by Menéres.

According to the *Odyssey*, it is Teiresias who, before Anticlea, gives Odysseus the prophecy of the misery of the people of Ithaca and greediness of the suitors (Od.11.115-7).

As Teiresias says to Odysseus that he “will find his house in misery” – “δήεις δ' ἐν πῆματα οἴκῳ” (Od.11.115), “devouring your means of living” – “τοῖ βίοντον κατέδουσι” and “wooing your godlike wife” – “μνώμενοι ἀντιθέην ἄλοχον” (Od.11.117). Homer in this example marks out Penelope as a “goddess” (“ἀντιθέην”), which might be used as her bright epithet. For the opposite to the *Odyssey* of Homer, *Ulisses* of Menéres does not contain such strong words as “μνώμενοι (μνάομαι)” – to “woo”, again taking into consideration the readers’ age and contemporary mindset, since to woo is nowadays an old practice among teenagers, much more among kids, where is not supposed to happen (due to their young age).

Menéres’ *Ulisses* gives one meeting of Ulisses with his mother unlike the variant of Homer, where Odysseus first meets his mother, he didn’t let her be close to him and the dark blood he has with him, which will allow her to recognize him (Od.11.84-9). He feels “pity” as in “ἐλέησά” (Od.11.87) for it, but has to continue his journey and cannot communicate with her before talking to Teiresias. It seems to be a complex behavior and it might have been too much for the children’s audience to process why Odysseus actually after seeing his mother does not stop near her but continues his quest. This scene does not appear in *Ulisses* of Menéres.

According to the *Odyssey*, Anticlea also gives some prophecy to Odysseus about his wife, son and situation at native Ithaca (Od.11.181-3). Odysseus' mother tells Odysseus that Penelope is waiting for him day and night "crying" as in "δάκρυ χεύουση" (Od.11.182) for his return. She is showed emotional, but no wonder as she is all alone and with no escape, but her hopes do not leave her, that how unyielding she is. Anticlea mentions that it is Telemachus who "occupies Odysseus' states and "dines at equal meals" as in "νέμεται καὶ δαῖτας ἔϊσας" (Od.11.185) and tells him the story of his own father (Od.11.187-96), who stays at the farm, lives in a misery, left all alone. He even sleeps at the place of slaves in the house – "δμῶες ἐνὶ οἴκῳ" (Od.11.190). The "old man" as in "γῆρας" (Od.11.196) and he has a great "sorrow" as in "πένθος" (Od.11.195), because of his son's absence. Again, Menéres does not mention such dreadful consequences for Odysseus' father. She only says that his "father is in a bad health condition" ("o teu pai está muito mal" – Menéres 49), not expanding more on the matter.

Anticlea emotionally describes what caused her death and how painful and continuing it was happening, as the long absence of her son actually became the reason of her death (Od.11.197-203). She mentions that she was not killed neither died because of the disease, but the grief for her son Odysseus took her life as in "με σός τε πόθος" (Od.11.202) – "yearning for you [for Odysseus]" as in "θυμὸν ἀπηύρα" (Od.11.203) – "has robbed away her life". This seems to be the devastating cause of death and also time-consuming, her tortures were hurting her until the day of her death. The huge emotional sorrow affected her physically, so Anticlea dies suffering from the heartbreaking grief.

Menéres, in her turn underlines that Ulisses' mother died from the same grief, showing the impact of the sorrow, and how the situation even caused her death: "Foram os desgostos, a tua ausência enorme" (Menéres 49). Menéres does not hide from children readers the possible horror of the consequences of mother's agony for the absent son, which might have an educational character of

the literature, showing the severe reality as it is, preparing children for the cruelty of the adult world, or, on the other hand, to explain them the sorrows they can, one day, cause to their parents.

Homer goes further with Odysseus's meeting with his mother, continuing this sentimental despair, when Odysseus tries to hug his mother, but it is impossible as she is no longer alive and what he sees is just her dead soul, her life is over, it is impossible to change anything now (Od.11.205-7). Anticlea understands Odysseus' dilemma (Od.11.216-8) and explains to him, with the most empathetic line, calling him "τέκνον ἐμόν, περὶ πάντων κάμμορε φωτῶν" (Od.11.216): "my child" and "the most misfortuned in the world" that it is "how any mortal looks when they die" – "ἔστι βροτῶν, ὅτε τίς κε θάνησιν" (Od.11.218). So, he would face the fact of existence and non-existence. This philosophical and at the same time strictly logical example brings out the truth of death and life.

Anticlea's characteristics

Menéres never mentions the name "Anticlea" (Anticleia, in Portuguese). Due to the short length of her version of the *Odyssey*, she had to cut a lot of scenes and information, and, concerning Ulisses' mother, her decision was not to name her and presenting her only by her description, as a loving mother, who dies because of her son disappearance for decades; being unaware of her son's destiny, her grief made her took her own life.

2.15. Ulisses encounters "sereias" / Odysseus encounters Sirens.

The example of the meeting with Sirens shows another great dissimilarity in the concepts of Homer and Menéres that should be noted out and investigated. According to Homer, Odysseus shares with his crew Circe's instruction on how

to avoid the Sirens just before approximating them. Odysseus informs his comrades that it is not fair that he was the only one to have knowledge as in “ἔνα ἴδμεναι οὐδὲ δὴ οἴους” (Od.12.154), of “what Circe, the divine goddess said to me” as in “θέσφαθ' ἅ μοι Κίρκη μυθήσατο, δῖα θεάων” (Od.12.155) he underlines that only he knew about the trick how to pass through the Sirens. Odysseus continues with Circe’s instruction (Od.12.158-64), allowing himself, alone, to hear their voices. Thus, according to Odysseus Circe “orders” as in “ἀνώγει” to avoid as in “ἀλεύασθαι” the “voice” of Sirens – “φθόγγον” (Od.12.159) and “only Odysseus can hear it” as in “ἠνώγει ὅπ' ἀκουέμεν”, “tied up” as in “δεσμῶ” (Od.12.160) “upright to the mast” as in “ὀρθὸν ἐν ἴστοπέδῃ” (Od.12.162). As for himself, he had to put wax into the ears of his comrades, so they would be protected from the voice of Sirens (Od.12.165-77). On the other hand, they tie him to the mast (Od.12.178-80).

It is a prominent moment, as Odysseus (as Ulisses, in Menéres version) will be able to listen to the Sirens. Why it is that important? Why he must hear their song? What are those female-like creatures preparing for Odysseus (and Ulisses)? As we have been seeing in this study, Menéres uses Homer’s text as the model for the creation her own story; concerning to this episode, she does not skip it, but includes it into her story too. It is always hard to answer the question “why” Menéres choose some passages of Homeric story of the plot to be present in her own interpretation and some of them she selects to be out of her tale, but the Sirens are too interesting to leave out.

The Sirens were depicted in vases and mosaics, as birds with either the heads or entire upper bodies of women. How they are portrayed in the *Odyssey*? As it is known, Circe refers to the Sirens (Od.12.39-46). Sirens (Σειρῆνας) “πάντας ἀνθρώπους θέλγουσιν” (Od.12.40) “enchant all men” as in “εἰσαφίκηται” who passes by “φθόγγον ἀκούση” and “hears their sound” “παρίσταται οὐδὲ γάνυνται” (Od.12.43) “will never see” (stay beside) as in

“γυνή καὶ νήπια” (Od.12.42) – their wives and children, “λειμῶνι” – Sirens sit in the meadow, and “πολὺς δ' ἄμφ' ὄστεόφιν θίς” (Od.12.45) – “the mightily pile of the bones around them”, and also “ἀνδρῶν πυθομένων, περὶ δὲ ῥινοὶ μινύθουσιν” (Od.12.46) – of “skin of rotting men that decrease around them”. This visualization is bright and vivid of depicting the horror of what Odysseus and his companions saw. These creatures are real and their frightening place is real for the heroes and it is not happening somewhere in the underworld as for example in the Kingdom of Hades, but they are seen in the mortal world, as they are a real threat to all the sailors.

Sirens' goal seems to be to destroy the sailors in a terrible manner. They enchant the sailors and leave their bodies to rot on display. One version of the myth tells us that the Sirens were Persephone's friends, transformed into half birds, to easier find her companion, abducted by Hades, the god of the Underworld. That seems to explain their hatred for men. But they are also unhappy because they were changed by Persephone's mother, so they become beasts physically. Also, they seem to fail in Persephone (search and trapped in their non-human nature in the vicious loop). Thus, they turned to become meaningless, but suffering and hateful, so they make suffer everybody who comes near them.

Let us get back to the narrative of the instance on the first place. According to Homer, the key-meaning of the Sirens is the desire for knowledge. The Sirens promise Odysseus knowledge as per following: “ἐγγύθεν ὄρνυμένη, λιγυρὴν δ' ἔντυνον ἀοιδήν” (Od.12.183) – getting near to the Sirens, they aroused and start their clear song (λιγυρὴν particularly for Sirens), “δεῦρ' ἄγ' ἰών, πολύαιν' Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν”(Od.12.184) – “hey, come on, much-praised Odysseus, mighty glory of the Achaeans”, “νῆα κατάστησον, ἵνα νωπιτέρην ὄπ' ἀκούσης” (Od.12.185) – “set your ship, so you could hear our voice”, “οὐ γάρ πώ τις τῆδε παρήλασε νηὶ μελαίνῃ” (Od.12.186) – “as nobody sails along near here

on a black ship away”, “πρὶν γ' ἡμέων μελίγηρυν ἀπὸ στομάτων ὄπ' ἀκοῦσαι” (Od.12.187) – “before hearing from our mouths sweet voice [the song that gives knowledge]”, “ἀλλ' ὅ γε τερψάμενος νεῖται καὶ πλείονα εἰδώς” (Od.12.188) – and “only after having full enjoyment of it, he leaves with knowledge”, “ἴδμεν γάρ τοι πάνθ’” (Od.12.189)– “as we [the Sirens] know everything”, “ἴδμεν δ', ὅσσα γένηται ἐπὶ χθονὶ” (Od.12.191) – “we [the Sirens] know everything that happens on earth”. So, “ἤθελ' ἀκουέμεναι” (Od.12.193) – “he [Odysseus] wished to hear [the Sirens]”.

Thus, the Sirens try to lure Odysseus promising him knowledge. Anyway, their bait is tricky as he was not present at his homeland for two decades and he desires to know what is happening there, since the Sirens are aware of everything that occurs in the world (Od.12.181-200).

The author of *Ulisses* starts the narration underlining that Ulisses' comrades remind him of Circe's instructions (Menéres 54-58). They mark out the necessity of putting the wax in the ears and underline that it was Circe who advised to do so, or they would all die: “Ulisses, vamos agora entrar no mar das sereias. Não te lembrás do que Circe nos recomendou? Temos de colocar cera nos nossos ouvidos, senão morreremos todos!” (54).

Ulisses himself does not want to do it “Ulisses revoltou-se contra tal ideia” (*idem*), as they say that the “sereias” sing with a beautiful voice, so Ulisses wishes to hear them and feel enchanted: “Quero ouvir o canto das sereias. Dizem que elas encantam os marinheiros com a sua bela voz, e eu quero sentir esse encantamento” (*idem*). So, unlike Odysseus, the motivation of Ulisses is not for knowledge, but for feeling, to have a new sensation.

His comrades are the wise ones in Menéres version. Using their speech, the authoress notifies the reason of the sereias' behavior:

Vais morrer atraído por elas. Sabes bem como se sentem sós no fundo do mar, no meio do escuridão, e como precisam da companhia de quem por estas paragens passa... Sabes bem que nunca até hoje nenhum ser vivo se gabou de as ter ouvido e ter resistido aos seus encantos. Quem as ouve, tem de morrer! (54).

Henceforth, the sereias feel lonesome in their solitary darkness of the abyss of open sea and that's the reason why they provoke man's death, in order to have company where they live.

Ulisses finds the solution on how to hear their chant and not to get captured by them, because he feels that he might not be able to resist them. So, as Odysseus, he decides to be tied to the mast of the ship, so even if he wants to join the creatures, he would not be able to do it. The team decided to follow Ulisses' plan, which is different from the Homeric story, where Odysseus himself uncovers the situation with the Sirens and tells his comrades that he would be the only one to hear the Sirens as Circe previously revealed it to him.

Another distinction that appears in this passage of Menéres is the meeting with the "sereias" themselves and the manner of how they try to capture Ulisses.

At the beginning, Ulisses did not hear anything, but afterwards he heard the softest song that came out from the shine of the seawater and then, many marvelous voices crying and singing enchanted him. The "sereias" try to mesmerize Ulisses, by impersonating Penelope's voice (55), calling him to save her, made prisoner by the "sereias":

Ulisses, Ulisses, Ulisses – percebeu ele nitidamente.

- Quem me chama? Quem me chama? Quem me chama? – gritou ele?

- Ulisses, sou eu, Penélope, a tua mulher, e estou aqui prisioneira das sereias...

- Tu aqui, Penélope??

- Vim num navio à tua procura, e as sereias agarraram-me! Salva-me, Ulisses!

- Parem, marinheiros, parem!!! – gritava, Ulisses. – Parem!! (55)

Ulisses seems to be shocked because of the voice he is hearing: Who is calling me? – “Quem me chama?” Ulisses, it’s me Penélope, your wife, and I am here, imprisoned by the “sereias” – “Ulisses, sou eu, Penélope, a tua mulher e estou aqui prisioneiro das sereias...” The “sereias” wanted to trick Ulisses and they knew that he loves Penélope and would be alarmed by hearing his wife. In such a manner, Menéres might be giving a hint of her personal point of view of the characters themselves and of the relationship between Penélope and Ulisses: in Homer, he, as a person with thirst of knowledge, would be persuaded by that argument, but here, Ulisses is a loving husband, so the argument used to persuade him is different and quite impossible for Homer.

The intervention of Penélope, in this very particular interpretation of Menéres wouldn’t have existed in the Homeric *Odyssey*: “Vim num navio à tua procura e as sereias agarraram-me! Salva-me, Ulisses!”, because, in Homeric times:

1) a woman would not go, by herself, for an adventure like that to look for a husband that is coming back from war; for an instance, let us remember that even in her own house Penelope is surrounded by other women and normally comes out from her chamber accompanied by them, as she even listens to the orders from her own son, Telemachus (Od.1.356-8): “[in] your room” as in “οἶκον ἰοῦσα” (Od.1.356) and “do your work” as in “αὐτῆς ἔργα κόμιζε” (Od.1.356), where “your” would be the key word, explaining further: the “loom” – “ἰστόν” and the “distaff” – “ἠλακάτην” (Od.1.357) are the “activities” as in “ἔργα” for Penelope and her “handmaids” – “ἀμφιπόλοισι” (Od.1.357).

2) Sirens “πάντας ἀνθρώπους θέλγουσιν” – “enchant all men”, “εἰσαφίκηται” – “who pass by” (Od.12.39-40), and so according to Homer, the Sirens normally capture men but not women, of course if “ἀνθρώπους” can be considered only for men as it also may mean just “people”, however, the majority of those who sail near Sirens would probably be men.

Menéres pays special attention to the song of the “sereias” as in “suavíssimo, violentíssimo, vindo de dentro das ondas, de dentro das cores, de dentro do vento” – “the softest, the most violent, coming from the waves, the colours and from the wind”, which appears to be poetic and metaphoric, taking into consideration that in the open sea, for the Ancient Greek sailors, wind and waves are the most important factors to travel and it means to survive or to be destroyed by their power. It seems that the sound of the song of the “sereias” is intestinally compared to it, also playing an oxymoron as “suavíssimo” opposes to “violentíssimo”, meaning to be soft and destructive at the same time – this is the manner in which the author of *Ulisses* draws her own Sirens.

The method picturing “sereias” by Menéres might also, in a way, form the perception of woman of danger as being both soft and destructive, as an ostensible self-contradiction, reminding that Homer only says that the voice of the Sirens is beautiful or charming (Od.12.192).

Menéres shows that Ulisses suffered a lot trying to escape the rope’s knots - “Ulisses sofria pavorosamente. Fazia desesperados esforços para se salvar”. In this occasion the author of *Ulisses* acts in accordance with Homer as for example of Od.12.191-196, Odysseus only request his comrades to be released, however Menéres goes further, saying that Ulisses looked as if he got old, that he became red of blood and all sweated. The attempts to escape from the ropes that tied him up appeared as welts on his body, and anguish could be seen on his face. It also seems to be the important reference as “angústia” was used by Menéres for Ulisses, as let us remember, he is presented as a strong and courageous man

(Menéres 8). The “sereias” song or their simulation of Penélope’s scream for help made him to show “angústia”. In this way, Menéres underlines two aspects at the same time: the impact and the power of the “sereias”, and Ulisses love to Penélope was the only instance that makes him to show despair.

By the end of the passage, Ulisses realizes that it was not actually Penélope, but there were the “sereias” who made him think it was her and he does not forget their actual savior, Circe. On that account, Circe is shown, in *Uliesses*, as the protector of the hero and his comrades by advised how to escape the danger of the “sereias”. Homer does not mention that Odysseus thanks Circe in this instance.

2.16. Odysseus encounters Scylla and Charybdis.

In *Uliesses*, Scylla (Σκύλλα) and Charybdis (Χάρυβδις) are not observed at all. In Homer, Odysseus reminds himself what Circe “commanded” him to do with those monsters (Od.12.226). An important detail is that Circe, even sending Odysseus away, takes care of him, saving him and his companions from the women-like monsters or as might be said different from the female monsters, as for the logic: woman saves from woman.

According to Homer, Scylla, a daughter of Crataeis, a fearful monster, barks like a dog, with twelve feet, six long necks and mouths, each of which contained three rows of sharp teeth. The opposite rock, which was much lower, contained an immense fig-tree, under which there dwelt Charybdis, who thrice every day swallowed down the waters of the sea, and thrice threw them up again: both were formidable to the ships which had to pass between them (Od.12.73, 12.235). In *Uliesses* of Menéres neither of those two womanlike monsters are mentioned, on this wise the author of *Uliesses* skips this example. Besides the

“sereias”, there are no female monsters in *Ulisses*, but as for a fact, she inserts Cérbero as the additional beast (which does not even appear in the *Odyssey*).

2.17. Ulisses meets Nausica and Arete / Odysseus meets Nausicaa and Arete.

Menéres does not pay much attention to Nausica and her parents Alcino and Arete (Menéres 59-60). Ulisses was discovered by the princess Nausica, the beautiful daughter of king Alcino and queen Arete, and she takes him to her palace, without knowing he is the hero about whom many adventures are told and sung – “sem suspeitaram sequer que ele seja o herói de quem se contam e cantam tantas e tão incríveis façanhas”. In this phrase it’s condensed what in the *Odyssey* was a moving moment, when Odysseus heard his own story sung by an aede. Nausica, here, as the Homer character, is shown to be compassionate to the others who are in a trouble and warmhearted even to the strangers. And there is nothing more that Menéres brings out about Nausica, Arete or Alcino, except the fact that after finding out who he is, Alcino sets him home – providing him with a ship, a crew and presents.

Homer refers to Nausicaa as by reflecting peculiarities of her beauty, as in “ἀθανάτησι φῆν καὶ εἶδος ὁμοίη” (Od.6.16), comparable to “immortals in her shape and form”, so having a divine grace.

According to Book 6 of the *Odyssey*, Odysseus comes out from the forest absolutely naked (Od.6.127-30), scaring the servants away, and asks Nausicaa for help. Nausicaa gives Odysseus some of the clothes to wear and takes him to the edge of the town. She understands that rumors might appear if Odysseus is seen with her, she and the servants go ahead into town. But first she advises Odysseus to go directly to Alcinous’ house and make his case to her mother, Arete. Arete is known as wiser even than Alcinous (the great-hearted), and Alcinous trusts

her judgment. Odysseus follows this advice, approaching Arete and winning her approval, and is received as a guest by Alcinous. This part of the *Odyssey* presents a picture of the family relationship and also shows some social attitudes that could be a source for learning that was not used by Menéres.

Homer marks out that at the moment Odysseus meets Nausicaa, he comes out of the bushes and looks “divine” – “δῖος Ὀδυσσεύς” (Od.6.127), even “mountain lion-like” as in “λέων ὄρεσίτροφος” (Od.6.130), just with the “small brunch of thicket” as in “ὑλης πτόρθον” (Od.6.128), “covering his genitals” as in “περὶ χροῖ μήδεα φωτός” (Od.6.129), it has to look impressive in the eye of the young woman.

Menéres never mentions that Ulisses was naked when meeting Nausica. Nausicaa of Homer is shown as fearless, so she does not get scared of Odysseus (Od.6.139-41), and the helpful Nausicaa had her “courage” – “θάρσος” (Od.6.140) to meet Odysseus face to face and she stood her ground – “ἅντα σχομένη” (Od.6.141). Thus, Homer shows her as fearless at some point. (Od.6.192-6). She is also determined: she gave orders to her maids to do what is needed to help him to be cleaned, clothed and fed (Od. 6.209-10).

Nausicaa tells Odysseus that “he will not be in need of anything” as in “οὐτ’ οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου” (Od.6.192) and “you will need neither clothing nor anything else, and you will be shown the city” as in “ἄστὺ δείξω” (Od.6.194), informing him that he “deals with the daughter of a great-hearted Alcinous” – “θυγάτηρ μεγαλήτορος Ἀλκινόοιο” (Od.6.196).

However, Nausicaa is not shown as a social rebel of any kind, as for example she is ashamed to speak about certain topics, like marriage (Od.6.66). She accepts social conventions, as can be seen when Nausicaa mentions as in “αἶδετο γὰρ θαλερὸν γάμον” (Od.6.66) – “the marriage of a youthful pair”. She gets quite embarrassed marking it out.

The other instance where her conventional point of view is shown is when it's mentioned a kind of woman who is having a relationship with a man before marriage and that makes her resent such a woman (Od.6.285-8). Nausicaa brings out as in "ὄνειδεα" (Od.6.285) - "disgrace" and would as in "νεμεσῶ" (Od.6.286) - "feel just resentment", "μίσηται, πρὶν γ' ἀμφάδιον γάμον" (Od.6.288) - "for those who mix with men before public wedding".

About Arete, Homer mentions her physical beauty, declaring she was "the best-looking woman" (Od.7.57). He praises her value as a woman (Od.7.67), because of her good sense (Od.7.73). She is also a powerful woman: when her daughter gives instructions to the castaway Odysseus to get the palace, she recommends him to just pass by the king and go directly, as a supplicant, to embrace her mother's knees (Od.6.310-11). By doing so, and if it is Arete's will, he could have a chance to go back home (Od.6.313-15).

Arete is valued as in "ἔτισ'" and in "τίεται" (Od.7.67) - "honored", "χθονί" (Od.7.67) - on the "surface of the earth" and "τετίμηται" (Od.7.69) - "valued", as she did not lack as in "δεύεται" (Od.7.73) the good sense as in "νόου" "ἔσθλοῦ" (Od.7.73) to "resolve the quarrels" as in "λύει" (Od.7.74). In such a manner Arete is shown as a woman of a particular mind.

Nausicaa's characteristics:

Honorable young woman, follows social norms of behavior, thinks about her family status and respect, she is physically attractive, kind and supportive.

Arete's characteristics:

Woman of a sharp mind, she is respected in the society - marked out to be one of the most valued women in the world. She is beautiful and powerful.

2.18. Minerva's guidance in Ítaca / Athena's guidance in Ithaca.

Following the narration of Menéres, Ulisses went back to Ítaca, wakes up at his native land after the sailors put him down on the beach while he was still asleep, and the first character that is meeting him there and notifies him with the good news is Minerva. Again, she continues to follow Ulisses throughout the plot and helps him to understand that he is already home (Menéres 60).

Minerva keeps on protecting Ulisses, knowing that “pretendentes” are in his house: she transforms him into an old man, so he would be unrecognizable in the eyes of everybody who lives in Ítaca. Minerva also advises Ulisses to go and meet up with Eumeu who is unable to recognize him. Even though he thought he was talking to a foreigner, the old Eumeu informs Ulisses about what is happening in Ítaca: that Penélope is still waiting for her husband and that Telémaco went out to look for his father (62).

Menéres is close to Homer, where Athena needs to prove to Odysseus that he is finally home (Od.13.344) and she declares her support and help to defeat the suitors (Od.13.393-6). She makes him unrecognizable to all mortals. (Od.13.397), by making him look like an old man (Od.13.398-403) and tells him to look for Eumaeus (Od.13.404-6).

2.19. Ulisses encounters Euricleia / Odysseus encounters Eurycleia.

The next who recognizes the hero after Argus / Argos, the dog, it's Eurycleia / Euricleia – Odysseus' / Ulisses' old servant and nurse. Slash symbol might be used as Menéres' narrative coincide with the Homeric one according to the plot-line.

In *Ulisses* (Menéres 66), “Penélope recomendou à velha ama Euricleia que lavasse os pés àquele mendigo” (64) Penélope asked Euricleia to wash Ulisses'

feet (while he still looked like a beggar), and whilst doing so, she suddenly discovered the scar that only her master had. “Tu és Ulisses” (66) – “you are Ulisses” she started to scream. Ulisses was expecting that reaction and laughed, albeit the seriousness of the situation made him tell her to shut up and asked her to be silent, so nobody would know about it, not even Penélope: “mas cala-te, para ninguém o saber! Nem mesmo a Penélope quero que digas que estou cá.” (*idem*).

At the same encounter in the *Odyssey*, Eurycleia seems to recognize Odysseus even before starting to wash his feet; before she actually takes his feet into her hands, she is suspicious that this old man is very as “like him [Odysseus]” in “εοικότα”, with the “φωνήν” – the “sound of the voice” – and “πόδας” – “feet. Homer marks out Eurycleia’s phrase, that the old man is “Οδυσηῖ εοικας” – “similar to Odysseus”. (Od.19.380-1). Once Eurycleia sees “οὐλήν” – the “scar”, “ἔγνω” – she “recognizes” it (Od.19.392-3). Before, she was suspicious, but when she took Odysseus’ foot into her hands, she became certain of it (Od.19.467-8).

Furthermore, at the moment of the recognition, Eurycleia became full of as in “χάρμα” – “joy” and “ἄλγος” (Od.19.471) “pain”, rather controversial feelings. She has dropped “δακρυόφιν” – “tears” and “touched” – “γενείου Ὀδυσσηῖα” (Od.19.473) – Odysseus’ chin, calling “Ὀδυσσεύς ἐσσι, φίλον τέκος” (Od.19.473) – “you are Odysseus, my beloved child”, and Eurycleia was sure of it after she “ἀμφαφάσθαι” (Od.19.475) – “touched” Odysseus.

Fearing she could denounce him to Penelope and others, Odysseus is not so kind as Ulisses, and he literally “χεῖρ’ ἐπιμασσάμενος φάρυγος λάβε δεξιτερεῖφι” (Od.19.480) – “groped for Eurycleia, grabbed her throat with his right hand”, and with the other hand “ἐρύσσατο” (Od.19.481) and “dragged” her “ἄσσον” (Od.19.481) near to him. This strong physical act underlines the attitude of a man to a woman, reinforced by the fact that she is his servant, a slave with

no rights. After being aggressive (by holding Eurycleia by the throat), Odysseus uses rather kind language forms to talking to her: he calls her “μαῖα” (Od. 19.482) – “good mother” and reveals he remembers that she brought him up and nursed him. However, he menaces her to kill her if she denounces his identity (Od.19.482-90). With a mix of tenderness (she calls him “son”), she calms him down and almost reprehends him, by asking, “What kind of talk is this that's fled your wall of teeth?” (Od.19.492) and by reminding him of her characteristics (besides of being “prudent” – “περίφρων”, as the epithet the narrator used in Od.19.491), declaring he knows she is “firm-set and unyielding” (Od.19.493), with both being a great example of epithets used for a female character by Homer.

The adjective “περίφρων” is being employed by Homer for other female characters and seems to be widespread in the *Odyssey*. The main epithet chosen for Penelope by Homer is also “περίφρων” (“prudent” or “discreet”). Queen Arete is referred also as “περίφρων” (Od.11.345). According to the author of the *Odyssey*, to be “περίφρων” for a woman appears to be of a virtue, as per observing it for numerous female characters.

In Odysseus’ household, women slaves, even who are not playing a great role, they are important, anyway. According to Eurycleia, it is essential to find out which of the female slaves might do harm to Odysseus and which will support him. Why this is important? As per Helene Peet Foley

...female slaves were supposed to do the housework at day and in the evening or at night to combine it with their sexual duty; slave women who did only sexual comforting for their masters were in more value than the those who had to combine both of these errands. (25)

Hence, Odysseus would need to know who “ἀτιμάζουσι” (Od.19.498) – “hold in no honour” and who are “νηλίτιδες” (Od.19.498) – “innocent”, to be on the safe side from the danger to be set up or killed by one of them. This example

does not uncover Homer's attitude to the female slaves, but it mentions their possibilities, even being on the lower social class (not even a class as per some scholars²¹), women slaves were to be taken into account as danger or support. Eurycleia, in passage Od.19.497-8, offers her services to her master, to denounce the servants that need to be punished or not. However, Odysseus reacted surprised about why she should be the one to do so and didn't trust her for that task (Od.19.500-1).

Eurycleia's characteristics:

Loving wet-nurse of Odysseus, who kept her mother-like love towards her raised son Odysseus; when the time comes to act, she is shown as firm-set and unyielding, she is of a great help for Odysseus and the first person to recognize him without him needing to explain. She sees herself in a differentiated role as slave in Odysseus' household.

2.20. Ulisses and Penélope / Odysseus and Penelope.

The last re-encounter of Ulisses / Odysseus will finally be with his wife Penélope / Penelope.

As per the chronological sequence of the encounter of Ulisses with Penélope by Menéres: when he, still disguised as an old man, came to Penélope's house and the suitors shout to the beggar to go away, she has appeared furious "indignada" (Menéres 64) on top of the stairs. She is presented as the householder and marks out that she is in control of her own house, by giving him permission to enter and even to talk to her. Somehow, until she is married, she still is able to be in charge of herself and of her property (64).

²¹ Furthermore, on women slaves, see Helène Whittaker. "Gender Roles in the *Odyssey*." *Greece and Gender*. Bergen: Papers from the Norwegian Institute at Athens 2. Ed. Brit Berggren and Nanno Marinatos. The Norwegian Institute at Athens. March. 1995: 29-40. Print.

After providing the poor old man with food, Penélope asks about the most important thing for herself – her husband. Ulisses’s face lits up with joy as he understood now that Penélope was still thinking only about him, calms down his sorrowful wife, saying that soon her beloved husband will come back “em breve terás aqui o esposo querido” (64). Penélope asks Euricleia to take a good care of this poor old man, allowing him to sleep in the palace, to be able to proceed with his trip. It is a great example of Penélope, first, having a caring and soft heart, and second, keeping the traditions and following social rules of their time, which is to receive well the foreigners. Her behaviour is a good opportunity for learning: she helps him and in fact he is her beloved husband that she is helping. It seems to be a philosophically profound abstract of Menéres when she describes the next time Penélope “watched the fight eagerly” – “seguia a luta ansiosamente” (67). She did not know yet who was that courageous warrior fighting for her sake “valente que lutava assim por ela” (67), as she was already so used to the sorrow and despair as in “tão habituada estava já ao sofrimento e à espera desesperada”²² (67), that her hopes were in vain – meaning also that she could have hope even in the hopeless²³ situations. She thought that it must be him, because only him “lutaria assim desta maneira por amor dela” (67) – would fight so “desperately for the sake of her love”.

Furthermore, Menéres continues her story with the stylistic device of the anaphoras, by the repetitions of “e depois era” – “and then it was” – to underline the sequence of the plot:

E depois era já o povo todo que acorria e rebentava mesmo as portas,
entusiasmado.

Era o povo que o queria ver, ajudar, lutar ao seu lado. E depois era
Telémaco, orgulhoso de seu pai e de si próprio. (67)

²² Portuguese word-play.

²³ to hope even when it is hopeless – trying to interpret this Portuguese wordplay “espera desesperada”.

E depois era Penélope que Ulisses abraçava para nunca mais deixar.

E depois era uma história

de um herói de mil façanhas

chamado ULISSES. (68)

It seems to be gradually elevating the importance of recognition: the people, the son, the wife. So, the wife is more important, followed by the son, and only after them are the people:

“And then it was the people”, who run and take down the doors, enthusiastically.

“Then it was the people”, who wanted to see him, help and fight side by side with him.

“And then it was” Telémaco, full of proud of his father and himself.

“And then it was” Penélope, who Ulisses “embraced for never ever leave again”.

His love for Penélope appears to be Ulisses’ moving power. By Menéres, *Ullisses* seems to be more of a love story, where the hero Ulisses seeks to come back to his home (for which he had tones of adventures) being the most of that home of his wife Penélope.

A last item in the enumeration is the story: “And then it was” a story of a hero of a thousand achievements, called Ulisses.

Menéres finishes her story by saying that the greatness of his adventures and misadventures made him continue living them inside of himself, and his last challenge was living in happiness.

This story is not ending here, it lives inside Ulisses; it is not a story just for the storytelling sake, it is a tale of how one has become happy, going through a lot of adventures and challenges to go away and to go back to his loved ones: his people, his son, his the wife and his happiness, or, better, his inner harmony.

The encounter between Penelope and Odysseus described by Homer was a prolific source for multiple interpretations. Philip Whaley Harsh, in his article "Penelope and Odysseus in *Odyssey* Od.19" (1950), defends that Penelope recognizes Odysseus on their first meeting when she sees the beggar, and supposes that he is Odysseus. This is known now as "early recognition". The meeting itself is rather complex and is not being under the investigation of the current work, however, it quite important to mark out that Penelope could actually recognize her husband in the beggar she was facing.

John B. Vlahos summarizes the investigation of Harsh, informing that he

... suggests a sequence of four steps to explain early recognition: 1) Penelope suspects in Books XVII and XVIII that the beggar may be Odysseus; 2) she confirms her suspicions during the interview in Book XIX; 3) the activities in Books 17 and 18 and the interview in Book XIX were held in the presence of serving-maids, some of whom were spying for the suitors; and therefore, 4) the communication between Penelope and the beggar / Odysseus had to be cryptic and discreet to avoid alerting them (91).

Thus, Penelope presents herself a multifold character; she is proved by scholars of being not only one of the central female characters but also having a cryptic meaning of her actions and speeches. For that reason, she might have had the suspicions that the beggar she was talking to was actually her husband Odysseus. Penelope does not want to jump to the conclusions as the situation is getting serious, even taking into consideration that emotionally it is hard for her to even conduct this conversation with Odysseus / beggar. Let us not forget that not only Odysseus is shown as a man of many ways, as he's called "πολύτροπος"²⁴, but she also has her approaches to figure out the way of the

²⁴ See Pietro Pucci. *Odysseus Polutropos: intertextual readings in the Odyssey and the Iliad*. Ithaca: Cornell University Press, 1987. Print.

issue; as pierce the veil, this epithet might be also correlated to her, which underlines her intellectual brilliance, guile, versatility and prudence (her more frequent epithet and used in this episode of their first encounter, in Od.19.103). She wants to know who he is (Od.19.105) and insists with that question (Od.19.162). Furthermore, she even puts the beggar to a test, as she cannot trust him so quickly (Od.19.215-8). She wants a detailed description to inspect if there is a confirmation, additionally would even remember what Odysseus was wearing about 20 years ago, which might prove two separate aspects: 1. she is being smart – astute with the situation and 2. she, as a devoted wife, would even remember those clothes, worn by her husband many years ago.

After this first recognition (an indirect one, because what she acknowledged that the beggar met her husband), made through an object (in this case, Odysseus' Penelope was emotionally shocked: “ἴμερον ὤρσε γόοιο” (Od.19.249) – her desire urged on to “weep”, she did not even stop herself and started crying, “τάρφθη πολυδακρύτοιο γόοιο” (Od.19.251) – when she had enough of sorrow weeping she has marked out to the beggar: and now you will be even more respected as in αἰδοῖός (Od.19.254) in my house, because “τάδε εἶματ' ἐγὼ” (Od.19.255) – “those I gave him myself”, as she herself gave those clothes), it is when a line of intimacy connects both of them: Penelope and the beggar / Odysseus. The link of the encounter is set up and Odysseus himself confirms the bond as per the abstract Od.19.268-72. Odysseus cannot see the tears of his wife. The beggar says of the return of Penelope's husband: “γού μὲν παῦσαι” (Od.19.268) – make the end of the weeping, “Ὀδυσῆος ἐγὼ περὶ νόστου ἄκουσα” (Od.19.270) – “I have heard about Odysseus return home myself”, the beggar clearly states now, without any hints – Odysseus's back! Odysseus is “ζωοῦ” (Od.19.272) – “alive” and he is “ἄγει” – “bringing” “κειμήλια” (Od.19.272) – “treasures” with him! Thus, he is returning with glory!

Penelope does not seem to be going along with it, she is having her doubts, as she must be thinking in advance how it will be (Od.19.312). She is aware of the numerous troubles that her husband might have had, plus, what is even more problematic, the situation with the suitors: there are too many of them and now Odysseus had to rescue his wife, his son and his homeland from the suitors who are destroying it. Penelope was trying to deal it throughout the years, delaying the outcome: now it is Odysseus's move.

Penelope continues the link between the beggar and her husband, by marking out that he is very astute, just like Odysseus (Od.19.350-1). She remarks that he is the most astute man “ἀνὴρ πεπνυμένος” from all of visitors who ever been coming to her house “ἵκετο δῶμα” (Od.19.351).

Odysseus's wife might have even intentionally sent beggar to Eurycleia, giving this hint of a possible similarity between them, taking into account that Odysseus would be 20 years older (Od.19.357-60). You are “ὁμήλικα” (Od.19.358) – of “the same age” with Odysseus and “ἤδη” (Od.19.359) – “already” now looks alike with “πόδας” – “feet” and “χεῖρας” (Od.19.358)– “hands” because mortals “καταγηράσκουσιν” (Od.19.360) – “grow old suddenly”. As if Penelope wanted showing physical similarity between Odysseus and this beggar, she assumes they might be alike as now being of the same age.

Hence, she started with the similarity of Odysseus' mind (“πεπνυμένος”) and then Penelope looks for the fact that the beggar and Odysseus are about the same age. Those hints cannot be missed – there is an intention in everything what Penelope is doing and saying; when the beggar appears in her house, she signalizes to the beggar as if questioning, testing and hinting to him: too many coincidences, and so it seems to be a pattern that Penelope is following while hearing him. It seems to be that she has a plan, acting deliberately to uncover the truth. One of the next steps in that plan might be telling her dream to the old

man, where she explains she saw an eagle killing her geese (Od.19.535-53). The beggar confirms the truth in the dream (Od.19.555-8), just as Odysseus had.

Here, it might be visible that Penelope and Odysseus are on the same page. She speaks in allegory and then suddenly expresses out the eagle is Odysseus. Penelope's husband follows this tip, agreeing that Odysseus even showed the way he would proceed. Both characters seem to be double confirming with each other that they concur on the plan. The matter is serious, so they must feel absolutely sure, and that is why so many hints and confirmations are needed. Penelope appears to be convinced, and at the same time she suggests the bow contest, where that same "ἄεθλον" (Od.19.576) "contest" – is based for "μνηστήρεσσιν" – "suitors" to "ἐντανύση" (Od.19.577) – "stretch tight" Odysseus bow and "διοϊστεύση" (Od.19.578) – "to shoot an arrow through" 12 axes (Od.19.578). Penelope knows that only her husband is able to do that and the solution for her sorrow, distress and suffering all those years is near, and it is time to act. Since she was aware that only Odysseus was capable to accomplish that task, the challenge demonstrates she knew that he was here to do it and risked the huge danger of the competition.

By the end of the *Odyssey*, even when many confirmations are obvious, Penelope prepares a final test for Odysseus, the intimate one that only her husband would know as it is their own secret: the examination of the bed (Od.23.177-81). Penelope orders Eurycleia the spread "λέχος" (Od.23.177) – the "bed", that Odysseus "αὐτὸς ἐποίει" (Od.23.178) – "made himself", in a way of "πειρωμένη" (Od.23.181) – "testing" her husband. This is rather confidential approach, in which Penelope would know for sure all the truth as the bed here is the symbol of their intimacy, it is their particular bond, she is ready for this step too, 20 years she has been waiting for Odysseus, now the time has come to define their particular connection as a couple, as a relation of husband and wife and as man and woman. Penelope identifies Odysseus in the beggar earlier, but now she

recognizes her husband in Odysseus, which is being the final and the most important step in the recognition.

He uncovers the trick of the bed being “ὀχθήσας” (Od.23.182) – sorely angered when he got the idea that the bed was put “ἄλλοσε”(Od.23.184) – “elsewhere”, he “ἐγὼ” – “himself” made it but “not” “οὐδέ τις ἄλλος” (Od.23.189) – “anyone else”. He is furious that of what he made himself and what is the symbol of their privacy now put elsewhere (in fact it is not, it is just Penelope’s test again). Besides, it cannot be put elsewhere as it is built from an “ἐλαίης” – “olive” tree that grew “ἐντός” (Od.23.190) – “inside” of the chamber (so to pull it out they had to cut it out). It looks that he knows that she’s looking for a last confirmation about who he is, and he declares that he’s giving her that “sign” – “σημα”, (Od.23.202), which she recognizes (Od.23.206).

Finally, Penelope and Odysseus sorted all out, they are both set for their intimacy and emotional and physical contact. When they had enough “ἔταρπῆτη” (Od.23.300) – “delight” of making “φιλότητος” (Od.23.300) – “love”, they both started to tell how was their life apart: saying “μύθοισι” – “stories” “ἀλλήλους” (Od.23.301) – to “each other”. Thus, they were sharing all those experiences that they lost while Odysseus was absent and the ones he lived during his journey. There is another abstract where Homer underlines that Penelope’s husband told her wife everything what happened to him throughout the way of his journey of coming back home (Od.23.306-9).

The author of the *Odyssey* underlines several times that Odysseus told everything to his wife: he uses the adjective “ὄσα”, which includes, beside an idea of quantity, also the meaning of size: “great” or “huge”, as in “ὄσα κήδε” (Od. 23.306) “all the sorrows” (or “huge sorrows”); and he uses “ἅπαντα” (Od.23.309) – “everything” that has occurred to him, having the adjective “ἅπαντα” an idea of totality, absoluteness.

It is hard to say though what for Homer “all of it” might mean: does it mean that Odysseus informed his wife that he had other sexual and romantic relationships besides his wife? Homeric point here is clear – he has always loved Penelope. Maybe Homer specifically does not make it clear, but the hint is obvious, he underlines numerous times: Odysseus told all his troubles to Penelope. The last abstract of the *Odyssey* in this investigation is showing how Odysseus is reuniting with Penelope, and that all his trip was about this reunion (Od.23.350-3).

In the rejoining, Odysseus himself marks out that both have had “πολέων κεκορήμεθ' ἀέθλων / ἀμφοτέρω” (Od.23.350-1) – “to fill of many trials both of us”, where the key word is “ἀμφοτέρω”, “both”. By using that word, Homer is declaring that Penelope is also heroine in this story as much as Odysseus is hero. This “both of us” is composed of a “you” and a “I”, each one with their troubles.

Odysseus put their suffering on the same level: “σὺ μὲν ἐνθάδ' ἔμὸν πολυκηδέα νόστον/ κλαίουσ'.” (Od.23.351-2) – “you are here weeping of my troublous return home”, while the “I” is having the same feelings far away from his “πατρίδος” – “homeland”, caused by the gods: “αὐτὰρ ἐμὲ Ζεὺς ἄλγεσι καὶ θεοὶ ἄλλοι / ἰέμενον πεδάσσκον ἐμῆς ἀπὸ πατρίδος αἴης (Od.23.352-3).

This Odysseus’ speech is the expected culmination of their encounter, so here he acknowledges that it is not all about him alone, but it is also about Penelope, and it is very important that he does not separate their troubles, but, on the contrary, he equalizes them. Thusly, the *Odyssey* it is not only the story of Odysseus, but it is a story of “νόστος”. There is a movement from Odysseus to Penelope, when the hero is moving towards home to meet with his wife and family, and there a “movement” from Penelope to Odysseus, when she is waiting for him, but does not stay passive: she gets in trouble precisely because she is pro-active in doing deeds (as the weave) to prevent the destruction of Odysseus’ home.

It is interesting that, when Odysseus and Penelope finally rejoin, their story gets doubled or their two stories become one, and it might look as this in the end of their reunion, and after that, the conclusion that comes of it is, as per Odysseus' own words, they are equal to each other, he realizes it, he confirms it.

Clearly, the whole story is “νόστος”, which is Odysseus' return home, which is Penelope's waiting for her husband, which is the story of them being apart and then rejoining again, one cannot happen without the other, one is not more important than another, both are equally important, and Penelope is as much essential for the story as Odysseus is.

Penelope's characteristics:

Prudent – while her husband is away, she has to survive and to protect her native Ithaca from suitors who are devastating the whole country and repressing Odysseus' household. She managed to resist all the troubles during Odysseus' 20 years of absence. When she recognizes Odysseus in the beggar, she puts him to many tests to make sure it is really him, as the price of her mistake could be too high.

Astute and cunning – Invents making a web to win more time for Odysseus' return.

Beautiful – Homer compares the physical beauty of Penelope to the godlike, putting her in the same line with Artemis and Aphrodite.

Caring – takes care of her son Telemachus while his father is away; it is even more difficult because the suitors wish to kill him in order to have more chances to possess the island. Penelope is looking after Laertes, her father-in-law, making him a funeral veil.

Noble – great responsibility and also a huge curse; as queen of Ithaca, she has to remarry and to leave her house and family in order to follow her future

husband. She has got very limited social freedom; as a woman she does not get into the direct discussions with men (she even has to subjugate to her son); always followed by her female servants, she has not got a minute of rest, always under somebody's attention.

Sorrowful – her husband is absent for many years and she is not aware if he is alive or dead. Her son goes to look for his father and she appears to be absent too. Penelope is all alone with her grief and troubles.

Devoted wife – waiting for her husband no matter what.

OBSERVATIONS OF PART 2.

Menéres in *Uliesses* makes her own retelling of the *Odyssey*. This retelling of Menéres might be considered a generalization as if somebody was telling it to the children's audience, forgetting or just not mentioning some parts and even adding some of the aspects that are not present in the *Odyssey* (Cérbero, for example), just in a way somebody read a story once and retells it from the memory and whatever comes up, that is narrated.

There are fewer female characters in *Uliesses* than in the *Odyssey*. Male protagonist is outlined in a positive manner, his family comes before his title or war obligation. Uliesses does not want to go to war and leave his family and while he is on his way back home, the only thing he is thinking about is his family: Penélope and his son Telémaco. The image of Uliesses is abrupt and so the female characters are even less complete in the meaning to construct a solid perspective of the reality of a woman in *Uliesses*.

As for characteristics of women, they are not portrayed brightly; the story is mostly about Uliesses and female characters just mentioned to be there without any prominent special approach to them.

Minerva is presented to be Uliesses' great helper during his journey home: she is a "bright" goddess who is using her god-like power to save him from danger. It is interesting to compare that she is also a warrior and a traveller as she fights and travels with him. It could mean that to be a female version of Uliesses, that woman has to be a goddess, because an ordinary mortal like Uliesses couldn't do so.

Circe is rather controversial in *Uliesses*. She is the only one who is represented as an independent woman with her own palace and she is able to use her skills (magic, in her case) in order to preserve her personal freedom. According to Menéres version, Circe fell in love with Uliesses, that is probably an

excuse for her desire to keep Ulisses with her. The metaphoric magic power of Circe has derived from the *Odyssey*. In *Ulysses*, however, Minerva is the one to overcome Circe, as she gives Ulisses a special herb to resist Circe's magic. It takes a goddess (Minerva) to overcome Circe, the sorceress. The interesting detail here is that Ulisses himself could not do it, a woman has to help out to overpower another woman, which might be considered as Menéres' message. That was not Zeus' direct command as in the *Odyssey*, but mostly because Minerva takes care of Ulisses. It could be meant that men are ineffective to contradict some of women's worse aspects. Ulisses is an astute warrior but he is captured by Circe anyway and she is the one to set him free once she decides to do so, of course not without Minerva's intrusion. Here can be underlined that women may have power and that power could be greater than the power of men.

Helena is the one mentioned to be the reason of war, that reason if it is a woman – then, it has to be the most beautiful woman according to the author of *Ulysses*. Does it mean that it is one of the most important values for women, to be physically attractive? If Helena was not beautiful, Greeks would not have minded her to be captured? What about didactic aspect? The most beautiful queen has been taken away – a war can be assumed in order to re-win the trophy. It might be considered as a stereotypic way of thinking. Homer is the one who applied it but Menéres decided to keep it for her adaptation, this is her image of woman too. Will it ever appear the adaptation for children, made by Margaret Atwood, *Penelopiad* (2005), where the story is focused on Penelope and other female characters? Society seems to be ready for this novelty, most probably children can start to be introduced to something like this soon.

Ulysses does not seem to bring a new progressive vision of a woman in Children's Literature but follows a conservative or a *cliché* perspective, where it is noticeable, as the story itself is rather short and generalized.

CONCLUSION OF PART 2.

Ulisses of Menéres is being a good example for investigation of the image of woman in Children's Literature in Portugal as it is read in schools, which makes it commonly known, and also, it's particularity is defined by the fact that the adaptation has been made by a woman, which brings out gender, cultural and historical individualities of the author, country in a specific historical period of Portugal, taking into the consideration the idea that the time passes and the attitudes changes. Analysis is made by comparing characteristics of variant of Menéres against the *Odyssey* of Homer, so it would be the most fair and relevant to form the examination checking directly the authentic source with its recipient and adaptation.

It is pertinent to note out that *Ulisses* is the adaptation of the explicit sense, where the author takes an initiative to change the sequence of the events of the authentic plot-structure, skipping parts and characters and also adding her own. By some reason the author of *Ulisses* did not involve Calypso in her book, as well as Scylla and Charybdis are also missing, but Menéres decides to include Cérbero, the three headed dog of Hades. Scenes of sexual character, brutal killings and also aggression against women take place (as per Homeric text Odysseus tries to scare Circe off physically attacking her, or groping Eurycleia by her neck to make her silent in order to keep a secret of his presence in Ithaca). Also, Menéres does not mention that, when Ulisses meets Nausica he was naked, as the attitude for the human nudity is quite far of the Homeric one.

The story of Calypso is based on adultery and this has been skipped by Menéres. She seems to avoid complex or controversial aspects of the *Odyssey*. It must be taken into consideration that the book is for children, it is for schools, and that explains many of the pedagogical aspects and the lots of dissimilarities with its authentic text by purpose of the author.

Studying the perception of woman in a book, it is important to define the main character – Ulisses, to bring out the impression of man, created by a female author. There is no clear attitude of the author to the main character, but the adaptation presents somewhat a full picture of the character (male) which will interact with the other (female) characters. This uncovers some female traits, as taste in men, love preferences and desires. Ulisses is shown as a warrior who was not afraid to travel, fight and search for glory but his family comes on the first place, according to Menéres.

Ulisses of this particularly Portuguese adaptation for children (as well as Odysseus of Homer) meets not only the neutral or positive female characters that will assist him in his journey, but also opponents and competitors, which makes the book a multifold example.

Helena is the first one to appear in this book, where she is presented with the exceptional physical attractiveness, which was enough even to start the war. Helena is the reason of war: a woman caused such a massive event, that is how it is seen by Menéres. Helena's beauty is her prominent peculiarity in the book, but it is also the same in the *Odyssey*.

Minerva is shown as the patroness goddess of the main character: Ulisses is a brave warrior but he needs help from the exact deity, which is in any event a woman, in spite of the fact of her godlike nature. Menéres underlines that Minerva is a bright woman, who assist Ulisses throughout his journey.

Circe is paid much more attention compared to the other female characters of Ulisses. The Circe of Menéres is similar to the Homeric one. She is a woman of power, she possesses an island and a palace, she is a woman of magic, her idea is to keep Ulisses with her and to make him marry her. This curious instance might be considered in a cultural context, based on peculiarities of society and relationship between man and woman, or even further, in a more specific way as

an allusion of a triangle of mutual influence of man Ulysses – woman Circe – woman Minerva, where one woman (Circe) wants to possess Ulysses and another woman (Minerva) tries to liberate him. But not only this example, as Circe herself tries to protect Ulysses from “sereias”, who are also female creatures, and so, a woman needed to guard from harm of another woman. Circe in *Ulysses* has got more human nature than the Homeric one. When she admits Ulysses’ sorrow for home, she finally lets him go, and not only him but everybody else who she trapped and unmanned before. She is presented to be sympathetic and responsive as well as Circe of Homer, she advises Ulysses how to reach his home unharmed. There might be a principle that Menéres used, as the character of Circe is a vast complex in Homer, the author of *Ulysses* did not try to go into the controversy. Menéres simply did not mention some of the questionable traits of Circe, for example, being sexually free and socially independent, in order not to confuse the perception she wants to give of the character. Hence, Circe of Menéres has become rather different from the Homeric Circe. It is a right example of the ideological assumptions about gender-related attitude according to historical context.

Anticlea, Odysseus’ mother and on this wise Ulysses’ mother too, is present in both the *Odyssey* and *Ulysses* (mentioned as mother of Ulysses). The huge emotional sorrow affected her physically so Anticlea dies, suffering from the heartbreaking grief. Menéres, in her turn, underlines that Ulysses’ mother died from the same grief, showing the impact of the sorrow, this example is not skipped by Menéres, she tends to be realistic and objective.

Female-like creatures “sereias” are present in *Ulysses*. They are not the same what the Homeric Sirens are. According to Homer, they enchant all men who pass by, the pile of bones and rotten flesh surrounds them – they are very scary. The Sirens promise Odysseus knowledge, to find out what is happening in the world, including on his own Ithaca. In *Ulysses*, the “sereias” made the hero

think that Penélope is imprisoned by them, they pretend to be somebody else by resembling the voice of that person to attract Ulisses.

In *Ulisses*, Nausica, the princess, the beautiful daughter of king Alcino and queen Arete also appears. She is compassionate to the others who are in trouble and warmhearted even to strangers, very similar to the one in the *Odyssey*.

Penélope in *Ulisses* is presented as a woman who is in control of her own house, who was supporting the household for her husband while he was away and so he would have a place to come back, she was trying to keep the “pretendentes” at distance, she is mentioned to be smart and prudent and also compassionate to the others, inviting the beggar to the house and taking care of him; Ulisses came back home to his family, so he would be able to be with Penélope, for never again losing her. Ulisses mentions many times that Penélope is waiting for him to return, he was certain about his wife; while he is with Circe, Ulisses thinks about Penélope; when he meets his mother in the kingdom of the dead g he asks first about her too. Penélope, in her turn, does the same, waiting for her husband, not giving up hopes for many years; she is very alike Ulisses and presents the flip side, where one completes the other and one is impossible without another.

Ulisses is different from the *Odyssey*, not only because it intended to be a part of Children’s Literature, but just because it is Menéres’ adaptation, and, so, it is her own particular vision of the Homeric story of Odysseus. Menéres employs explanation and simplification for her female characters. The author of *Ulisses* seems to be more apparent than the story-teller Homer, the presence of the author in the adaptation got its own meaning. It might be an instance of the self-appearance of the author, which could be characterized as the employment of her personal moral values or her individual pedagogical impact to children-readers, thus her main tools, the characters are also different from the female characters of Homer.

– És Ulisses, meu querido filho!

... Ulisses agarrou com a mão direita na velha; com a outra mão puxou-a para junto de si
e disse:

– Ama, queres matar-me? Foste tu que me amamentaste, com o teu próprio peito. Agora,
depois de padecer muitas desgraças, chego à terra pátria no vigésimo ano. Mas já que
percebeste o que um deus te pôs no espírito, cala-te, para que mais ninguém se aperceba.

Senão os pretendentes matam-me aqui no palácio.

Frederico Lourenço, *A Odisseia de Homero adaptada para jovens*, pp. 270-1

PART 3. COMPARATIVE CHARACTERISTICS OF THE IMAGE OF WOMAN IN *A ODISSEIA DE HOMERO ADAPTADA PARA JOVENS* OF FREDERICO LOURENÇO AND THE *ODYSSEY* OF HOMER.

The investigation of Part 3 is based on a source research and a section of observation as well as Part 2. The observation highlights comments of the reality of women according to Frederico Lourenço's adaptation of the *Odyssey*. Taking into consideration that the majority of source research comparison to the Homeric original has been done in Part 2 and both *Ulysses* and *A Odisseia de Homero adaptada para jovens* are examined in contrast to each other, here are presented only the examples which are compared to Homeric text that do not appear in Part 2.

3.1. Novelty and purpose of the Lourenço's adaptation.

In this third part, our research is based on the Portuguese children's adaptation of the *Odyssey* by Frederico Lourenço. The book was first published in 2005 with the original title as *A Odisseia de Homero adaptada para jovens*. It was advised for reading by Plano Nacional de Leitura. This part's main objective is to find out what is the image of woman represented by Lourenço in this adaptation.

The idea of making an adaptation for children occurred to Frederico Lourenço, as he states, when he visited two "escolas secundárias de grande Lisboa" (Lourenço 327) while he was meeting schoolchildren for the conversations about "Homero e da Guerra de Tróia" (327). The translation of the *Odisseia* of Homer in verses did not seem to suit the audience.

Percebi durante as conferências que a minha tradução integral dos poemas homéricos não era apropriada para um público constituído por jovens.

Era necessário adaptar o texto para ele surgisse aos seus ouvidos com mais vida, menos redundâncias e menos contradições.” (327)

Schoolchildren that the author had in front of him were already accustomed to and focused on the modern children’s literature, all fans of Harry Potter saga (327). Lourenço, as he informed, had to make changes and modernizations as the following ones:

Suprimi muitas das redundâncias e repetições já criticadas desde a Antiguidade. Suprimi quase todos os epítetos formulaicos, que só funcionam numa tradução em verso. Suprimi algum material de autenticidade duvidosa, como o Catálogo das Mulheres no Canto 12, a chamada “Catábase” do Canto 24. Suprimi também parte do material com que, nas longas falas das personagens, o texto é amplificado de modo cansativo e não pertinente para a narração (328).

However, Lourenço managed to keep authentic aspects in his adaptation, including complete exact translations from the original (*idem*), to which his knowledge as translator of that work would not be averse.

Regarding the language used for children’s and youngsters’ audience, the author tends to maintain it on the high level as much as possible, so he did not infantilize the language or syntax, in order to stimulate the enjoyment and the competence in Portuguese language. Lourenço would also want his adaptation to invoke the curiosity for Classical Antiquity.

This particular adaptation of the *Odyssey* had a quite important impact in the Portuguese literary world. According to Bárbara Reis, no jornal *Público*,

...não é coisa pouca. Já todos escreveram e o próprio Frederico Lourenço também, que esta é a história que mais influenciou o imaginário ocidental a seguir à Bíblia. Esta versão transformou os 12 mil versos de Homero num romance de 325 páginas... Tem uma linguagem fácil, mas não paternalista;

é poética, mas é em prosa; tem complexidade narrativa, mas tem contexto; é longa, mas foi limpa das famosas repetições e contradições do original; tem capítulos e não cantos. E, tal como o original escrito mais de mil anos antes de Cristo, lê-lo hoje em voz alta para uma audiência de crianças.

Ana Margarida Ramos, at the site of Fundação Calouste Gulbenkian, in a page dedicated to readings recommendations²⁵, wrote that the book represents an important step in the edition of the adaptations of the classics to youngsters.

It is crucial to find in this adaptation what is left from Homer and what is new that Lourenço brought with his work. Consequently, adaptations as well as translations might represent author's particular angle of understanding of the story and so they might alter the perception of it. For this study it is important to investigate the concept of woman brought up by Lourenço and to compare it to the Homeric one. It is also important to get to know the literary edge of Lourenço that might depict his personal angle.

Frederico Lourenço does not mention all the female characters from Homer, he marks out in his adaptation Atena, Penélope, Helena, Euricleia, Eurimedusa, Policastra, Filha do rei Menelau, Idótea, Leucótea, Aurora, mãe de Ulisses, Calipso, Circe, Sereias, Cila e Caríbdis, Nausícaa, Arete and Afrodite. The selection of these characters depends on the author of the adaptation entirely and so he makes his own decisions in order to present his personal point of view.

The *Odyssey* of Homer represents a monumental work, it is a vast story full of verse narrative, which can be interpreted very differently by the translator or the person who makes the adaptation of it. Homer does not specify many, he is keen to generalize, spread the words and say a lot in way that the meaning is almost obscure for the investigator, of course it is not obscure at all in normal meaning, it is just ambiguous.

²⁵ http://www.casdaleitura.org/portalfbeta/bo/portalf.pl?pag=sol_la_fichaLivro&id=574

As Homeric female characters have been already presented in Part 2 of this work, the comparison is fulfilled in a logic of mostly the same women to be compared, to avoid repetitions, Part 3 refers to the image of woman according to *A Odisseia de Homero adaptada para jovens* only.

3.2. The image of Telémaco.

Notwithstanding this investigation is focused on the image of woman, however Telémaco plays a particular role in *A Odisseia de Homero adaptada para jovens*'s plot and he's worth to be pointed out for its understanding. Lourenço uses the story of Homer, but makes its introduction more adequate for children recipients. Telémaco appears in the very beginning of the book, he is outlined in a way he could be accepted by the specific readers as children as one of them:

Mil e duzentos anos antes do nascimento de Jesus Cristo, vivia na ilha Ítaca um jovem príncipe chamado Telémaco. Seu pai tinha partido para a guerra quando ele era ainda bebé. Agora Telémaco era crescendo, quase adulto – mas o pai ainda não tinha voltado. (Lourenço 13)

The story of Telémaco is rather complex, because his father went to war when he was still a child, and now, when he is an adolescent, almost an adult, his father has not come back yet.

His palace was “full of the suitors who wanted to force Penélope to re-marry again” (“encheu-se de pretendentes, que queriam à força que a rainha Penélope voltasse a casar” – 14). What can be worse for a child to grow up without a father, not knowing whether he is alive or dead? Just let us be aware of the environment in which Telémaco had to live since he was a child and then, how dramatically that situation has even gotten worse. Telémaco mentions that he never knew his father, who as left him to go to war (225).

Telémaco's story is quite similar to modern day Marvel comics where an orphan-like kid has to suffer all his childhood and young years in order to later on be able to fight back the unfair destiny and evil power. Telémaco seems to have his own *Odisseia* (the so called *Telemachy*), he suffers just like Ulisses and he also has to travel, survive and find the way to free Ítaca and his mother from greedy “pretendentes”, not forgetting to find his father Ulisses, who is lost somewhere, comforting Circe and Calipso, killing monsters and trying to rescue his companions.

3.3. The image of Ulisses.

It is also important to conduct the investigation uncovering how Ulisses is shown by Lourenço, even if the research is based on the female characters, despite the fact that he is a man, as it was done in Part 2. Furthermore, it might be useful for the research to uncover some of the aspects of the main character to identify his image and to bring out the impression of a man. How is he seen by the author? What are his personal qualities?

Ulisses had many “aventuras e peripécias” (14) – “adventures” before coming back home, but he always managed to survive because of his “extraordinária inteligência” (*idem*) – “extraordinary intelligence”. Even when Calipso wanted to make him a god “fazer dele um deus” (*idem*), but he had to stay and keep living with her, the hero was “always thinking about his wife and son and never accepted the proposition” – “sempre a pensar na mulher e no filho, nunca aceitou” (*idem*).

While being with Calipso, Lourenço underlines the nature of the relationship between her and Ulisses: he was “vivo, chorando pelo regresso” (80) – “alive but crying for going home”, he did not love her, she could not please him. As it is said, Ulisses was “por obrigação ele dormia de noite ao lado dela”

(*idem*) sleeping with Calipso “as per obligation but not because of his free will”. During the day, his heart was tortured by being apart from his family, and he cried in lamentation. Ulisses admits that he knows himself – “eu próprio sei bem” – that Penélope comparing to Circe is not that beautiful – “inferior em beleza”, and that Penélope is “mulher mortal” – “mortal woman” and Circe “never grows old”. Despite this, Ulisses wants to go back home as his heart is in pain, even if he tries to hold it (81-82). Ulisses is a tough warrior, who had suffered a lot during his lifetime journeys.

When meeting with Nausícaa, in the island of the Feaces, the young princess calls him the “sufferer” (“sofredor Ulisses” – 97); talking to queen Arete, Ulisses himself admits that he has suffered a lot being far away from his family and home (105). One of the important traits that Lourenço shows about Ulisses is that he has suffered from being disconnected from his beloved family. Among other positive qualities may be pointed out that Circe addresses him as “Ulisses, de mil ardis...” (158, 227); he is seen as a strong (or insensitive) personality – “Ulisses, homem duro” (“tough man”, 170); marked out of being crafty “...astucioso Ulisses...” multiple times (as in pages 195, 196, 272).

Athena says about Ulisses when he is in the land of Feaces that he is a brave man “...um homem corajoso” (103). In that island, people were astonished by Ulisses as per “muitos se maravilham ao ver o filho de Laertes” (111). He is also mentioned to be a godlike by Nausícaa “... divino Ulisses” (94).

Ulisses was a caring friend: he is thinking about his companions, concerned with their destiny, as for example when he tells Circe that he is unable to eat or drink before she sets his companions free (157). However, even though Ulisses can have the appearance of a god, he is a mortal man, with the human-like doubts and fears. For example, on the night before killing the “pretendentes”, Ulisses could not sleep because he had worries in his mind “Ao espírito vêm-me preocupações...” (273), he tells to Athena that he was preoccupied.

There are examples of Ulisses interacting with women who are his enemies at some point, and it is possible to see Ulisses' approach to women. He does not seem to pay any attention that they are women: if he feels they are enemies, he acts accordingly. There is an example of physical aggression against Circe (156): he attacks her with a sword – “espada”, as if he was about to kill her (although he was following god’s advices). As per the story, it works, he succeeded and won.

Ulisses has no mercy to the traitors, men or women. He speaks with the servant of Penélope, Melanto, who sympathizes with Penélope’s suitors, saying: “Cala-te, ó cadela... Telémaco... corta-te todas às postas” (“shut up, bitch! Telémaco will cut you in slices” – 259). Naturally, these words horrified all the women of his household.

In regards to his family, Ulisses gave his direct instructions to Penélope before leaving to war, so he knows he might never come back home: she should treat his parents well, and she can choose another husband when their son starts to have a beard (256). Later, when he comes back home, disguised as a beggar, he tells the story mentioning his own name, Penélope began to cry and he immediately felt sorrow in his heart, but kept his posture and concealed his tears from her (267).

3.4. Helena as a reason of Greek–Trojan war.

Helena appears in the adaptation of Lourenço as a “mulher mais famosa de toda a Grécia” – “the most famous woman of all Greece”, or “bela Helena” – “beautiful Helena”, who lives in the “apartamento perfumado”– “perfumed chamber”, where perfumed seems to be a sign of the noble women (54). Her nobility is underlined further “Helena sentou-se no trono, sob o qual estava um banco para os pés” (*idem*): “as she is seated on a throne, under which was a small

stool for her feet“. By giving such a description, Lourenço makes the reader understand that she is an aristocrat.

Helena seems to have her own role in the household, where she is to organize and to command (58) her servants, setting up the things in her house, instructing “servas” – “female servants“, for example, to “make the beds” (“armassem camas”).

Unlike today, in Antiquity royalty were more like common people, doing housework and crafts, as Lourenço describes the exquisite robes, personally made by Helena (209) – “vestes de trabalho requintado que ela própria fizera ” – meaning that she was accountable to the manual labour even as a woman of an upper class.

She also has got gentle heart, as when Telémaco informs Helena about his destiny, she appears to be empathetic (55): Helena is crying, becoming aware of the “muitas são as dores” – “many sorrows“ that fall on the young man, owing to the fact of the absence of Ulisses, his father. While hosting, she decided to apply a remedy to take away the sadness: she uses a drug which made people forget pain, as per “Sem que ninguém visse, pôs no vinho de que bebiam um remédio que causava a anulação da dor e o esuqecimento de todos os males“ (56), a literal translation of the Od. 4. 220-1. It’s curious that the word used by Homer for “remedy“ is φάρμακον, the same used when he is describing Circe with the epithet of “many magic potions“ – “πολυφαρμάκου“; Circe which is considered a sorceress, but Helen is not. According to the *Greek-English Lexicon* word φάρμακον falls into polysemy, where it can mean a drug but also a remedy. Pierre Chantraine, in his *Dictionnaire Étimologique de la langue grecque*, also refers that the word φάρμακον is used both for remedy and for poison and “un adjectif apporte parfois la précision nécessaire, surtout chez Homère (ἐσθλόν, ἀνδροφόνον)“, in medicine the word occurs often and it signifies always “remedy“. Thus, φάρμακον can have the capacity either to cure or to destroy.

There is a difference in Helen's φάρμακον "drug" and in Circe's φάρμακα "drugs". Helen's φάρμακον saves from grief, it is some sort of both a grief-relieving and anger-relieving, a forgetfulness of all evils drug - νηπενθές τ' ἄχολόν τε, κακῶν ἐπίληθον ἀπάντων (Od. 4.221). Meanwhile, Circe's drugs, are κακὰ φάρμακ' "evil drugs" and she adds those drugs to bewitch - ἐπεὶ κακὰ φάρμακ' ἔδωκεν (Od. 10.213) and accursed drug - φάρμακον οὐλόμενον (Od. 10.394).

Generosity is another of her characteristics: she gives Telémaco (who she, tenderly calls "my dear son" – "querido filho" (209) a vest to his future bride, handmade by herself. And giving this idea of lineage, where woman's stuff should held by woman, she tells him that his mother should keep it until his wedding day (209-210).

An important line, that can be found in Lourenço' adaptation is that she acknowledges her responsibility for the death of many people ("Muitos morreram por causa de Helena..." – 169), referring to the myth of her beauty being the cause of the Trojan War.

Helena's characteristics:

Crafty with herbs – to influence the others, to ease up the pain (she applies it during the visit of Telémaco).

Crafty – made her own robes and vestures.

Empathetic – Helena feels the pain of Telémaco, because he misses his father.

Beauty – Helena described as to the most famous and beautiful woman of Greece and very gorgeous.

Noble – Helena is an example of the woman of the upper class, having her own perfumed chamber and all the necessary furniture that is relevant to the noble society, she has also got female servants to assist her in the household.

Reason of war – it is said that many died because of her in Trojan–Greek war, so she is assumed to be the reason of war.

Generous – gives a wedding present to Telémaco.

3.5. Atena as one of the principal female characters in *A Odisseia de Homero adaptada para jovens*.

Lourenço specifies that Atena is not only the goddess of wisdom but also a warrior goddess (15). That is why she is a patroness of Ulisses – a crafty warrior. She is being called glorious goddess (“gloriosa Atena” – 48). Atena gave “good wisdom and knowledge about crafts” – “conhecimento do gloriosos trabalhos e boa sensatez” (104) to the women of the island of the Feaces, and so she is also engaged in empowering women.

3.5.1. Atena as a patroness of Ulisses.

Nestor tells Telémaco that Atena stood by Ulisses, that she cared for him, as he never saw another immortal care for a mortal, “Pois nunca vi deuses estimar abertamente um mortal como Atena, quando se colocou ao lado do teu pai” (45). Euricleia also marks out that only Atenacan save Ulisses from death “salvá-lo da morte” (71). When Ulisses suffers a shipwreck, she calms down the sea, even acting against her uncle Posídon, “Atena, que antes não quisera afrontar o tio [Posídon], impediu os caminhos de outros ventos, a todos ordenando que cessassem e se acalmassem” (86).

Atena also interacts with other mortals to assist Ulisses: she went to the royal palace of the Feaces to prepare Ulisses' return, "Atena entrou no palácio real para preparar o regresso de Ulisses" (91), where she talks with Nausícaa. She went near the princess' bed (disguised as a young woman) to urge her to go do the laundry "Deusa [Atena] foi à cama da jovem... assemelhando-se a uma jovem da idade de Nausícaa" (92).

In the country of Feaces, Atena shows Ulisses the way to get into Alcínoo's palace and advises not speak with anybody (102). Atena makes Ulisses look impressive in the land of Feaces, transforming his physical characteristics, making him taller and more muscular – "mais alto e mais musculoso aos olhos e quem o fitava" – (112). She transforms him again, back in Ítaca, by changing him into an old man, by covering his muscles with old skin, by "destroying his hair" – "destruiu os cabelos" and altered his entire body so it looked like "um ancião já muito idoso" – a very "old man" (196).

When Ulisses encounters the suitors, she is making Ulisses' muscles bigger again, in their eyes, he looks with the advantage (Lourenço 253). Atena is the one who helps to plan the slaughter of "pretendentes": "... ficou ainda Ulisses, para planejar com ajuda de Atena a morte dos "pretendentes" (263). Ulisses marks out to Telémaco, before the killing, that he is there alive only because of Atena's advices and because they have got two important allies: Zeus and Atena (229).

3.5.2. Atena as a patroness of Telémaco.

Atena not only watches over Ulisses, but she also assists Telémaco to escape from danger and to succeed in his tasks. Atena not only asks Zeus to give his orders to Calipso, so she would let Ulisses go, but she also cares about his son, Telémaco:

Atena, a deusa da sabedoria, protectora de Ulisses, convenceu Zeus, o pai dos deuses. Este decidiu mandar o deus Hermes, seu mensageiro, à ilha onde Ulisses estava retido, para que ele comunicasse a Calipso que chegara a altura de deixar partir Ulisses.

Mas Atena lembrou-se ainda de outro mortal que lhe fazia pena: o jovem Telémaco. (14)

Atena not only assists the young man, by using her goddess' power, but interacts with him directly: she encourages Telémaco, by informing that his father is alive and was captured in the island. Atena does it to see hope and happiness in Telémaco's eyes (18). She gave him direct instructions how to find his father (25). It is Atena's initiative to set Telémaco for the searching for Ulisses in order to keep the young man out of danger, because the "pretendentes" might kill him (207). When Telémaco comes back from his journey, Atena helps him again, instructing to send the news to Penélope that he was back home (208). Atena also follows Telémaco everywhere and encourages him not to feel any shame or fear, as if she was his parent (39). Again as a parent "E Atena alegrou-se com a prudência de um rapaz tão ajuizado" (41) – Atena is sincerely proud of Telémaco.

3.5.3. Atena's forms.

Atena appears in direct form as herself and also in indirect one – transforming herself in somebody or something else. She changes herself in different shapes: "Transformara-se num homem de meia idade, com aspecto nobre e tranquilo" (15) – into a man of the middle age with noble and calm aspect. Atena becomes Mentor (34), an old man, a trustful friend of his father. She also appears in a form of a young man, similar to Telémaco: "Transformou-se num jovem igual a Telémaco, e percorreu toda a cidade" (36). In Ítaca, she reveals

herself in a manner of a young man, looking as a prince – “Dele se aproximou então Atena, que se transformara num jovem com aspecto de príncipe” (192). Sometimes it is even difficult to say how she looks like, whereas in this instance she seems to resemble Mentor or even a god: “Mentor, ou um deus com aspecto de Mentor” (68). Atena also take the form of an owl (the animal who represents her, a symbol of knowledge) – “coruja”, two times: when Mentor suddenly became an owl and flew to the sky (48), and when Atena flew in the living room, resembling an owl (298).

3.5.4. Atena as a peacemaker.

Atena sets peace in Ítaca, as one of the most important tasks that she had. She continues to protect Ulisses and Ítaca even after the hero comes back home. His journey is over, but he is still not safe. Hence, Atena asks Zeus, her father, about the further destiny of Ulisses and Ítaca, and she flies over to the island to establish peace and harmony between the people of that place: “estabelecer a paz e a concórdia entre todos os homens de Ítaca” (325).

To a possible degree, Lourenço follows Homeric tradition showing Atena as a great helper of the human race. She appears to be in *A Odisseia de Homero adaptada para jovens* a goddess of craft, war and, most importantly, peace. Atena is not acting only indirectly in order to assist Ulisses and Telémaco, but intrudes into their reality, guiding and helping them. She transforms Ulisses multiple times in order to protect him. Atena uses different forms from the god-like Mentor to the owl. She is one of the most important female characters that follows the plot, bringing with her only support and care. At the end, according to Lourenço, she seems to be the biggest peacemaker of the story, consolidating everybody together once again.

Atena's characteristics:

Powerful goddess of wisdom and war – “deusa guerreira”. Being the goddess of war, she is also an example of a peace maker that by her support, peace finally sets in Ítaca after Ulisses' return – “estabelecer a paz e a concórdia entre todos os homens de Ítaca”.

Supports women with crafts – “conhecimento do gloriosos trabalhos e boa sensatez”.

Patroness of Telémaco – She is one to inform Telémaco that his father is still alive, thus, she gives him hope and also helps him to escape death as meanwhile “pretendentes” were making plans of killing him at the time he was in Ítaca. She assists Telémaco in the form of Mentor, guides him in his journey in search for his father.

Patroness of Ulisses – Facilitates in Ulisses return (“regresso”). Transforms Ulisses into an old man, in order to change his appearance and make him unrecognisable for the “pretendentes”. Ulisses himself is aware that he is alive only because of Atena's care; she is also the one to ask Zeus to command Calipso to set Ulisses free.

Patroness of Penélope – Atena takes care of Penélope while Ulisses is absent but she also assists her when he comes back home in the form of a “estrangeiro”.

Able to metamorphose – appears in the form of Mentor; of old man; of a young man; of a young woman and also of an owl.

3.6. Calypso as a helpful “blocker” in Ulisses’ journey.

Throughout Ulisses's journey he faces a lot of female characters who do not facilitate his coming home but act as “blockers”, as mentioned by Foley. After giving an example of Atena – Ulisses' biggest helper, Calypso is presented as a helpful blocker, who hold Ulisses “through seductive care and sexuality, but in the end facilitate his journey” (Foley 107), although we cannot find her in Menéres’ version.

One of the best ways to describe Καλυψώ (Calypso) in one sentence or even one line according to Homer might be: “νύμφη πότνι' ἔρκε Καλυψώ δῖα θεάων” Od.1.14 – “the nymph, lady Calypso, a goddess divine”. He also calls her “divine goddess” – “δῖα θεάων” various times as in Od.5.78, Od.5.85, Od.5.116, Od.5.180, Od.5.202, Od.5.242, Od.5.246 Od.5.258, Od.5.276 and Od.9.29. Homer sometimes calls her just “δῖα Καλυψώ” “divine Calypso”, as in Od.5.263, Od.5.321 and Od.5.372, but this seems to have the same meaning, avoiding repetition.

The major approach which Homer brings in for Calypso as a character is exposing her on the upper level according to the other women and even goddesses. In this manner, individuality is a significant achievement for a woman in the Ancient Greek time. It is an important aspect for the female success at the Homeric society.

In regard to “εὐπλόκαμος, δεινὴ θεός” – “fair-hair Calypso, a dread goddess” as in Od.12.448 and Od.7.255, where Homer notes out the beauty of Calypso’s hair, which becomes an example of author’s reference to the charms and the elegance of this female character. As we can see, the hairstyle was an essential feature of the female general image. It also means that men were able to notice the hairstyle changes and the total effect of the coiffure for the general look of a woman. An interesting feature of Homer here is the description of the goddess by her recognizable epithet that underlines her as good looking, and, at

the same time, the use of an adjective that describes her in an antithetic way: “δεινὴ²⁶ θεός”, since “dread/ terrible” is ambiguous, since it could mean concerns her physical aspect but also her character.

Homer also informs that Calypso is a daughter of Ἄτλας (Atlas) “ἔνθα μὲν Ἄτλαντος θυγάτηρ, δολόεσσα Καλυψώ” Od.7.245 – “daughter of Atlas lives there, crafty fair-haired Calypso”, also says that she had her own island under her control: “ὥς θ' ἵκετ' Ὀγυγίην νῆσον νύμφην τε Καλυψώ” Od.23.333 – he reached the island of “Ogygia and nymph Calypso”. Homer might also say “νύμφη” in the meaning of young age of Calypso, as if saying she “looks young” or “she looks good”. The beauty of Calypso is directly connected to the beauty of her hair, as most of the woman are here described: “ναῖεν εὐπλόκαμος: τὴν δ' ἔνδοθι τέτμεν ἐοῦσαν” (Od.5.58) – “nymph (young woman) with beautiful hair”; she also knew well how to make a house cozy and comfortable: “πῦρ μὲν ἐπ' ἐσχαρόφιν μέγα καίετο, τηλόσε δ' ὀδμή” (Od.5.59) – “great fire was burning on the fireplace”; she seems to be talented and knows how to entertain: “ἦ δ' ἔνδον ἀοιδιάουσ' ὀπιὶ καλῆ” (Od.5.61) – she was “singing with a beautiful voice”.

However, being so independent, as having her own island, being beautiful, knowing how to underline her physical attractiveness, having talent to sing, all of it was anyway determined by the gods. When Zeus commands, Calypso has to obey.

The character of the Velho do Mar, in *A Odisseia de Homero adaptada para jovens*, mentions to Menelau (a story told by the king of Sparta to young Telémaco) that he saw Ulisses in Calipso's cave, crying – “verter lágrimas copiosas” – as he is hold there by the force by the nymph – “que à força lá o retém”. Interesting phrase is that Lourenço uses “à força lá o retém”, meaning his stay does not depend on Ulisses' will and that Calipso has that sort of power to keep a hero warrior, like Ulisses, in her possession (65).

²⁶ Regarding this word, cf. Section 2.6.

From *A Odisseia de Homero adaptada para jovens* we are able to find out that the whole island of Ogygia was under Calipso's control: "... ilha de Ogígia, uma ilha remota onde só viviam duas pessoas, uma deusa e um homem: Calipso e Ulisses" (77) and that there were only two persons there: the goddess Calipso and the mortal man Ulisses. Ulisses tells the story of Calipso, introducing her as the daughter of the giant Atlas, "ardilosa" – cunning – and with "belas tranças, terrível deusa" – "fair-haired dreadful goddess". She lived there quite isolated, as nobody relates to her, neither god, nor mortal (108).

Lourenço describes in detail Calipso's possessions: the cave that she had was enormous, she had there many rooms and even a fireplace; it is also a picturesque place, with green woods and nesting birds (78). However, Calipso's power is limited: Hermes brings her news that are not quite good for her: the message he had from Zeus, was "extremamente desagradável" – "extremely unpleasant", but she has to receive the messenger of the gods with all due respect. She seated him in a magnificent throne – "trono resplandecente", providing him with "ambrósia" and "néctar": "Calipso colocou à frente de Hermes uma mesa carregada de ambrósia. Depois ofereceu-lhe néctar, a bebida dos deuses" (78).

Hermes tells her that the gods know that the most unhappy man is held by her, and that it is not his destiny "ficar longe da mulher que ama" – "to stay away from the woman he loves" (79). Lourenço underlines that the reason for his leaving from Ogígia is that Zeus' will that Ulisses is not staying away from Ítaca and his loved ones.

Calipso based her argument on the inequality of rights and opportunities, and very much limited in power of goddesses comparing to gods. It is an unfair set, that she is referring when they are forbidden to be in love with mortal men, when, on the contrary, gods had many love affairs with mortal women. Her

complain keeps being relevant in current times, but it's based on Homeric text, at Od.5.119-20.

Calipso is referring to the fact that gods are being “cruéis e invejosos” “cruel and jealous, when goddesses fall in love with mortal men”, and she proves her point with facts of love between Aurora and Oríon and also between Deméter and Iásion, since both of these examples show unhappy endings of those love stories (both men were killed by gods). Thus, all the instances, used by Lourenço bring out horrible conclusions for the love affairs between goddesses and mortal men. All to be blamed on the jealousy of the gods, jealousy of the male deities. Calipso continues her protest against Zeus' order, by saying that she saved, loved and fed Ulisses, promising him immortality and permanent youth – “Mas fui eu que o salvei, quando ele aqui chegou sozinho, montado numa tábua... Amei e alimentei Ulisses: prometi-lhe que o faria imortal e que ele viveria para sempre sem envelhecer”.

Ulisses was crying because he wanted to go back home, and that he slept with Calipso because he felt obliged to, not by desire. Yet, it seems that Calipso indeed feels sympathy for Ulisses, as she expresses and the narrator refers the word “love” – “amor”. After the command of the gods, she reluctantly accepts to help him to go home: “Falou-lhe [a Ulisses], com amor: – Vítima do destino, não chores mais. Não gastes assim a tua vida. Com boa vontade vou mandar-te embora” (80). There are more examples of Calipso's real feelings for Ulisses as per: “...sorriu Calipso, deusa divina, e acariciou-o com a mão” (*idem*). The last and great instance is when she shows to be selfless, treating him the same way she would like to be treated, by declaring: “Não, o que penso e aconselho é aquilo que pensaria em proveito próprio. As minhas intenções são bondosas, no peito não tenho um coração de ferro. Também sei sentir compaixão” (81). Thus, Calipso sends Ulisses free.

Before releasing him, she prepared Ulisses for the journey, giving him a bath and putting him into perfumed clothes, she even sends a mild wind for the safe trip by sea – “soprar um vento suave e sem perigo” (83).

Ulisses seems not have any hard feeling for being held by Calipso, as he tells to his audience, among the Feaces, that the gods took him to the island of Ogígia, who lived Calipso of the beautiful braids, who took care of and loved him – “que cuidou de mim e me amou” (185). Previously, right upon his arrival at the island of king Alcínoo, Ulisses describes to queen Arete (even before everyone knew who he was) how well treated he was during past seven years, and how Calipso promised him immortality, but she never won his heart. Eventually, she arranged the sea voyage of Ulisses, providing him with all the necessary things and sending favourable wind for his safe travel (108).

In *A Odisseia de Homero adaptada para jovens*, Calipso appears to be a powerful goddess, who watched over and loved Ulisses. Her power is limited, so she has to obey to Zeus' will. Ulisses does not seem to be angry with Calipso for staying with her, even though he loves his wife and wishes to go back home, to be with only her.

Calipso's characteristics:

Owner of the whole island of Ogígia, Calipso lived in a cave, in a quite isolated manner, where nobody related to her, mortal or immortal. Calipso's cave is massive, it is also equipped with all the necessary things for her survival and comfort.

Beautiful – “de belas tranças, terrível deusa” – fair-haired dreadful goddess.

Powerful – she was able to hold Ulisses against his will in her island; she was the daughter of magnificent titan Atlas; she's called “ardilosa” – cunning,

the same epithet used to describe Ulisses. However, her power is underlined to be limited. She has to obey Zeus' command, as said by Hermes.

Merciful – spoke to Ulisses with love – “com amor”, that her heart is not made of iron (“coração de ferro”) and finally set him free, obeying the command of Zeus, providing favourable wind for the future journey of Ulisses.

Feminine woman with a masculine component – nymph, who are above mortal woman, free to choose her own lovers and even possess them by her power, if needed. She's free in her erotic activity.

3.7. Circe's magic as a symbol of female empowerment.

Circe is presented in *A Odisseia de Homero adaptada para jovens* as a “terrível feiticeira”, a dreadful witch, lived in the island of Eeia (151). “She has spelled with magic drugs wolves and mountain lions that lived near her place”: “Em redor estavam lobos do montanha e leões, que Circe enfeitiçara com drogas malévolas” (153) – that is how powerful she is. Circe was able to sing with a beautiful voice – “voz melodiosa”; she occupied herself with “tecelagem” – weaving that was “subtil, graciosa e brilhante” (*idem*) – “delicate, gracious and shining”; at her first meeting with Ulisses' companions, she mixed magic drugs in their food.

Hermes informs Ulisses that Circe is not to be trusted and he supplies Ulisses with a special herb that has the power to protect him from Circe's magic. Hermes also instructs Ulisses to use his physical strength against her, as if he was about to kill her with his sword, and also tells him not to refuse to bed with the goddess, because it will be the only way to make her release his companions and treat Ulisses well.

This moment is worth to be underlined – “Não recusa a cama da deusa, para que ela te solte os companheiros e trate bem de ti” (155). This passage

matches the Homeric one (Od.10.297-8) and his own translation, and Lourenço, unlike Menéres, does not skip it because his primary audience are children and youngsters. Lourenço, as he states in his book, tries to keep the closest as possible to the Homeric text: “posso dizer que mantive uma linha narrativa colada à *Odisseia* original” (328). Accordingly, he does keep the passage where a man (Ulisses) accepts to have sex with a strange woman (a sorceress goddess) in return for favours (the liberation of his companions). This behaviour does not receive any criticism from Homer, whereas almost the same behaviour – a woman having a marital relationship with a stranger to whom she is not married – is criticised (cf. Nausicaa speech, at Od.6.286-8). Hence, relating to sexual freedom, goddesses could have some, but not mortal woman, which need to abide by social rules.

Circe receives Ulisses as a king, by bringing him a throne and small stool for his feet²⁷: “[Circe] levou-me para dentro e trouxe-me um trono... pôs-me um banco para os pés” (155). When he attacks her (following Hermes’ advices), the warrior Ulisses “desembainhando a espada” (156) – unsheathing his sword, as if he wanted to kill her, attacked Circe. She “deviou-se e abraçou-me os joelhos” (*idem*) – has surrendered herself by holding Ulisses’ knees²⁸ saying that nobody could resist this drug after drinking it. She guesses well, she is having in front of her the “astuto Ulisses” (*idem*). Circe asks him to put away his sword and invites him to bed her (“vamos para a cama”), so as she is saying they could unite in love and trust each other. Nevertheless, Ulisses asks Circe to swear that she would not trick him in the future and so, it is what she does. Ulisses follows Hermes’ advice and joins Circe in bed, but beforehand he made her swear she would not use drugs on him. Circe shows her care to Ulisses’ companions that she turned back into humans again (159). She oversmarts Ulisses and companions with the sweet

²⁷ In section 3.4 we read almost the same description about Helena, who, as a queen, was seated in at throne and had a small stool for her feet.

²⁸ As mentioned before, at section 2.8, this is the traditional position of the supplicants.

words of understanding for their feeling and sufferings (*idem*). After spending some time on the island of Eeia, Ulisses takes the decision to go back home and to beg Circe to let them go. It is curious the change of his demeanour: in the first place Ulisses used his physical power to make Circe understand that he is Ulisses, fearless warrior and she has to promise him not to play tricks with him, and now, the same fearless warrior kindly urges Circe to set them all free, by putting himself in the same position as supplicants, when he touches her knees, begging, switching position and attitude. Curiously, he does that while in bed with her (160), as if he knew that she would be more soft and more likely to assent. He even kindly reminds her that he would like to go back home and that it was Circe herself who promised Ulisses to set them free “prometeste, de me mandares para casa; pois é isso que eu quero” (*idem*). Circe indeed agrees to do so and she even advised him to go to Hades to consult the soul of Tirésias, blind prophet (*idem*). She also tells them she doesn’t want them in her house, against their will, and that that had another trip to do.

This other trip is vital for Ulisses’ quest. It is all up to Circe to behave herself in a supportive manner. Furthermore, she clothed him and dressed up herself, before setting Ulisses and his companions free (161). This seems to be an important moment for her too. Circe, like Calipso, sends “favourable wind to guide the ship into the right direction” – “Atrás da nau soprava um vento favorável que enchia a vela, excelente amigo, enviado por Circe” (163).

Circe is presented by Lourenço as a rather complex female character. She is tricky, powerful, she uses her deceptive words along with her bed to hold Ulisses, but after all, taking into consideration Ulisses' call for being released, she changes her mind regarding holding the hero and his companions. She turned the companions from pigs into humans again, giving them bath and oiling them as was a custom at that time and place, and she dresses Ulisses up (as Caliso did) before setting them all free. Circe assists Ulisses and his companions by sending

a favourable wind to the place of Hades, where she advises them to travel before going home.

Circe's characteristics:

Powerful – dreadful witch – “terrível feiticeira”.

Feminine woman with a masculine component – nymph, who are above mortal woman, free to choose her own lovers and even possess them by her power if needed.

Beautiful voice – sang well – “cantar com voz melodiosa”.

Skillful – was exercising weaving – “tecelagem”, spells and knew herbs of magic – “enfeitiçara com drogas malévolas”.

Merciful – once Ulysses asks her to be set free, Circe fulfils his begging, even sending favourable wind for further journey.

3.8. Astute Penélope as the most unfortunate woman in *A Odisseia de Homero adaptada para jovens*.

Penelope is the female character that ends up this investigation. She is the one that appears to be Ulysses' final encounter, taking into consideration his interactions with women. In regards to Penélope, I would like to distinguish two prominent parts in the investigation that concern her, first (1) is everything that has been mentioned about her before the encounter with Odysseus and the second (2) is the actual encounter with Odysseus.

According to Lourenço, Penélope is first mentioned when the author presents to the audience the story of Telémaco, where his mother is said to be forced to marry one of the “pretendentes”, who occupied their palace. By these means the author of *A Odisseia de Homero adaptada para Jovens* starts his

representation of the “rainha Penélope” showing her difficult social and family-related situation: “O palácio onde Telémaco vivia com Penélope, sua mãe, encheu-se de pretendentes, que queriam à força que a rainha Penélope voltasse a casar” (14). Along with the narration, Lourenço gives us more facts about the type of life that Penélope had in palace. When the poet Fémio told the story of Ulisses, Penélope went downstairs once she heard the story of the poet, “mas não vinha sozinha” (22) – but she was not alone, as this could be seen in a bad manner or bad behaviour, so, “duas criadas seguiam com ela” (*idem*) – there were two female servants from left and right sides of her. Hearing the story of Fémio made Penélope tearing her heart in pieces, as she was remembering the face of her missing husband – “memória a saudade daquele rosto, a saudade do meu marido”. First, she wants to stop the poet as she cannot stand to hear this story, it gives her too much pain. When her son commands her not to stop the poet, as he might provide some news about Ulisses, and specifically says “sou eu quem manda nesta casa”, she understands that Telémaco is an adult, therefore she obeys him and returns to her chamber. (23) However, the author tells us about her being surprised by his attitude – the attitude that made her recognize his power over her, because he was a man and she was a woman.

In one of the city meetings, Telémaco reminds the people of Ítaca that those suitors are harassing Penélope: “Todos vocês sabem que os pretendentes importunam a minha mãe à sua revelia...” (29). Where he gets the worst answer possible: “Pois, fica sabendo que não são os pretendentes os culpados, mas a tua querida mãe, tão manhosa!” (*idem*). The suitors put all the guilt on “manhosa” – tricky Penélope. Now “pretendentes” act quite freely as they have discovered her deceit.

The story of Penélope's shroud has been investigated since antiquity; it is important to say that this might be a metaphor of her own protection as if the only one way for a wife, who is waiting for her missing husband to return, to get

herself and her family out of danger of getting remarried and passed to another husband's household. Counting the shroud particles, she also counts the moments of Ulisses' absence to the unknown: might be his return or might be just the time of Penélope's torture of being unaware of her husband's destiny and at the same time of her own future. I the attention to the detail that the shroud is being done for Laertes' funeral, her husband's father, the patriarch of Ítaca, which might be the symbol of the death of their whole family as rulers, but also the symbol of the last hope of Penélope to be the last one in the family to legally protect Ulisses' household and its independence.

Penélope worked on the shroud during the day and then undid all what she was making at night. It is also a symbol of perpetually doing something that will never be done, and even more, it is known that it will never be done by the performer of that shroud. This example of the shroud making might show Penélope as a persistent personality, cunning and fearless, as it is a great trick but also a great danger of being uncovered. Penélope anyway won some time for Ulisses, since for three years she managed to trick the suitors, but on the forth year, Penélope was betrayed by one of the women who assisted the "pretendientes", who caught Penélope at night, undoing the shroud. It is also worth underlining that she was exposed by one of the women of Ulisses' household (30).

The image of Penélope appears to be gloomy, her life is full of sorrow for her lost husband and also continuous resistance to "pretendientes". In her inner world, for years she suffers being alone in her fight without her husband. Even more, the destiny has prepared for her the worst outcome of the unknown, her only son Telémaco also departs, just like Ulisses has left, leaving his mother behind. However, as her son became a man and could have a legitime intention to become king, he suggested her to go back to Sparta (Od. 19.533), so, on the other side, having all those suitors waiting for her choice, there, in Ithaca, "she

would have, in effect, a veritable army of suitors to defend her position in Odysseus' household" (Marquardt 37).

The character of Penélope, in the *A Odisseia de Homero adaptada para Jovens* is realistic; she understands her fate given by Zeus as to no other woman (70); she seems to be the person from whom everything was taken away and left only with grief: she has lost her husband, but even worse, she has lost her son "sem notícia, o meu filho amado, e eu nem ouvi dizer que partia" (*idem*), without any notice, the beloved son has left. When Telémaco left to search for Ulisses, she lost her desire to live, "No seu alto aposento estava Penélope deitada, sem alimento, pois não quisera provar comida ou bebida" (72) – she was just laying in her chamber being unable to eat or to drink. Penélope now, after losing the last beloved one, talks in her dream to Atena disguised as Penélope's sister, by saying that she is crying for her son more than for her husband: "Por ele choro eu ainda mais do que pelo outro: por ele tremo e tenho medo, não vá ele sofrer alguma coisa lá na terra para onde foi, ou no mar" (72). She has twice suffered the abysse of being unaware of life or death of her beloved ones, it seems to leave her with the hope that they are still alive, but on another hand, it tortures Penélope the most.

We will analyse next how Penélope is seen by the others and what is her exterior world. Penélope is the one responsible to keep the house of her husband until his return (311). Agamémnon in Hades speaks about Penélope to Ulisses in a very particular and familiar way: "...prudente e bem intencionada é a sensata Penélope. Era uma jovem esposa quando partimos para a guerra, com um menino ao peito, muito pequeno ainda, que agora se senta no meio dos homens, próspero" (169) – "prudent, with good intentions and also reasonable Penélope, she was so young when we left to war, she at that time had a child holding near her chest, who was so small, but now he is grown up, prospering among the other men". Agamémnon pays attention to the years that have passed for Penélope giving an example of grown up Telémaco, underlining that Penélope has

suffered throughout the period of his life, from Telémaco being an infant until turning into a man.

Besides being called prudent and reasonable (“sensata Penélope” – 72), it is mentioned that Penélope is also carrying her title “rainha Penélope” (215) – “queen Penélope” –, and so, she is presented not only as wife and mother but also the queen of Ítaca. She is also being compared to goddesses Ártemis and Afrodite: “Foi então que Penélope saiu do seu quarto, semelhante a Ártemis ou à dourada Afrodite. Puseram-lhe uma cadeira para ela se sentar junto à lareira, onde costumava sentar-se...” (264). Lourenço also uses Penélope's direct speech in order to provide her own opinion on her life, when she starts to count her troubles, by declaring that her beauty was destroyed by the gods, when her husband sailed to Tróia (256). She says that Zeus has taken her happiness and her heart has broken when all those “pretendentes” start to devastate her household, “Desgraçada de mim!, a quem Zeus tirou a felicidade. Mas esta dor amarga se aponderou do meu coração: pois antes não era assim o hábito dos pretendentes... Não devoravam sem desagravo o sustento de outrem” (257).

As for the second part of this investigation (the encounter with Ulisses), Penélope reveals herself in the part of the book when the beggar appears in her house, and she shows herself as a caring person, full of empathy: she could not stand the idea that a poor beggar was harassed in her own house (256). She addresses Telémaco, blaming him of what have happened and announces that shame will follow him – “Sobre ti é que cairia a vergonha” (*idem*). Penélope in this example forwards the responsibility to Telémaco, because he is old enough to be in charge of the household, therefore she submits her disappointment, informing him that it is up to him to act, as the last thing Penélope could do in this situation is to address her son: even as a queen, her spectrum of actions is very restricted. Another instance that shows Penélope's kindness is when Lourenço describes her attitude to her servants: Penélope treats them well, and,

specifically talking about Melanto, it is said that: “Penélope criara—a dando—lhe carinho como se fosse a sua filha, e oferecendo—lhe brinquedos...” (258).

The last meeting of Ulisses it will finally be the encounter with his wife Penélope.

Following the chronological sequence of the encounter of Ulisses with Penélope, it is difficult to say when Penélope actually realizes herself that the “velho mendigo” was her actual husband. She seems to suspect that as well as in the *Odyssey*, which might be confirmed by many similarities in the plot and with actual text fragments presented below, where Lourenço in his own image of Penélope, makes her as much astute as Penelope of Homer. The plot is followed by the logic of Penélope takes part in the action, so it will be seen in a way this character appears in the book. Parts of plot are not missing, they are just presented from Penélope's point of view.

Penélope appears to have straightforward questions to the “estrangeiro” on the first chance she has got: who is he, where he comes from, from wich city and who are his parents (266). These were the regular questions made to a foreigner, as have done before the swineherd Eumeu (212), or queen Arete, when Ulisses was among the Feaces (107). The narrator tells us that “Ulisses assemelhava muitas mentiras a verdades. E Penélope, enquanto ouvia, vertia uma torrente de lágrimas, a ponto de parecer que o próprio rosto se derretia” (266). So, Ulisses was cunning as always, mixing many lies with the truth, but Penélope didn't know and believe him: by telling us that she was crying “so much that her face started to melt because of her tears”, Lourenço shows her trust. However, after the emotion passed, Penélope looks like she needs to confirm her doubts regarding the narration of this “estrangeiro”, she continues asking question, declaring she is afraid that he is lying, so, she questions him about the clothes Ulisses was wearing when they last met, 20 years ago (267). After Ulisses confirms the clothes and Penélope recognized them, her suspicions

towards the estrangeiro got proven wrong, so she invites him to stay in the palace, where he will be cherished and respected – “estimado e respeitado” (268).

The old servant Euricleia was sent to wash Ulisses’ feet, and before touching him she has already recognized similarities between the features of the stranger and of her master. After touching his legs she immediately recognized Ulisses’ scar from the attack of a wild boar, and she felt happiness and sorrow at the same time; her “olhos encheram-se de lágrimas; a voz ficou presa na garganta” – her eyes filled with tears and he became numb. Euricleia tells to Ulisses “És Ulisses, meu querido filho!” and her eyes “apontaram para Penélope” (270), to call her attention and reveal her the truth. But with the help of Atena, Penélope didn’t notice her movement and Ulisses got his chance to stop her: “Ulisses agarrou com a mão direita na velha; com a outra mão puxou-a para junto de si ” (271) – “Ulisses grabbed her with his right hand and with another hand pulled her towards himself” and he asked her to be silent about the recognition, so nobody else would understand what was happening, otherwise the “pretendentes” would kill him right there. Although Lourenço does not intend to whiten the narrative, here he softened it slightly: as was seen before²⁹, in the *Odyssey*, Odysseus “grabbed the throat” of his nurse, and here he just grabbed her arm. Anyway, it’s a scene of violence against an old woman.

Euricleia swiftly gets Ulisses’ point and, after calling him “My son!”, she reminds him how deep he knows her and he shouldn’t fear, because she is firm and stubborn – “o meu feitio, firme e teimoso”.

Penélope talks to Ulisses again, asking him to help her to interpret a vivid dream she had, where an eagle killed her geese. And that eagle talked with human voice, in the first person, saying it is not a dream, but represents his return as her husband, who will slaughter all the “pretendentes”. The disguised Ulisses

²⁹ Cf. section 2.19, where this episode in the *Odyssey* is analysed.

simply confirm that the dream means her husband will be back and no suitor will survive. Penélope is not sure about the dream, but is sure about a reality: the contest with the axes and Ulisses' bow, that only him could win.

After many years apart, Ulisses and Penélope seem to still have that tight emotional bound. The night before fulfilling Ulisses' plan, he couldn't fall asleep, and only with the help of Atena he rested. When he did, Penélope, in a room above, awoke and cried for her husband. In his dreams, Ulisses could listen to her and had the impression she recognized him (274).

The day of revenge Penélope appears firm and decisive to the suitors,; she is fearless, in as much as now her time had come; she gives a direct challenge to the men who besieged her house: she will give a prize for the one who will be able to draw the bow and shoot an arrow through twelve axes, just the way her husband did (282). She promises she will follow that person, and will leave her house, to the house of her marriage. The "pretendentes" does not want to allow the "estrangeiro" to try with the bow, but here Penélope again intrudes into men's conversations saying that he should also try, even though he cannot win. However, if he does, his prize will be new clothes and transportation to go back to his home, not marry her (288).

But Telémaco, once more, commanded her to go to her quarters, because he's the one who decides what to do with his father's bow and that it is a matter that not concern women (289). His intention (says Lourenço) was that she would not assist to the slaughter, but he assumed he is in charge. As before (23), Lourenço repeats the same structure: Penélope, surprised, obeys him.

After the slaughter is done, Euricleia goes to Penélope's chamber to tell her about what happened. Euricleia is saying that her husband was at home: "Acorda, Penélope, querida filha, para veres com teus próprios olhos aquilo que esperaste todos os dias! Ulisses chegou, está em casa, depois de tanto tempo!

Matou os pretendentes” (307). Penélope shows surprise, but felt a great joy, and it is the first time in the book is mentioned that Penélope is feeling something good: she has jumped from the bed and embraced the old woman, crying. However, suddenly, she doubts her maid and doesn’t believe Ulisses is alive. Before, she allowed the emotions to appear, but as being wise is one of her qualities, this change of mind is normal. Even when Euricleia says he has the scar on his leg, she still has doubts.

When she sees Ulisses, she’s not sure. Telémaco, once more, reprehends his mother, saying “Minha mãe, mãe terrível, dura do coração! Por que te manténs distante do meu pai e não te sentas ao lado dele... Mas o teu coração sempre foi mais duro que uma pedra” (310). Her son accuses her of always being cold, distant, with a heart made of stone, but she is not so easy to trust. She still has her doubts. Penélope was deceived many times before and many people tried to take an advantage of her. She tells her son, in front of Ulisses, that she and her husband had secret signs who help the recognition.

When Ulisses appears to his wife, in his splendor, he tells his wife she couldn’t be understood and that she has an unyielding heart. She replies in similar words and perform the last test for Ulisses, by telling Euricleia to “faze-lhe a cama, fora do quarto” (312) – “make him a bed, outside of the bedroom“. This appears to be the most treacherous and the most intimate probation she would perform on Ulisses. This is the thing that literally only Ulisses might be aware of, it has to do with their bed time thus, aspect is clear only to Ulisses and Penélope. That is why Ulisses appears to be so angry and at the same time surprised about what he is hearing, because that was an impossibility, since the bed was made of an olive tree and the room built around it, so, only cutting the tree someone could have taken it from its place:

Não há homem que fosse capaz de tirar de lá a cama ... que eu fiz. Dentro do pátio crescia uma oliveira verdejante, forte e vigorosa. Em torno dela

construí o quarto nupcial, até que o completei com pedras bem justas e por cima pus um telhado. Acrescentei depois portas duplas. Em seguida desbastei a folhagem da oliveira; acertei o tronco desde a raiz e alisei-o. Foi assim que fiz a cabeceira. ...Como é que a minha cama pode ser levada do seu sítio? Só se alguém cortou o tronco da oliveira. (312)

With that answer, Ulisses successfully passes Penélope's last test. And since he passes, by knowing those secrets, hidden from others, that only they would know about and that she mentioned previously, on p. 300), finally, Penélope can accept Ulisses, certain that that man is indeed her beloved husband.

Ulisses and Penélope were reunited both physically and mentally (314). This passage deserves attention, because it is about the satisfaction a man and a woman can have with each other. Lourenço (and Homer, since this passage correspond to Lourenço translation of the *Odyssey*, 23.300 sq., but, as a translator, the choice of words and the poeticity in the target language are his responsibility) explains that, first, they both feed the body: "Ulisses e Penélope satisfizeram o seu desejo de amor". This apparent simple sentence contains, in Greek, the verb in the number dual, and by its use, which already denotes "two", there were no need to spell out the subject. So, in Greek there was no name of the characters (or alternatively, the use of "ambos" – "both"), required by the Portuguese language. In Greek, the verb translated by "satisfizeram" has the same steem (τέρεπ-) as the next one, "deleitaram-se" (also in the dual). But, if first, they get satisfaction with their bodies – and the noun used is "φιλότης", which expresses a kind of love that frequently means sexual love or intercourse³⁰ –, secondly, they get satisfaction with their minds, because what delighted them were words, or another meaning of the noun used – μῦθος –, the narratives they told each other.

³⁰ Cf. the entry in LSJ, A. 4.

Their conversations did not stop until all was said – which should be a lot, taking into consideration all the circumstances of the 20 years period they were apart.

As much as Homeric *Odyssey*, it is not only the story of Odysseus, but it is a story of the “νόστος”, Lourenço's *A Odisseia de Homero adaptada para jovens* is not only the story of Ulisses, but the it is a story of “regresso”, the return, and here has to be marked out the questions: return to where and to whom? Throughout the plot of Lourenço's adaptation, the reader could retain that Ulisses gives the impression to be more of a victim of an evil fate, that the gods brought onto him. He did not enjoy the company of Circe and Calipso, while being with them, because – and Lourenço clearly states – Ulisses' only desire was to return home (81); regarding his conversation with Calipso, Ulisses knows that compared to the goddess, Penélope dramatically loses, but even so, he loves only her.

It does not seem to be a matter of choice, Ulisses loves Penélope, she is his wife and mother of his child Telémaco. Lourenço also explains that sexual relationships Ulisses had were only by the obligation (80) on the example with Calipso, confirming that he is kept by force (65). Ulisses did not refuse Circe's bed only because of Hermes' advice to be treated well and for the sake of his companions (155). Ulisses shares a bed with Circe (160), but only to ask for his release (*idem*), underlining that it was the only thing she actually wanted, not to be in bed with the beautiful nymph, but to share a bed with her in order to ask her mercy to be set free. Ulysses suffered his entire existence to stay alive with the aim of returning home (80); the only thing he could do was cry and always think of his wife and son (14).

Telémaco here seems to be more involved in the reason for Ulisses' “regresso” than in the *Odyssey*, which means that he is the second, or even equal, reason for Ulisses' desire for return.

Ulisses seems to be more human in Lourenço's adaptation, meaning he is more of an ordinary man than a great warrior who thinks only of victories. Instead of thinking of glory and fame, he thought of taking care of his family. For instance, he was thinking of his family when, before going to war, he realized that he might not return home alive. Then, he asks Penélope to look after his parents while he is away, and he also gives his recommendations on what Penélope would do to take care of Telémaco, and until when, because when he becomes an adult, she must choose another man and remarry, leaving the family house (256).

In the same manner, Ulisses is rather emotional during his encounter with Telémaco, he kisses him and cries simultaneously (227). Ulisses is also sentimental at the occasion of his encounter with his father, since his journey home is aimed at his "regresso" ("return"), where return is not only to Penélope, but also to his son and old father, since Penélope is responsible for both Telémaco and Laertes (and for Anticleia, until her suicide).

The encounter of Ulisses with his father is also a relevant moment, where Lourenço elucidates the Homeric text. In Od.24.302, the text has the epithet "πολύμητις", "of many counsels", translated by Lourenço as "astucioso" "cunning", and the sentence merely introduces Ulisses speech to his father, telling him lies about who he was, in order to answer typical questions (as seen before) asked by the old man. In *A Odisseia de Homero adaptada para jovens*, Frederico Lourenço writes, clearly: "Tudo te direi com verdade – mentiu Ulisses" (320). By using side by side the words "true" and "lied", Lourenço is underlining this characteristic of Ulisses, of being contradictory. If, on the one hand, he is thrilled to see his father, on the other hand he does not reveal himself immediately and lets the old man suffer. Only when his father's manifestation of pain seems unbearable his heart moves and he identifies himself.

That would be fair to say that while Ulisses is on his journey, Penélope, besides taking care of Telemaco and Ulisses' father, has to fight the suitors in her own way and keep the whole household safe while Ulisses is away. So, Penélope is also active in Ulisses' return. In such a form Ulisses and Penélope both moving forward Ulisses' "νόστος".

Penélope's characteristics:

Powerful – she had the power to rule her house and she is called queen. But with that kind of power, the curse follows her, for Penélope is forced to remarry, because Ulisses is considered dead and her son must rule, not her. She must follow a new husband, and the only power (which is great) she has is to choose who she wants.

Noble – as queen of Ítaca, she appears only in public with her maids (22), otherwise, it may be considered inappropriate behaviour. This just seems to be to her disadvantage only.

Astute – she comes up with the idea of the shroud – "teia", there she works on during the day and undoes everything she was doing at night, to gain time, waiting for Ulisses to return. This trick has worked out for 3 years (30); she's also called reasonable – "sensata Penélope" (72) for her extreme intelligence. She tests the foreigner to find out if he is Ulisses, before she recognizes him (312).

Sorrowful – waiting for her husband's return for 20 years, Zeus has given her more grieving than to any other woman. She suffered not only the loss of her husband but also that of her son (70), who went to find his father. Penélope herself explains that she is unhappy, because Zeus took her contentment of life (257), because she has to resist these "pretendientes" for many years.

Responsible – she took care of her son, of Ulisses parents (for more time his old father) and the whole household, during her husband's absence (311).

Beautiful – being compared to Ártemis or Afrodite (264). In her turn, she marks out that her physical attractiveness was taken from her when her husband left to Tróia (256).

Empathetic – She tries to protect the “estrangeiro” that is being harmed by the “pretendentes” (256).

Courageous – as a woman, she allows herself to speak in public with her son in a superior tone, when she sees that the “estrangeiro” is being assaulted at her house (256), and after Telémao had already said that he was the one in charge.

OBSERVATIONS OF PART 3.

The image of woman reflected by the two different authors of the books investigated of this research – Menéres and Lourenço – has, at some point, a few limitations, since the texts are not completely originals, but adaptations or recreations of a very well-known original, and also by the fact that they are Literature meant for children and youngsters, and those boundaries have been already presented in this thesis earlier, under Theoretical Problematics.

Ulisses represents that limited example (that was mentioned in Observation of Part 2) unlike *A Odisseia de Homero adaptada para jovens*, which is closer to the Homeric original. There are many reasons for this dissimilarity, some of them cannot be identified and some of them are easy to interpret, as it concerns the age range of children and to the fact that some of the aspects are suppressed.

Both authors, by keeping the plot of the *Odyssey*, bring something new through their adaptations. Lourenço goes along with the Homeric story and his characters derive from the *Odyssey*, unlike Menéres, who changes the plot by not only ignoring or deliberately avoiding some parts or examples, but also by adding new characters and plot lines. As a result, Lourenço's adaptation keeps more connection to the Homeric original and Menéres' is more divergent. As follows, *Ulisses* seems to be limited to construct unambiguous image of woman while *A Odisseia de Homero adaptada para jovens* provides characteristics by both having Homeric notion and possibly reflecting the contemporary one.

Therefore, adaptations of the *Odyssey* do not reflect necessary all its aspects concerning the image of woman. Lourenço's adaptation, by keeping many details, represents a better instance of building an image of woman's reality, unlike Menéres' book, which is also important as an introduction to the

Homeric story to children younger than Lourenço's target audience, and those also need to get familiar with that relevant text of European literature.

According to *A Odisseia de Homero adaptada para jovens*, the image of woman's reality is unfair and unequal compared to that of man's. There are some aspects that were distinguished as below:

- woman's inferiority can be noted, as per example of Telémaco's attitude towards his mother, when he commands her not to speak in front of men as it is up to him to do so; another example is to get to understand that Penélope is to obey Zeus' destiny of carrying her suffering of absent husband throughout decades; Penélope as a queen, the highest a mortal woman can get, nevertheless needs to live by men's laws and has to remarry again as she cannot be unmarried; men's jealousy and social superiority are uncovered with the example of Circe and Calipso having their speeches by saying that they cannot have a man they want and love but they need to obey Zeus' will, a god but also a man-like god. Here is an instance of social inequality where men traditionally have superior social positions and men are taken as a rule of judgement.
- physical violence against women is brought to the attention with the instance of Ulisses attacking Circe with his sword and grabbing Euricleia by her arm (her neck, in the original), to silence her. Just as a reminder, that same Ulisses was having sexual intercourse with Circe after he attacked her and scared her by showing he is able to kill her. Circe, even being a "feiticeira" anyway has to carry the inferiority aspect of being a woman and that is why she suggests Ulisses to bed her, again even after that attack. This is an example of how woman tries to avoid being attacked as Margaret Atwood said in her novel *Bodily Harm* (1981): "men are bigger, most of the time, they can run faster, strangle better, and they have on the average a lot more money and power." "They're afraid women will laugh

at them,"... "Why do women feel threatened by men?" "They're afraid of being killed," this is how dreadful reality of physical violence against women are shown.

- harm of being raped may be suggested, for example, when Nausicaa's servants saw naked Ulysses'. They, as being all women, were scared. For when a man sees a naked woman, he is normally not scared, and when a woman sees a naked man, she is afraid of being attacked and raped, consequently. Just to underline even Ulysses who is a hero of war and a king of Ítaca "normally" attacks Circe and nothing is questioned. Circe by unmanned Ulysses' comrades could be an allegory of their possible behavior and of her way to protect herself from man; it could be her idea of survival in an isolated island. Remembering "pretendentes", they are taking by power what they want in Ulysses' household, while Penélope is there, with no husband and until her son is just a boy and her father-in-law is retired. They are getting food, drinks and women. They behave like pigs. So, Circe acts can be seen as preventive.

Thus, it is worthwhile to introduce to children aspects of misogyny and gender inequality of the *Odyssey* of Homer that are shown in Lourenço's adaptation. It is real and relevant life happenings. It does not only take place when we can hear and see it on the television, radio or social networks, there is nothing new about it, as the *Odyssey* is from the 8th century BC. It is more important now than ever to teach children about what is happening. We are living in the era of Malala, Svetlana Alexievich and Marie Colvin and still facing problems from Homeric period.

CONCLUSION OF PART 3.

A Odisseia de Homero adaptada para jovens appears to be a valuable example of Children's Literature in Portugal, as it has been made by Frederico Lourenço, based on the Homeric text, in a manner to meet the the criteria of Children's Literature as adaptation and at the same time to keep Homeric essence.

Lourenço in many ways follows Homeric version of the *Odyssey*; however his female characters appear to be slightly different to Homeric ones. It has nothing to do with the quality of adaptation, on the contrary, the author of *A Odisseia de Homero adaptada para jovens* does not simply copy the text, deleting and adding where necessary, making it shorter, but giving it new life, and with this new life there are new peculiarities and new looks in which the story feels differently in a way of being more accessible and more clear in understanding of its original core meaning of Homer. In this wise, this adaptation is a personalized point of view of Homeric story. It is still the same story, however the target culture and target audience are different. Lourenço himself says that he wants it to be different. Regarding female characters, they are also gotten the influence of the changes applied by Lourenço to the story. Lourenço modifies the *Odyssey* and consequently, images of many women which appear there are to be with the new Lourencian story angle.

This Lourencian perspective is quite comprehensible in his Penélope, insofar as she seems to be as if she is very near to the audience. Her sorrows and troubles feel close by. This is the mood that you get from Penélope – sorrow. However, this sorrow is not like an actless grief. It is not a feeling of being isolated from her problems, not at all. She is a fighter. Her battle is hidden. She got to be smart, to win this. Penélope is the queen of Ítaca, but for her it means only challenges and more difficulties; it is her burden. Society's message towards Penélope is clear: she has got to remarry, she has got keep all her sorrow to herself, she must not contradict men, even her son that she brought up, she must

not get into conversations as they are for men only, she may go to her chamber and chat with her female servants. Curiously, her maids will betray her as they did with the example of the shroud: she can trust no one. It appears to be a very unhealthy environment.

Lourencian literary mindset is also rather prominent in the example of Ulisses' intimate relationships. The curiosity here is to understand to which rate Odysseus resists to bed Calypso and Circe. Clarifying this implications: Penelope does not betray Odysseus, even taking into consideration 20 years period of absence of her husband. Meanwhile, Odysseus has sexual relationships with both Calypso and Circe. In *A Odisseia de Homero adaptada para jovens*, Ulisses is also presented differently. Lourenço clearly states he does not want to share a bed with Calipso, she is the one to keep him by force. The Circe of Lourenço, in her turn, does not oblige to bed her, but she invites Ulisses into her bed. Here, the author of *A Odisseia de Homero adaptada para jovens* inserts Hermes' advice to Ulisses, which suggests to bed the sorceress in order to get treated well and to be eventually set free with all the companions. Ulisses agrees with this. Here, where the doubt lies: to which rate Ulisses is bedding Circe for the sake of everybody? According to the impression given by Lourenço, seems like he found an excuse for Ulisses, giving a credit to the fact that under these particular circumstances Ulisses is safe from guilt.

In *A Odisseia de Homero adaptada para jovens*, Calipso and Circe resemble mortal women more than nymphs. Both of them are immortal, but they have the same problems as mortal women. At lease, they are free in a choice of their lover, but in both instances gods take that away from them. Men, but better say in accordance with the story, gods are being jealous and cruel to them. It is worth to be marked out Calipso argument: she clearly saved Ulisses, if not her, he would have died. Then, Calipso is trying to keep him to herself, an expected attitude from someone who feels attracted to another. Calipso was attracted to

Ulysses and she even supports him at the end, assisting him in his further journey. Furthermore, Circe does the same. She does not want to let Ulysses go, but when she sees that there is no choice, she is not mean to him; even if it feels quite bitter to send the person you are attracted to to go back to another woman, even if that woman is his wife. Nymphs Calypso and Circe are rather human, because they want to possess their beloved one, although this is not healthy, and the plot shows that the lovers at the end, lose to the legitimate wife. Even if this would seem a conservative story, is not quite so: they lose because the man doesn't want. Any of the woman (lovers and wife) had nothing to do with the outcome.

But they also go further than this, they are being generous, they let Ulysses go and send him favourable wind, facilitating his journey. They both seem to be very empathetic towards his feelings. This act of compassion is rather prominent in understanding the characteristic image of both of them. Calypso and Circe are being that kind of women that sacrifice their feelings and step over their pride for the sake of their beloved one. It seems that after spending some time with Ulysses they both fall in love with him and that is why they let and help him go. Calypso and Circe are very similar to Penélope in that sense, all three are loving women. Eventually, they all are full of sorrow because of the fate or gods' will. They do what is better for their loved ones, but not for themselves.

The beautiful Helena, the most famous woman of Greece, a noble woman who is said to be a reason of Greek-Trojan war, in the adaptation of Lourenço is also represented with a gentle heart. She bursts into tears as she discovers how many sorrows plague Telémaco. She decides to apply a medicine to ease up the pain of sorrow. Helena also offers a wedding gift to Telémaco, made by her hands as a symbol of her empathy. The gift is to be kept by Penélope, where in this manner, she sort of passing her best wishes to her, as woman to woman, understanding that they both, Telémaco and Penélope, suffer.

Coming to the overall conclusion, the image of woman in *A Odisseia de Homero adaptada para jovens*, if generalized, is an image of an empathetic woman. The concept of a compassionate and kind female character appears while getting acquainted with the women in this adaptation.

OVERALL CONCLUSION.

Ulisses of Menéres as the adaptation , or, better, as a retelling of the *Odyssey* of Homer, appears to be a suitable example for the comparative research as it is being both the part of Portuguese literature as the recipient for the target text and the Classical Literature as it has got the Homeric text as its source. This combination provides the study with some Homeric concepts and also with the particular points of view of the author who adopts the text according to her own vision. As it has been discovered it is difficult to outline why the source is being remodeled but, according to the factors like: target culture, historical period of the adaptation and also the personality of the author who modifies the authentic text, following her own individual motives.

Reasons for changes cannot be discovered fully but using the comparative method it is possible to note the differences and conclude the principles of the changes. Uncovering additional and/or lacking aspects gives us the idea of the author's approach for the story itself.

Thus, having the knowledge of the author's conception by the investigation of the female characters, by means of comparing *Ulisses* to the *Odyssey* provides the possibility to discover the image of woman regarding the vision of Menéres.

Having done that, the influential factors of the dissimilarities of *Ulisses* of Menéres would seem to be the following:

- a) it is generally shorter, as it is a part of Children's Literature;
- b) there are didactic elements for the kids;
- c) some of the scenes are missing and are admissible to suppose that is because they were considered inappropriate for the children's audience (scenes of killings, of sexual character or of obvious aggression).

Uliesses of Menéres has got different requirements comparing to the *Odyssey* of Homer, those requirements are also applicable for the female characters. All the modifications made by Menéres in *Uliesses* have exceptionally personalized nature. Hence, the image of woman in *Uliesses* it is a reflection of Menéres' perception of the woman and also, what is even more important – the approach on how the author wanted to make that image perceivable for children. According to this idea, there is a special approach for the special audience, as it was underlined is the current research Children's Literature is a part of literature in general only which one important exception – the recipient of the text is a child. That is why the image of woman in *Uliesses* is different, whereas the idea seems to be to make that image easily perceivable for children. Even lacking some episodes and characters, it does not mean that it lacks the notion or that it is in some way not full; on the contrary, Menéres, conditioning the story for a child-recipient, modified it, showing her own perception of the female characters, having her own approach as per the investigation discovered:

a) there is a vivid picture of Ulisses, the leading character in the story, which presents the opinion of the authoress to the main hero, and what is more important to the man, because all the other female characters are interacting with him, so it defines the peculiarities of women of Menéres, importantly what kind of man Ulisses is, how he is seen by the other women, why they may like or dislike him, therefore, it is possible to construct an indirect perception of women through Ulisses;

b) there are not only neutral or positive female characters, but also negative ones and complainers (which is not necessarily negative);

c) some moments of the plot story are changed; there are characters missing, as for example Calypso; there are some who have different meaning like

“sereias”, as the ones in Menéres are not quite the same as the Sirens of Homer³¹, for they are different in notion and in their intention: they trick Ulisses making him believe that they have captured his wife, unlike Homeric Sirens, who promise Odysseus knowledge;

d) other comparative aspects remain to be similar, for example, the meaning of the meeting between Ulisses and his mother and the reason of her death as literally the heartbreaking grief (despite the fact that the book is for children, Menéres tends to show this death factor and the severe reality of life and end of life, where the world of Hades is not quite the other way of life);

e) Circe is paid a great attention in *Ulisses*; she is a rather complex character, but as Calypso is lacking, it might be the collective image that is having the meaning of both of them competing for Ulisses: women that want to possess Ulisses, whereas falling in love and affection is mixed with the desire of control and ownership;

f) Helena is just mentioned in *Ulisses* as being a beautiful princess who was captured and because of her the war has started, and in this degree a woman has become a purpose of war, but nothing is said about being taken from her house (or running out of free will) to the house of another man; so, treachery is not an issue in Menéres;

g) Nausica is just lightly referred; she is shown to be of an exceptional physical attractiveness – the important female feature, and also warmhearted and humanistic;

h) Minerva appears to be a bright woman (a bright goddess), who assists Ulisses throughout his journey; she is not only a woman, but Ulisses’ patroness goddess;

³¹ Not to mention the illustration, where they are represented as half fish – with fishtail and torso of a woman –, instead as half birds, as they were seen in Homer period.

i) the mother of Ulisses is presented as a victim of the war reality, grief has affected her physically and her heart stops beating;

j) Penélope is shown as a householder; she is a smart and prudent woman, who keeps her household in order, trying to keep the “pretendentes” away. Penélope seems to be hopeful and thinking about Ulisses; they both are giving a sense to the story: he is the one who is coming back and she is the one who is waiting for his return.

The investigation of various female characters reveals aspects of the woman perception between the Homeric text of the *Odyssey* and its Portuguese adaptations for children. They may show common aspects of the female characters as well as divergent traits or different attitudes of the authors who make the adaptation or retelling. Current research has a goal to recognize the concept of woman in Portuguese children’s adaptations and it seems to be achievable by the suggested investigation. The analysis of epithets, chosen by the author, the way the author demonstrates the image of woman through her speech and actions appear to be the sufficient tools to construct the acknowledgement of the general picture of acceptance of woman in Children’s Literature in Portugal, based on the chosen examples of adaptation of a classical text. Comparing the ancient version with modern and not in general meaning but in rather specific as the adaptation for children brings out the attitude to the image of woman in today’s society that is allowed for comprehension since childhood.

The *A Odisseia de Homero adaptada para jovens* of Lourenço presents a different example of adaptation comparing to *Ulisses* of Menéres, as this is an act of adapting the *Odyssey* of Homer derived directly from the source-text of Homeric dialect of Ancient Greek, and it has been done by a respected scholar of Classical Literature. Lourenço follows plot-structure and sequence of events of his own translation of the *Odyssey* of Homer. The *A Odisseia de Homero adaptada para jovens* pursues all the events of Homeric source even if they are violent or

brutal. Scenes of sexual character are more euphemistic; however, they are present there and have not been cut from the narrative.

The adaptation of Lourenço might be introduced with the following characteristics:

a) it is shorter and made in prose, where verse is not present, so it has to aim more to the story itself than to the poetics.

b) the didactic elements are adapted from the Homeric story and appear to have the same meanings;

c) brutal or sexual scenes (as scenes of killings, sexual character or obvious aggression) are normally substituted with a milder, vaguer words or expressions.

According to the made conclusions in regard to the image of woman here is the milestones below:

a) Calipso and Circe are presented in a broad manner and a big part of Uliisses' journey is spent with both. They start as blockers in his return, but they also aid in his way back home once set him and his companions free. Calipso and Circe give the impression of mortal women more than nymphs/goddesses. Their lives are full of humanlike troubles, they both tend to be independent, however, it is rather limited freedom. They both seem to suffer from man's orders anyway, as for example what Zeus commands is to be fulfilled, even if it is cruel to them – saying from their perspective only;

b) Helena is outlined as an empathetic and generous woman. She is to be considered as a reason of war, she seems to have to much of pressure in the society but despite that she remains hospitable to Telémaco and thoughtful of Penélope. There is a line of connection between Helena and Penélope, as they are both being victims of society and must suffer because of social norms and fixed rules towards their situation, which are not in their favour at all;

c) Penélope's image is vastly sorrowful; her live with all its implications seems to be unbearable, but she manages, which proves that she is also unbreakable, she is presented to be cunning and astute just like Ulisses, which seems to sort of explain why they are actually together, not only together as counterparts as man and a woman, but why they tend to reunite after the 20 years of being separated by fate; it is why they reconcile after their encounter and face lifelong separation as the passed fact, leaving behind Ulisses' adultery and Penélope's survival acts as taking care of Telémaco, constant contradiction to the "pretendentes" and household preservation during Ulisses's absence;

d) Atena is one of the most frequently appearing female characters in *A Odisseia de Homero adaptada para jovens*. I would mark out both Atena and Penélope as the two recurrent women that go throughout the narration of Lourenço's adaptation. She is shown as a great helper for both Ulisses and Telémaco. She is only a giving character, very altruistic (besides the example of aid in the slaughter of the suitors), who saves Ulisses many times. Atena is a daughter of Zeus, the most powerful female goddess, but also the less womanlike impersonation – she was born from Zeus head and she has only a father as a parent; she is not involved in any amorous relationship (not with man nor a woman) and she is virgin. Peacemaker and savior are the most suitable words that may describe Atena according to this Lourenço's adaptation.

To sum up the comparison of two adaptations is worth saying that *Ulisses* is a result of more than a story of the *Odyssey* itself, based on the traditional retelling and with personal author's amendments; it is more of a descendant of Homeric text itself. The adaptation of Lourenço is advised for reading by older children according to Plano Nacional de Leitura than adaptation of Menéres, and so, it serves to a different age-group of children. The compared adaptations are different not only because they are works of different authors, but because their

objectives are unlike. In this sense, the image of woman is also dissimilar in these two books.

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ANEXES

“És Ulisses, meu querido filho!...”

... Ulisses agarrou com a mão direita na garganta da velha; com a outra mão puxou-a para junto dele e disse:

“Ama, queres matar-me? Foste tu que me amamentaste, com o teu próprio peito. Agora, depois de padecer muitas desgraças, chego à terra pátria no vigésimo ano. Mas já que percebeste o que um deus te pôs no espírito, cala-te, para que mais ninguém se aperceba. E isto te direi agora, coisa que se cumprirá: se em meu benefício um deus subjugar os orgulhosos pretendentes, não te pouparei, embora tenhas sido minha ama; e com as demais servas te matarei aqui no palácio.”

Homero, Odisseia, 19.474; 480-490

(Trad. Frederico Lourenço)

Annex 1

Resume of *Ulisses* by Maria Alberta Menéres

Ulisses starts by taking place in Ítaca (Ithaca) where Ulisses (Odysseus) lived happily with his wife Penelope (Penélope) and his small son Telémaco (Telemachus). Then, one day Páris (Paris) kidnapped Helena (Helen) – a Greek princess and took her to Tróia (Troy). The event caused war between Greeks and Trojans. Ulisses does not want to be involved, so he pretends to be insane³² sowing crops as if he was oblivious to life around him. Then, his son, Telemachus, was put in the path of the plow. When Odysseus steered away from the baby, his fake insanity was exposed. So, he agreed to go to the war. Trojan War takes 10 years. Odysseus decides to construct “um cavalo de pau” (wooden horse) – Trojan Horse, Trojans let it in the city. The Greeks destroy city of Tróia and “não ficou pedra sobre pedra”³³ (not one stone left upon another) and free Helena. Ulisses with other 40 men is ready to sail back home to Ítaca. First adventure: on “Ilhas da Cicolópia” (Islands of the Cyclops) he meets with Polifemo (Polyphemus). Polifemo traps Ulisses and his comrade in the cave, eating some of the comrades. The story of the name Ninguém (Nobody), Ulisses gives vine to Polifemo and blinds him. Ulisses and the comrades sneak out of the cave of Polifemo hiding below the sheep. Polifemo shouts that Ninguém blinded him and other “ciclopes” does not understand what is going on, so Ulisses and the comrades save themselves and flee on their ship. Storm catches the ship. The company comes to the Island of Eólia (Aeolia) where they met hospitality of Eolo (Aeolus), the king of the winds. King Eolo gives Ulisses the bag full of the winds and asks not to open it and to keep in a secret what is it in it, leaving only Zéfiro

³² Is not mentioned in the *Odyssey* of Homer.

³³ Bible, Matthew 24:2: “Do you see all these things? He replied. “Truly I tell you, not one stone here will be left on another; everyone will be toppled.”

(Zephyrus) free. The company sets to the sea. The comrades open the bag. Storm starts, the ship comes back to the island of Eólia, but this time king does not wish to see Ulisses and his comrades because they set the winds free. The company waits for the storm to calm down and sail again. The ship sails in the sea and the company decides to set ashore. Ulisses does not go to check the new land because he is disappointed of what they did with the winds. Euríloco (Eurylochus) comes back and informs that the island is full of wild animals and that the witch Circe unmanned the comrades into the pigs. Ulisses goes to rescue his comrades. Minerva (Athena) gives Ulisses “erva da vida” to resist the witchcraft of Circe. Ulisses meets Circe, she falls in love with him at once. Circe lies that she does not have comrades of Ulisses but only pigs, she asks Ulisses to marry her, Ulisses rejects the proposal saying that he has got a wife – Penélope. Circe does not let Ulisses leave from the island. Time passes, and Circe sees sorrow of Ulisses and she lets him continue his journey, releasing his comrades, confirming in the end that those pigs are actually his comrades. She says that she cannot see the sorrow of Ulisses. Circe advises Ulisses before coming back home to go to Ilha dos Infernos (Kingdom of Hades) to meet with Profeta Tirésias (Teiresias) who “sabe tudo o que se está a passar”, she also advises Ulisses to “tapar muito bem os ouvidos com cera” when they meet “sereias”. Ulisses and his comrades get on their ship and sail to Ilha dos Infernos. They are near the entrance of the cave and they see Cérbero³⁴ (Cerberus). Circe advised how to pass Cérbero: when the dog is with “olhos abertos” it is safe to enter the Infernos, because in fact it “está a dormir”. Ulisses knows how to communicate with the “almas dos mortos”, as “sombras” (souls of the dead – the shadows) by “oferecer carne de uma ovelha negra” as Circe taught him. Ulisses meets with his mother there, he did not know that she is no longer alive. The mother says that she died because of “desgostos, da tua [de Ulisses] ausência enorme”, that the father “está muito mal” and that

³⁴ Is not mentioned in the *Odyssey* of Homer. Cf Hesiod, *Theogony* 310-3.

“todos te [Ulisses] julgam morto”, and Penélope “não quer [casar novamente], e chora dia e noite” but according to the law she has to; there are “pretendentes” à mão da tua [de Ulisses] mulher” and they gave her a deadline, so she said that “escolheria um de entre eles quando acabasse de tecer uma teia que está fazendo para servir de mortalha ao teu pai quando ele morrer”, but during the day she works “na teia, mas de noite desmancha tudo”. Ulisses understands that it will not last and says good-bye to his mother and goes to meet with Profeta Tirésias, who says that the peoples of Ítaca suffer because of the “pretendentes”, so he advises “volta depressa para Ítaca, só tu a podes salvar”. Ulisses also sees Tântalo (Tantalus) and Sísifo (Sisyphus) and how they suffer in the Infernos. Ulisses comes back to his comrades and they sail away. The ship enters the sea of the “sereias”, Ulisses does not put “cera nos ouvidos” because he wants to hear how they sing. “Sereias” pretend to be Penélope, who asks Ulisses to stop the ship, but the comrades do not stop and sail away from the “sereias”. A shipwreck happens to the company and they all disappear in the waves of the sea. After the storm Ulisses is discovered by Nausica (Nausicaa) a beautiful daughter of the king Alcino (Alcinous) and the queen Arete, so Ulisses is in Córçira (Scheria) “a terra dos Feácios” (the island of the Phaeacians). But Ulisses lost his memory and when one day it returns to him, he himself tells his story and so Feácios treat him with honour. King Alcino gives him a ship and a team of sailors to travel back home. The ship sets ashore in Ítaca when Ulisses is asleep, in the morning he opens his eyes and sees a shore, thinking that he got into another shipwreck but then he realizes that he is finally on his native land. Ulisses kisses the soil of his native land. Minerva appears to him; she wants to keep him safe, so she transforms Ulisses into an old beggar. Ulisses meets Eumeu (Eumaeus), who tells him about “teia” of Penélope and that Telémaco went to look for his father. Eumeu does not recognize Ulisses, he thinks that it is just an old beggar. Meanwhile Telémaco comes back from his journey and he meets Ulisses at the place of Eumeu, where Ulisses reveals himself to his son. When Ulisses comes to

his palace as a beggar his dog, Argus, recognizes him and dies “de emoção”. The “pretendentes” wanted the old beggar out, but Penélope appears and she offers shelter and food to the beggar. Penélope asks the beggar whether he knows something about Ulisses. The beggar says that soon Ulisses will come home. Penélope send the beggar to Euricleia (Eurycleia) who was the wet-nurse of Ulisses to wash his feet. Euricleia recognizes Ulisses by his “velha cicatriz do joelho”, but Ulisses asks her to keep it as a secret. Ulisses plans to kill all the “pretendentes” and asks Telémaco to collect all their weapons while they are asleep. Some of the “pretendentes” escaped and were gone on their boats but the majority of them were killed because Ulisses was “defendendo o seu povo, a sua casa, a sua patria, a vida, a paz”. At the end, Penélope came to him and Ulisses “abraçava [Penélope] para nunca mais deixar”. The story ends with the words that “tão grandes foram essas sua aventuras [de Ulisses] e desventuras, que ele teve de as continuar vivendo dentro de si próprio, contente por assim ir navegando na grande e inesperada aventura de se sentir finalmente feliz”.

Annex 2

List of female characters of the *Odyssey* of Homer:

Anticlea (Ἀντίκλεια) — Odysseus' mother, whom he reencounters in the Underworld (Od.11.153 sq.).

Aphrodite (Ἀφροδίτη) — goddess of love, beauty, pleasure, and procreation.

Arete (Ἀρήτη) — queen of the Phaeaces, she was the wife of king Alcinous and mother of Nausicaa (Od.7.146 sq.).

Athena (Ἀθηνᾶ, Ἀθηναία, Ἀθηναίη, Ἀθάνα or Ἀθήνη) — goddess of wisdom, courage, inspiration, civilization, law and justice, strategic war, mathematics, strength, strategy, the arts, crafts, and skill. She is the most important aid to Odysseus.

Calypso (Καλυψώ) — one of the major female characters; a nymph in Greek mythology, who lived on the island of Ogygia, where she detained Odysseus for several years. She is generally said to be the daughter of the Titan Atlas (Od.5. sq.).

Circe (Κίρκη) — a sorceress; she lives in an island and transforms men into animals; an important female character in Odysseus journey (Od.10.135 sq.; 12.17 sq.)

Ctimene (Κτιμένη) — the younger sister of Odysseus (Od.3.363-4).

Charybdis (Χάρυβδις) — female sea monster, the counterpart of Scylla. (Od.12.118 sq.)

Eidothea (Εἰδοθέα) — daughter of Proteus, who instructed Menelaus, in the island of Pharos, in what manner he might secure her father and compel him to say in what way he should return home (Od. 4.365 sq.).

Helen (Ἑλένη) — daughter of Zeus and Leda. She was the reason of the Trojan war. She hosts and helps Telemachus in his journey (Od.4. sq.).

Ino (Ἰνώ) or Leucothea (Λευκοθέα) — mortal queen of Thebes, who after her death and transfiguration was worshiped as a goddess. She is the one that gave a veil to Odysseus and instructed him how to discard it and reach the land of the Phaeaceans (Od.5.333 sq.).

Iphthime (Ἰφθίμη) — a sister of Penelope. In the *Odyssey*, Athena creates an image of her, and she spoke to her sister in her sleep, giving her hope to find her beloved son (Od.4.797 sq.)

Nausicaa (Ναυσικάα or Ναυσικᾶ) — daughter of king Alcinous and queen Arete of Phaeacia. She's the one who finds Odysseus as a castaway (Od.6.17 sq.).

Penelope (Πηνελόπεια or Πηνελόπη) — one of the main female character of the *Odyssey*; Odysseus' wife, mother of Telemachus.

Scylla (Σκύλλα) — monster that lived on one side of a narrow channel of water, opposite its counterpart Charybdis. The two sides of the strait were within an arrow's range of each other—so close that sailors attempting to avoid Charybdis would pass too close to Scylla and vice versa. (Od.12.85 sq.)

Sirens (Σειρήν, plural: Σειρῆνες) — dangerous creatures, half birds, half women, who lured sailors with their enchanting music and voices to shipwreck on the rocky coast of their island (Od.12.38 sq.; 184 sq.)

Annex 3

This annex as the used citations from the *Odyssey* of Homer as they appear in this thesis, in order to prove the point of my interpretation of the image of woman where the comparison to Homeric original is essential for its understanding.

English variant is from James Huddleston's translation of the *Odyssey* from *The Chicago Homer* (2006) project for a quick checkup.

The verses follow the order of citation in the text and are grouped.

Od.15.58

ἀνστὰς ἐξ εὐνής, Ἑλένης πάρα καλλικόμοιο. (Od.15.58)³⁵

after he got up from bed beside the fair-haired Helen. (Od.15.58)

Od.15.105-6

ἔνθ' ἔσαν οἱ πέπλοι παμποίκιλοι, οὓς κάμεν αὐτή. (Od.15.105)

where she had robes, embroidered all over, that she'd made herself.
(Od.15.105)

τῶν ἔν' ἀειραμένη Ἑλένη φέρε, δῖα γυναικῶν, (Od.15.106)

Helen, the woman divine, picked one of them up and brought it,
(Od.15.106)

³⁵ all English translations of the *Odyssey* of Homer are taken from *The Chicago Homer* and was made by James Huddleston. See Homer. *The Odyssey*. Ed. Ahuvia Kahane, Martin Mueller, Craig Berry and Bill Parod. Trans. James Huddleston. The Chicago Homer, 2006. Web. 12 Jul 2016.
<<http://homer.library.northwestern.edu/html/application.html>>.

Od.3.29

ἄρα φωνήσασ' ἠγήσατο Παλλὰς Ἀθήνη (Od.3.29)

So saying, Pallas Athena led (Od.3.29)

Od.1.44

τὸν δ' ἠμείβετ' ἔπειτα θεά, γλαυκῶπις Ἀθήνη: (Od.1.44)

Then bright-eyed goddess Athena answered him: (Od.1.44)

Od. 10.136

Κίρκη εὐπλόκαμος, δεινὴ θεὸς αὐδήεσσα, (Od. 10.136)

the dread goddess with human speech, fair-haired Circe, (Od. 10.136)

Od. 10.226-8

ὦ φίλοι, ἔνδον γάρ τις ἐποιχομένη μέγαν ἱστὸν (Od. 10.226)

Friends, someone inside, either woman or goddess, (Od. 10.226)

καλὸν ἀοιδιάει, δάπεδον δ' ἅπαν ἀμφιμέμυκεν, (Od. 10.227)

is plying a great web and singing beautifully, (Od. 10.227)

ἢ θεὸς ἢ γυνή: ἀλλὰ φθεγγώμεθα θᾶσσον. (Od. 10.228)

and the whole floor is echoing, so let's quickly cry out to her. (Od. 10.228)

Od.10.150

Κίρκης ἐν μεγάροισι, διὰ δρυμὰ πυκνὰ καὶ ὕλην. (Od.10.150)

in Circe's palace, through dense thickets and a forest. (Od.10.150)

Od.10.210-11

εὔρον δ' ἐν βήσσησι τετυγμένα δώματα Κίρκης (Od.10.210)

In a glen they found the house of Circe, built of (Od.10.210)

ξεστοῖσιν λάεσσι, περισκέπτῳ ἐνὶ χώρῳ: (Od.10.211)

polished stones, in an open place, (Od.10.211)

Od.10.276-7

Κίρκης ἴξεσθαι πολυφαρμάκου ἐς μέγα δῶμα, (Od.10.276)

to reach the great house of Circe of the many drugs, (Od.10.276)

ἔνθα μοι Ἑρμείας χρυσόραπις ἀντεβόλησεν (Od.10.277)

then Hermes of the golden wand met me (Od.10.277)

Od.10.286-8

ἀλλ' ἄγε δὴ σε κακῶν ἐκλύσομαι ἠδὲ σαώσω. (Od.10.286)

But come, I'll rescue you from evils and save you. (Od.10.286)

τῆ, τόδε φάρμακον ἐσθλὸν ἔχων ἐς δώματα Κίρκης (Od.10.287)

Here, take this good drug and enter Circe's house. (Od.10.287)

ἔρχεσθαι, ὃ κέν τοι κρατὸς ἀλάλκησιν κακὸν ἦμαρ. (Od.10.288)

It might keep the evil day away from your head. (Od.10.288)

Od.10.293-302

ὅππότε κεν Κίρκη σ' ἐλάσῃ περιμήκει ῥάβδῳ, (Od.10.293)

When Circe strikes you with her very long wand, (Od.10.293)

δὴ τότε σὺ ξίφος ὄξυ ἐρυσσάμενος παρὰ μηροῦ (Od.10.294)

draw your sharp sword then from beside your thigh, (Od.10.294)

Κίρκη ἐπαΐξαι, ὥς τε κτάμεναι μενεαίνων. (Od.10.295)

and rush at Circe as if eager to kill her. (Od.10.295)

ἢ δέ σ' ὑποδείσασα κελήσεται εὐνηθῆναι: (Od.10.296)

She'll cower in fear and urge you sleep with her, (Od.10.296)

ἔνθα σὺ μηκέτ' ἔπειτ' ἀπανήνασθαι θεοῦ εὐνήν, (Od.10.297)

and don't then afterwards reject the bed of the goddess, (Od.10.297)

ὄφρα κέ τοι λύση θ' ἐτάρους αὐτόν τε κομίση: (Od.10.298)

so she'll free your comrades and take care of you. (Od.10.298)

ἀλλὰ κέλεσθαι μιν μακάρων μέγαν ὄρκον ὁμόσσαι, (Od.10.299)

But make her swear a great oath on the blessed ones, (Od.10.299)

μή τί τοι αὐτῷ πῆμα κακὸν βουλευσέμεν ἄλλο, (Od.10.300)

that she won't plan another evil misery for you, (Od.10.300)

μή σ' ἀπογυμνωθέντα κακὸν καὶ ἀνήνορα θήη. (Od.10.301)

lest she make you, stripped naked, unmanly and a coward. (Od.10.301)

ὣς ἄρα φωνήσας πόρῃ φάρμακον ἀργεῖφόντης (Od.10.302)

"So saying, Argeiphontes gave me the drug, (Od.10.302)

Od.10.307

Ἑρμείας μὲν ἔπειτ' ἀπέβη πρὸς μακρὸν Ὀλυμπον (Od.10.307)

"Then Hermes departed to tall Olympus (Od.10.307)

Od.10.323-5

ἡ δὲ μέγα ἰάχουσα ὑπέδραμε καὶ λάβε γούνων, (Od.10.323)

With a great cry she ran under, clasped my knees, (Od.10.323)

καὶ μ' ὀλοφυρομένη ἔπεα πτερόεντα προσηύδα: (Od.10.324)

and, wailing, spoke winged words to me: (Od.10.324)

τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆες; (Od.10.325)

Od.10.329-30

σοὶ δέ τις ἐν στήθεσσι ἀκήλητος νόος ἐστίν. (Od.10.329)

In your chest you have some kind of mind that can't be charmed.

(Od.10.329)

ἦ σύ γ' Ὀδυσσεύς ἐσσι πολύτροπος, ὄν τέ μοι αἰεὶ (Od.10.330)

Surely you're Odysseus, the wily one that (Od.10.330)

Od.10.333-5

ἀλλ' ἄγε δὴ κολεῶ μὲν ἄορ θεό, νῶϊ δ' ἔπειτα (Od.10.333)

But come, put your sword in its sheath, and then (Od.10.333)

εὐνῆς ἡμετέρας ἐπιβείομεν, ὄφρα μιγέντε (Od.10.334)

let the two of us get in our bed, so, mixing (Od.10.334)

εὐνῆ καὶ φιλότητι πεποιθόμεν ἀλλήλοισιν. (Od.10.335)

in making love and love, we'll get to trust each other. (Od.10.335)

Od.10.342-7

οὐδ' ἂν ἔγωγ' ἐθέλομι τεῆς ἐπιβήμεναι εὐνῆς, (Od.10.342)

And I won't be willing to get into your bed (Od.10.342)

εἰ μή μοι τλαίης γε, θεά, μέγαν ὄρκον ὁμόσσαι (Od.10.343)

unless, goddess, you dare to swear a great oath to me, (Od.10.343)

μή τί μοι αὐτῶ πῆμα κακὸν βουλευσέμεν ἄλλο. (Od.10.344)

that you won't plan another evil misery for me. (Od.10.344)

ὣς ἐφάμην, ἣ δ' αὐτίκ' ἀπώμνυεν, ὡς ἐκέλευον. (Od.10.345)

“So said I, and she at once swore as I'd bid her. (Od.10.345)

αὐτὰρ ἐπεὶ ῥ' ὅμοσέν τε τελεύτησέν τε τὸν ὄρκον, (Od.10.346)

Then after she'd sworn and completed the oath, (Od.10.346)

καὶ τότε ἐγὼ Κίρκης ἐπέβην περικαλλέος εὐνῆς. (Od.10.347)

right then I got into Circe's gorgeous bed. (Od.10.347)

Od.10.321-3

ὣς φάτ', ἐγὼ δ' ἄορ ὄξυ ἐρυσσάμενος παρὰ μηροῦ (Od.10.321)

“So said she, but I drew my sharp sword from beside my thigh
(Od.10.321)

Κίρκη ἐπήϊξα ὡς τε κτάμεναι μενεαίνων. (Od.10.322)

and rushed at Circe as if eager to kill her. (Od.10.322)

ἣ δὲ μέγα ἰάχουσα ὑπέδραμε καὶ λάβε γούνων, (Od.10.323)

With a great cry she ran under, clasped my knees, (Od.10.323)

Od.10.375-6

Κίρκη δ' ὡς ἐνόησεν ἔμ' ἤμενον οὐδ' ἐπὶ σίτῳ (Od.10.375)

“Now Circe noticed, how I sat but did not throw my hands (Od.10.375)

χειῖρας ἰάλλοντα, στυγερόν δέ με πένθος ἔχοντα, (Od.10.376)

upon the food and how a mighty sorrow held me, (Od.10.376)

Od.10.383-5

ὦ Κίρκη, τίς γάρ κεν ἀνήρ, ὃς ἐναίσιμος εἴη, (Od.10.383)

Circe, what man who is right-minded (Od.10.383)

πρὶν τλαίη πάσασθαι ἐδητύος ἠδὲ ποτῆτος, (Od.10.384)

would dare partake of food and drink (Od.10.384)

πρὶν λύσασθ' ἐτάρους καὶ ἐν ὀφθαλμοῖσιν ἰδέσθαι; (Od.10.385)

before he freed his comrades and saw them in his eyes? (Od.10.385)

Od.10.394-6

φάρμακον οὐλόμενον, τό σφιν πόρε πότνια Κίρκη; (Od.10.394)

that lady Circe'd given them made grow before, (Od.10.394)

ἄνδρες δ' αἶψ' ἐγένοντο νεώτεροι ἢ πάρος ἦσαν, (Od.10.395)

and they soon became men. They were younger than before, (Od.10.395)

καὶ πολὺ καλλίονες καὶ μείζονες εἰσοράσθαι. (Od.10.396)

and handsomer by far, and bigger to look at. (Od.10.396)

Od.10.398-9

παῖσιν δ' ἰμερόεις ὑπέδυσ γόος, ἀμφὶ δὲ δῶμα (Od.10.398)

A longing to weep came on us all, and about us the house (Od.10.398)

σμερδαλέον κονάβιζε: θεὰ δ' ἐλέαιρε καὶ αὐτή. (Od.10.399)

echoed horribly. The goddess herself felt pity for us. (Od.10.399)

Od.10.449-452

τόφρα δὲ τοὺς ἄλλους ἐτάρους ἐν δώμασι Κίρκη (Od.10.449)

Meanwhile, with kind care, Circe bathed and richly anointed (Od.10.449)

ἐνδυκέως λοῦσέν τε καὶ ἔχρισεν λίπ' ἐλαίῳ, (Od.10.450)

with olive oil my other comrades in her house, (Od.10.450)

ἀμφὶ δ' ἄρα χλαίνας οὐλας βάλεν ἠδὲ χιτῶνας: (Od.10.451)

then threw about them fleecy cloaks and tunics. (Od.10.451)

δαινυμένους δ' εὖ πάντα ἐφεύρομεν ἐν μεγάροισιν. (Od.10.452)

We found them all dining well in her palace. (Od.10.452)

Od.10.456-8

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ, (Od.10.456)

Zeus-nurtured Laertiades, resourceful Odysseus, (Od.10.456)

μηκέτι νῦν θαλερὸν γόον ὄρνυτε: οἶδα καὶ αὐτή (Od.10.457)

raise loud lamentation no longer. I know myself (Od.10.457)

ἤμην ὅσ' ἐν πόντῳ πάθετ' ἄλγεα ἰχθυόεντι, (Od.10.458)

how many sorrows you've suffered on the fishy sea (Od.10.458)

Od.10.488-495

διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ, (Od.10.488)

Zeus-nurtured Laertiades, resourceful Odysseus, (Od.10.488)

μηκέτι νῦν ἀέκοντες ἐμῷ ἐνὶ μίμνετε οἴκῳ. (Od.10.489)

stay no longer in my house against your will. (Od.10.489)

ἀλλ' ἄλλην χρῆ πρῶτον ὁδὸν τελέσαι καὶ ἰκέσθαι (Od.10.490)

But, first you need to complete a different journey, and go (Od.10.490)

εἰς Ἄϊδαο δόμους καὶ ἐπαινῆς Περσεφονείης, (Od.10.491)

to the house of Hades and dread Persephone, (Od.10.491)

ψυχῇ χρησομένους Θηβαίου Τειρεσίαο, (Od.10.492)

to consult the soul of Teiresias the Theban, (Od.10.492)

μάντιος ἀλαοῦ, τοῦ τε φρένες ἔμπεδοί εἰσι: (Od.10.493)

the blind seer whose mind is intact. (Od.10.493)

τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνεια, (Od.10.494)

To him, even after dying, Persephone gave mind, (Od.10.494)

οἷῳ πεπνῦσθαι, τοὶ δὲ σκιαὶ ἀΐσσουσιν. (Od.10.495)

that he alone has wits, while others flit about as shadows. (Od.10.495)

Od.10.538-40

ἔνθα τοι αὐτίκα μάντις ἐλεύσεται, ὄρχαμε λαῶν, (Od.10.538)

Then soon the seer, the leader of men, will come to you, (Od.10.538)

ὅς κέν τοι εἴπησιν ὁδὸν καὶ μέτρα κελεύθου (Od.10.539)

who'll tell you the way and stages of your journey, (Od.10.539)

νόστον θ', ὡς ἐπὶ πόντον ἐλεύσεαι ἰχθυόεντα. (Od.10.540)

and of your return home, how you'll go upon the fishy sea. (Od.10.540)

Od.10.542-5

ἀμφὶ δέ με χλαῖνάν τε χιτῶνά τε εἴματα ἔσσειν: (Od.10.542)

She dressed a cloak and tunic about me as clothing, (Od.10.542)

αὐτὴ δ' ἀργύφρον φᾶρος μέγα ἔννυτο νύμφη, (Od.10.543)

and the nymph herself put on a great white cloak, (Od.10.543)

λεπτὸν καὶ χαρίεν, περιὶ δὲ ζώνην βάλετ' ἰξυῖ (Od.10.544)

delicate and lovely, threw a fine golden girdle (Od.10.544)

καλὴν χρυσεῖην, κεφαλῇ δ' ἐπέθηκε καλύπτρην. (Od.10.545)

around her waist, and put a veil on her head. (Od.10.545)

Od.11.60-78

διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ, (Od.11.60)

Zeus-born Laertiades, resourceful Odysseus, (Od.11.60)

ἄσέ με δαίμονος αἴσα κακὴ καὶ ἀθέσφατος οἶνος. (Od.11.61)

a divinity's evil doom and abundant wine confused me. (Od.11.61)

Κίρκης δ' ἐν μεγάρῳ καταλέγμενος οὐκ ἐνόησα (Od.11.62)

I laid down in Circe's hall and did not think (Od.11.62)

ἄψορον καταβῆναι ἰὼν ἐς κλίμακα μακρὴν, (Od.11.63)

to go to the long ladder to come back down, (Od.11.63)

ἀλλὰ κατ' ἀντικρὺ τέγεος πέσον: ἐκ δέ μοι αὐχὴν (Od.11.64)

so I fell straight down from the roof. My neck was broken (Od.11.64)

ἀστραγάλων ἐάγη, ψυχὴ δ' Ἄϊδόσδε κατῆλθε. (Od.11.65)

from the vertebrae and my soul came down to Hades. (Od.11.65)

νῦν δέ σε τῶν ὀπιθεν γουνάζομαι, οὐ παρεόντων, (Od.11.66)

Now I supplicate you by those behind, the ones not by our side,
(Od.11.66)

πρὸς τ' ἀλόχου καὶ πατρός, ὃ σ' ἔτρεφε τυτθὸν ἐόντα, (Od.11.67)

by your wife and your father, who raised you when you were little,
(Od.11.67)

Τηλεμάχου θ', ὄν μοῦνον ἐνὶ μεγάροισιν ἔλειπες: (Od.11.68)

and by Telemachus, whom you left alone in your palace. (Od.11.68)

οἶδα γὰρ ὡς ἐνθένδε κίων δόμου ἐξ Ἄϊδαο (Od.11.69)

For I know that when you go from here, out of the house of Hades,
(Od.11.69)

νῆσον ἐς Αἰαίην σχήσεις εὐεργέα νῆα: (Od.11.70)

you'll take your well-built ship to the island of Aea. (Od.11.70)

ἔνθα σ' ἔπειτα, ἄναξ, κέλομαι μνήσασθαι ἐμεῖο. (Od.11.71)

There, then, my lord, I urge that you remember me. (Od.11.71)

μή μ' ἄκλαυτον ἄθραπτον ἰὼν ὀπιθεν καταλείπειν (Od.11.72)

Don't go back, and turn your back on me, and leave me unwept for
(Od.11.72)

νοσφισθείς, μή τοί τι θεῶν μήνιμα γένωμαι, (Od.11.73)

and unburied, lest I in some way become a cause of gods' wrath for you,
(Od.11.73)

ἀλλά με κακκῆαι σὺν τεύχεσιν, ἄσσα μοι ἔστι, (Od.11.74)

but burn me with my trappings, any that I have, (Od.11.74)

σῆμά τέ μοι χεῦαι πολιῆς ἐπὶ θινὶ θαλάσσης, (Od.11.75)

and heap a grave mound for me on the gray shore of the sea, (Od.11.75)

ἄνδρὸς δυστήνοιο καὶ ἐσσομένοισι πυθέσθαι. (Od.11.76)

the mound of a wretched man, that those yet to be will know me.
(Od.11.76)

ταῦτά τέ μοι τελέσαι πῆξαι τ' ἐπὶ τύμβῳ ἔρετμόν, (Od.11.77)

Do this for me, and stick upon the mound the oar (Od.11.77)

τῷ καὶ ζωὸς ἔρεσσον ἔων μετ' ἐμοῖς ἐτάροισιν. (Od.11.78)

with which I rowed among my comrades when I was alive. (Od.11.78)

Od.10.513-6

ἔνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσι (Od.10.513)

There Pyriplegethus and Cocytus, which is a branch (Od.10.513)

Κώκυτός θ', ὃς δὴ Στυγὸς ὕδατός ἐστιν ἀπορρώξ, (Od.10.514)

of the water of the Styx, flow into Acheron, (Od.10.514)

πέτρῃ τε ξύνεσις τε δὺν ποταμῶν ἐριδούπων: (Od.10.515)

and there is a rock and the junction of two roaring rivers. (Od.10.515)

ἔνθα δ' ἔπειθ', ἦρως, χριμφθεὶς πέλας, ὥς σε κελεύω, (Od.10.516)

Then draw near there, hero, as I bid you, (Od.10.516)

Od.11.620-6

Ζηνὸς μὲν πάϊς ἦα Κρονίου, αὐτὰρ οἴζυν (Od.11.620)

I was the son of Zeus Cronion, but had immeasurable (Od.11.620)

εἶχον ἀπειρεσίην: μάλα γὰρ πολὺ χεῖροσι φωτὶ (Od.11.621)

misery, for I was made subject to a very much worse man, (Od.11.621)

δεδμήμην, ὁ δέ μοι χαλεποὺς ἐπετέλλετ' ἀέθλους. (Od.11.622)

who laid hard trials upon me. (Od.11.622)

καὶ ποτέ μ' ἐνθάδ' ἔπεμψε κύν' ἄξοντ': οὐ γὰρ ἔτ' ἄλλον (Od.11.623)

He even sent me here once, to fetch the dog, for he thought (Od.11.623)

φράζετο τοῦδέ τί μοι κρατερώτερον εἶναι ἄεθλον: (Od.11.624)

there'd never be any trial more difficult than that for me. (Od.11.624)

τὸν μὲν ἐγὼν ἀνένεικα καὶ ἤγαγον ἐξ Αἴδαο: (Od.11.625)

I fetched him and brought him up out of Hades, (Od.11.625)

Ἑρμείας δέ μ' ἔπεμπεν ἰδὲ γλαυκῶπις Ἀθήνη. (Od.11.626)

and Hermes and bright-eyed Athena guided me." (Od.11.626)

Od.11.146-9

ῥηϊδίον τοι ἔπος ἐρέω καὶ ἐπὶ φρεσὶ θήσω. (Od.11.146)

I'll tell you something simple and put it in your mind. (Od.11.146)

ὄν τινα μὲν κεν ἔῃς νεκύων κατατεθνηώτων (Od.11.147)

Whomever of the dead who've died you let (Od.11.147)

αἵματος ἄσσον ἵμεν, ὁ δέ τοι νημερτὲς ἐνίψει: (Od.11.148)

get near the blood will speak to you infallibly, (Od.11.148)

ῶ δέ κ' ἐπιφθονέοις, ὁ δέ τοι πάλιν εἶσιν ὀπίσσω. (Od.11.149)

but whomever you begrudge will indeed go back again. (Od.11.149)

Od.11.115-7

νηὸς ἐπ' ἀλλοτρίης: δῆεις δ' ἐν πήματα οἴκῳ, (Od.11.115)

on someone else's ship. In your house you'll find misery, (Od.11.115)

ἄνδρας ὑπερφιάλους, οἳ τοι βίοτον κατέδουσι (Od.11.116)

haughty men, who are devouring your substance, (Od.11.116)

μνώμενοι ἀντιθέην ἄλοχον καὶ ἔδνα διδόντες. (Od.11.117)

wooing your godlike wife, and giving her bride gifts. (Od.11.117)

Od.11.84-9

ἦλθε δ' ἐπὶ ψυχὴ μητρὸς κατατεθνηυῖης, (Od.11.84)

The soul of my dead mother came to me, (Od.11.84)

Αὐτολύκου θυγάτηρ μεγαλήτορος Αντίκλεια, (Od.11.85)

the daughter of Autolycus, great-hearted Anticlea (Od.11.85)

τὴν ζῶην κατέλειπον ἰὼν εἰς Ἴλιον ἱεῖν. (Od.11.86)

whom I'd left alive when I went to sacred Ilium. (Od.11.86)

τὴν μὲν ἐγὼ δάκρυσα ἰδὼν ἐλέησά τε θυμῶ: (Od.11.87)

I wept when I saw her, felt pity in my heart, (Od.11.87)

ἀλλ' οὐδ' ὡς εἶων προτέρην, πυκινόν περ ἀχεύων, (Od.11.88)

but even so, despite my intense grief, I wouldn't let her (Od.11.88)

αἵματος ἄσσον ἴμεν, πρὶν Τειρεσίαο πυθέσθαι. (Od.11.89)

get close to the blood before I questioned Teiresias. (Od.11.89)

Od.11.181-203

In truth, she waits with a patient heart (Od.11.181)

σοῖσιν ἐνὶ μεγάροισιν: οἴζυραὶ δέ οἱ αἰεὶ (Od.11.181)

in your palace, but forever for her, unhappy days (Od.11.182)

φθίνουσιν νύκτες τε καὶ ἡμέατα δάκρυ χεούση. (Od.11.182)

and nights pass by as she sheds tears. (Od.11.183)

σὸν δ' οὐ πῶ τις ἔχει καλὸν γέρας, ἀλλὰ ἔκηλος (Od.11.183)

No one any longer holds your fine place of honor, but Telemachus,
(Od.11.184)

Τηλέμαχος τεμένη νέμεται καὶ δαίτας εἴσας (Od.11.185)

undisturbed, occupies your estates and dines at equal meals, (Od.11.185)

δαίνυται, ἃς ἐπέοικε δικασπόλον ἄνδρ' ἀλεγύνειν: (Od.11.186)

which it's fitting that a man who gives judgment attend, (Od.11.186)

πάντες γὰρ καλέουσι. πατήρ δὲ σὸς αὐτόθι μίμνει (Od.11.187)

for all invite him. Your father stays where he is, (Od.11.187)

ἀγρῶ, οὐδὲ πόλινδε κατέρχεται. οὐδέ οἱ εὐναὶ (Od.11.188)

on the farm, and doesn't go down to the city, and has no (Od.11.188)

δέμνια καὶ χλαῖναι καὶ ῥήγεα σιγαλόεντα, (Od.11.189)

bed and bedding, or shining sheets, or blankets, (Od.11.189)

ἀλλ' ὅ γε χειῖμα μὲν εὕδει ὅθι δμῶες ἐνὶ οἴκῳ, (Od.11.190)

but sleeps in winter where the slaves do in the house, (Od.11.190)

ἐν κόνι ἄγχι πυρός, κακὰ δὲ χροῖ εἴματα εἶται: (Od.11.191)

in the dust near the fire, and wears foul clothing on his flesh. (Od.11.191)

αὐτὰρ ἐπὶν ἔλθησι θέρος τεθαλυῖά τ' ὀπώρη, (Od.11.192)

But when summer and blooming harvest time have come, (Od.11.192)

πάντη οἱ κατὰ γουνὸν ἀλωῆς οἰνοπέδοιο (Od.11.193)

all about, down the hill of his wine-bearing vineyard, (Od.11.193)

φύλλων κεκλιμένων χθαμαλαὶ βεβλήαται εὐναί. (Od.11.194)

beds of fallen leaves are thrown upon the ground. (Od.11.194)

ἔνθ' ὅ γε κεῖτ' ἀχέων, μέγα δὲ φρεσὶ πένθος ἀέξει (Od.11.195)

He lies there in grief, greatly fosters sadness in his heart, (Od.11.195)

σὸν πότμον γοῶων, χαλεπὸν δ' ἐπὶ γῆρας ἰκάνει. (Od.11.196)

and pines for your return. A hard old age has come upon him.

(Od.11.196)

οὕτω γὰρ καὶ ἐγὼν ὀλόμην καὶ πότμον ἐπέσπον: (Od.11.197)

For in this way I, too, met my fate and perished. (Od.11.197)

οὔτ' ἐμέ γ' ἐν μεγάροισιν εὖσκοπος ἰοχέαιρα (Od.11.198)

Neither did the sharp-sighted Arrow-shedder (Od.11.198)

οἷς ἀγανοῖς βελέεσσιν ἐποικομένη κατέπεφνε, (Od.11.199)

attack with painless darts and kill me in the palace, (Od.11.199)

οὔτε τις οὖν μοι νοῦσος ἐπήλυθεν, ἢ τε μάλιστα (Od.11.200)

nor did any any disease come upon me, which most often (Od.11.200)

τηκεδόνι στυγερῇ μελέων ἐξείλετο θυμόν: (Od.11.201)

takes life out of the limbs with dreadful wasting, (Od.11.201)

ἀλλά με σός τε πόθος σά τε μήδεα, φαίδιμ' Ὀδυσσεῦ, (Od.11.202)

but yearning for you, and your counsels, brilliant Odysseus, (Od.11.202)

σὴ τ' ἀγανοφροσύνη μελιηδέα θυμόν ἀπηύρα. (Od.11.203)

and your gentleness, robbed me of my honey-sweet life.' (Od.11.203)

Od.11.216-8

ὦ μοι, τέκνον ἐμόν, περὶ πάντων κάμμορε φωτῶν, (Od.11.216)

Oh my, my child, ill-fated beyond all men, (Od.11.216)

ἀλλ' αὕτη δίκη ἐστὶ βροτῶν, ὅτε τίς κε θάνησιν: (Od.11.217)

but this is the way of mortals when one dies. (Od.11.217)

οὐ γὰρ ἔτι σάρκας τε καὶ ὀστέα ἴνες ἔχουσιν, (Od.11.218)

For sinews no longer hold flesh and bones together, (Od.11.218)

Od.12.149-50

ἴκμενον οὖρον ἴει πλησίστιον, ἐσθλὸν ἑταῖρον, (Od.12.149)

a favorable, sail-filling, fair wind, a good companion, (Od.12.149)

Κίρκη εὐπλόκαμος, δεινὴ θεὸς ἀυδήεσσα. (Od.12.150)

the dread goddess with human speech, fair-haired Circe, sent.
(Od.12.150)

Od.12.153-5

δὴ τότε' ἐγὼν ἐτάροισι μετηύδων ἀχνύμενος κῆρ: (Od.12.153)

Then, my heart grieving, I said to my comrades: (Od.12.153)

ὦ φίλοι, οὐ γὰρ χρὴ ἓνα ἴδμεναι οὐδὲ δύο οἴους (Od.12.154)

Friends, since it's not right that one or even two alone (Od.12.154)

θέσφαθ' ἃ μοι Κίρκη μυθήσατο, δῖα θεάων: (Od.12.155)

know the awful things that the goddess divine Circe told me, (Od.12.155)

Od.12.158-67

Σειρήνων μὲν πρῶτον ἀνώγει θεσπεσιῶν (Od.12.158)

She orders us first to avoid the wondrous Sirens' (Od.12.158)

φθόγγον ἀλεύασθαι καὶ λειμῶν' ἀνθεμόεντα. (Od.12.159)

voice and flowered meadow. (Od.12.159)

οἶον ἔμ' ἠνώγει ὅπ' ἀκουέμεν: ἀλλά με δεσμῶ (Od.12.160)

She orders that I only hear their voice. So tie me (Od.12.160)

δήσατ' ἐν ἀργαλέῳ, ὄφρ' ἔμπεδον αὐτόθι μίμνω, (Od.12.161)

in grievous bonds, that I may remain in place where I am, (Od.12.161)

ὀρθὸν ἐν ἰστοπέδῃ, ἐκ δ' αὐτοῦ πείρατ' ἀνήφθω. (Od.12.162)

upright on the mast step, and let ropes be fastened from it. (Od.12.162)

εἰ δέ κε λίσσωμαι ὑμέας λῦσαί τε κελεύω, (Od.12.163)

If I beg and bid you free me, (Od.12.163)

ὑμεῖς δ' ἐν πλεόνεσσι τότε δεσμοῖσι πιέζειν. (Od.12.164)

you must secure me tightly then in more bonds.' (Od.12.164)

ἦτοι ἐγὼ τὰ ἕκαστα λέγων ἐτάροισι πίφασκον: (Od.12.165)

"I spoke of and made known each thing to my comrades (Od.12.165)

τόφρα δὲ καρπαλίμως ἐξίκετο νηῦς εὐεργῆς (Od.12.166)

while our well-built ship quickly reached (Od.12.166)

νη̄σον Σειρήνοιν: ἔπειγε γὰρ οὖρος ἀπήμων. (Od.12.167)

the Sirens' island, for a harmless fair wind drove her on. (Od.12.167)

Od.12.173-7

αὐτὰρ ἐγὼ κηροῖο μέγαν τροχὸν ὄξει χαλκῶ (Od.12.173)

Then I cut through a big round cake of wax (Od.12.173)

τυτθὰ διατμήξας χερσὶ στιβαρῆσι πίεζον: (Od.12.174)

and kneaded a little bit of it in my well-knit hands. (Od.12.174)

αἶψα δ' ἰαίνεται κηρός, ἐπεὶ κέλετο μεγάλη ἴς (Od.12.175)

The wax soon melted, since the sun's mighty force (Od.12.175)

Ἥελίου τ' ἀύγῃ Ὑπεριονίδαο ἄνακτος: (Od.12.176)

and the bright light of lord Hyperionides compelled it, (Od.12.176)

ἐξεΐης δ' ἐτάροισιν ἐπ' οὐατα πᾱσιν ἄλειψα. (Od.12.177)

and I rubbed it on the ears of all my comrades, one after another.
(Od.12.177)

Od.12.39-46

Σειρήνας μὲν πρῶτον ἀφίξεαι, αἶ ῥά τε πάντας (Od.12.39)

You'll first come to the Sirens, who enchant (Od.12.39)

ἀνθρώπους θέλγουσιν, ὅτις σφεας εἰσαφίκηται. (Od.12.40)

all men that come upon them. (Od.12.40)

ὅς τις ἀἰδρεΐη πελάση καὶ φθόγγον ἀκούση (Od.12.41)

Whoever comes in ignorance and hears the Sirens' voice, (Od.12.41)

Σειρήνων, τῷ δ' οὐ τι γυνή καὶ νήπια τέκνα (Od.12.42)

his wife and little children don't ever stand beside him (Od.12.42)

οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάνυνται, (Od.12.43)

or rejoice when he comes home, (Od.12.43)

ἀλλά τε Σειρήνες λιγυρῆ θέλγουσιν ἀοιδῆ (Od.12.44)

but the Sirens enchant him with their clear song, (Od.12.44)

ἤμεναι ἐν λειμῶνι, πολὺς δ' ἀμφ' ὀστεόφιν θίς (Od.12.45)

as they sit in a meadow, a big pile of bones about them, (Od.12.45)

ἀνδρῶν πυθομένων, περὶ δὲ ῥινοὶ μινύθουσιν. (Od.12.46)

of rotting men, skin shriveling around them. (Od.12.46)

Od.12.181-200

ἀλλ' ὅτε τόσσον ἀπῆμεν ὅσον τε γέγωνε βοήσας, (Od.12.181)

But when I was as far away as one shouting can be heard, (Od.12.181)

ρίμφα διώκοντες, τὰς δ' οὐ λάθεν ὠκύαλος νηῦς (Od.12.182)

quickly making way, the Sirens did not miss our sea-swift ship
(Od.12.182)

ἐγγύθεν ὀρνυμένη, λιγυρὴν δ' ἔντυνον ἀοιδήν: (Od.12.183)

drawing near and prepared their clear-toned song. (Od.12.183)

δεῦρ' ἄγ' ἰών, πολύαιν' Ὀδυσσεῦ, μέγα κῦδος Ἀχαιῶν, (Od.12.184)

Come here, much-praised Odysseus, great glory of Achaeans,
(Od.12.184)

νῆα κατάστησον, ἵνα νωιτέρην ὅπ' ἀκούσης. (Od.12.185)

and land your ship so you can hear our voice. (Od.12.185)

οὐ γάρ πώ τις τῆδε παρήλασε νηὶ μελαίνῃ, (Od.12.186)

For no one ever passes by here with a black ship (Od.12.186)

πρὶν γ' ἡμέων μελίγηρυν ἀπὸ στομάτων ὅπ' ἀκοῦσαι, (Od.12.187)

before he hears the honey-toned voice from our mouths, (Od.12.187)

ἀλλ' ὃ γε τερψάμενος νεῖται καὶ πλείονα εἰδώς. (Od.12.188)

then after he enjoys it, he departs, knowing more, (Od.12.188)

ἴδμεν γάρ τοι πάνθ' ὅσ' ἐνὶ Τροίῃ εὐρείῃ (Od.12.189)

since we know everything, all that in wide Troy (Od.12.189)

Ἀργεῖοι Τρῶές τε θεῶν ἰότητι μόγησαν, (Od.12.190)

Argives and Trojans suffered by the will of the gods. (Od.12.190)

ἴδμεν δ', ὅσσα γένηται ἐπὶ χθονὶ πουλυβοτείρῃ. (Od.12.191)

And we know whatever happens on the earth that feeds many.'

(Od.12.191)

ὣς φάσαν ἰεῖσαι ὄπα κάλλιμον: αὐτὰρ ἐμὸν κῆρ (Od.12.192)

"So said they as they cast their beautiful voice. Then my heart (Od.12.192)

ἤθελ' ἀκουέμεναι, λῦσαί τ' ἐκέλευον ἑταίρους (Od.12.193)

wished to hear them and I bid my comrades free me, (Od.12.193)

ὄφρῦσι νευστάζων: οἱ δὲ προπεσόντες ἔρρισον. (Od.12.194)

by nodding with my eyebrows, but they fell forward and rowed.

(Od.12.194)

αὐτίκα δ' ἀνστάντες Περιμήδης Εὐρύλοχός τε (Od.12.195)

Eurylochus and Perimedes stood up at once, (Od.12.195)

πλείοσί μ' ἐν δεσμοῖσι δέον μᾶλλον τε πίεζον. (Od.12.196)

bound me in more bonds, and squeezed them tighter. (Od.12.196)

αὐτὰρ ἐπεὶ δὴ τάς γε παρήλασαν, οὐδ' ἔτ' ἔπειτα (Od.12.197)

Then after they'd driven past them and we could then (Od.12.197)

φθογγὴν Σειρήνων ἠκούομεν οὐδέ τ' ἀοιδὴν, (Od.12.198)

no longer hear the Sirens' voice or song, (Od.12.198)

αἶψ' ἀπὸ κηρὸν ἔλοντο ἐμοὶ ἐρήρες ἑταῖροι, (Od.12.199)

my trusty comrades immediately removed the wax (Od.12.199)

ὄν σφιν ἐπ' ὠσὶν ἄλειψ', ἐμέ τ' ἐκ δεσμῶν ἀνέλυσαν. (Od.12.200)

I'd rubbed upon their ears and released me from my bonds. (Od.12.200)

Od.1.356-8

ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε, (Od.1.356)

So go into the house and tend to your own work, (Od.1.356)

ἰστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε (Od.1.357)

the loom and distaff, and bid your handmaids (Od.1.357)

ἔργον ἐποίχεσθαι: μῦθος δ' ἄνδρεςσι μελήσει (Od.1.358)

go about their work. Speaking is of concern to men, (Od.1.358)

Od.12.192

ὣς φάσαν ἰεῖσαι ὄπα κάλλιμον: αὐτὰρ ἐμὸν κῆρ (Od.12.192)

So said they as they cast their beautiful voice. Then my heart (Od.12.192)

Od.12.226

καὶ τότε δὴ Κίρκης μὲν ἐφημοσύνης ἀλεγεινῆς (Od.12.226)

Right then I forgot Circe's grievous command (Od.12.226)

Od.6.15.7

βῆ δ' ἴμεν ἐς θάλαμον πολυδαίδαλον, ᾧ ἔνι κούρη (Od.6.15)

She made her way to a richly-adorned chamber, in which a girl, (Od.6.15)

κοιμᾶτ' ἀθανάτησι φυὴν καὶ εἶδος ὁμοίη (Od.6.16)

like immortals in shape and form, slept, (Od.6.16)

Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο, (Od.6.17)

the daughter of great-hearted Alcinous, Nausicaa; (Od.6.17)

Od.6.127-30

ὡς εἰπὼν θάμνων ὑπεδύσετο δῖος Ὀδυσσεύς, (Od.6.127)

So saying, divine Odysseus emerged from the bushes, (Od.6.127)

ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ (Od.6.128)

and with a thick hand broke off from the thicket a limb (Od.6.128)

φύλλων, ὡς ῥύσαιτο περὶ χροῖ μήδεα φωτός. (Od.6.129)

of leaves, to pull over his body to cover his genitals. (Od.6.129)

βῆ δ' ἴμεν ὡς τε λέων ὄρεσίτροφος ἀλκὶ πεποιθώς, (Od.6.130)

He made his way like a mountain-bred lion, sure in strength, (Od.6.130)

Od.6.139-41

οἷη δ' Ἀλκινόου θυγάτηρ μένε: τῇ γὰρ Ἀθήνη (Od.6.139)

Only Alcinous' daughter remained, for Athena (Od.6.139)

θάρσος ἐνὶ φρεσὶ θῆκε καὶ ἐκ δέος εἴλετο γυίων (Od.6.140)

had put courage in her heart and taken terror from her limbs. (Od.6.140)

στῆ δ' ἄντα σχομένη: ὁ δὲ μερμήριξεν Ὀδυσσεύς, (Od.6.141)

She stood and held her ground in front of him, as Odysseus pondered (Od.6.141)

Od. 6.192

οὔτ' οὖν ἐσθῆτος δευήσεαι οὔτε τευ ἄλλου, (Od. 6.192)

you'll not want for clothing or anything else (Od. 6.192)

Od. 6.194

ἄστυ δέ τοι δείξω, ἐρέω δέ τοι οὖνομα λαῶν. (Od. 6.194)

I'll show you the city, and tell you the name of its people. (Od. 6.194)

Od. 6.196

εἰμὶ δ' ἐγὼ θυγάτηρ μεγαλήτορος Ἀλκινόοιο, (Od. 6.196)

and I am the daughter of great-hearted Alcinous, (Od. 6.196)

Od.6.66

ὦς ἔφατ': αἶδετο γὰρ θαλερὸν γάμον ἐξονομῆναι (Od.6.66)

So said she, for she was ashamed to mention lusty marriage (Od.6.66)

Od.6.285-8

ὦς ἐρέουσιν, ἐμοὶ δέ κ' ὀνειδέα ταῦτα γένοιτο. (Od.6.285)

So they'd say, and these would be censures for me. (Od.6.285)

καὶ δ' ἄλλη νεμεσῶ, ἢ τις τοιαῦτά γε ῥέζοι, (Od.6.286)

I, too, would resent another who did such things, (Od.6.286)

ἢ τ' ἀέκητι φίλων πατρὸς καὶ μητρὸς ἐόντων, (Od.6.287)

who, while her dear father and mother are alive, against their will
(Od.6.287)

ἀνδράσι μίσηται, πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν. (Od.6.288)

mixes with men before she goes to her public wedding. (Od.6.288)

Od.7.57

γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη, (Od.7.57)

the best looking of women, gave birth to Nausithous. (Od.7.57)

Od.7.67

καί μιν ἔτις', ὡς οὐ τις ἐπὶ χθονὶ τίεται ἄλλη, (Od.7.67)

And he valued her as no other woman on earth is valued, (Od.7.67)

Od.7.69

ὡς κείνη περὶ κῆρι τετίμηται τε καὶ ἔστινb (Od.7.69)

So she has been, and still is, honored above them, (Od.7.69)

Od.7.73-4

οὐ μὲν γάρ τι νόου γε καὶ αὐτὴ δεύεται ἐσθλοῦ: (Od.7.73)

For she herself in no way lacks good sense, and she dissolves (Od.7.73)

οἷσι τ' ἐϋ φρονέησι καὶ ἀνδράσι νείκεα λύει. (Od.7.74)

disputes for those, even men, to whom she's well disposed (Od.7.74)

Od.13.344

ἀλλ' ἄγε τοι δείξω Ἰθάκης ἔδος, ὄφρα πεποίθης. (Od.13.344)

But come, I'll show you the seat of Ithaca, so you'll believe me.

(Od.13.344)

Od.13.392-406

τὸν δ' ἠμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη: (Od.13.392)

Then bright-eyed goddess Athena answered him: (Od.13.392)

καὶ λίην τοι ἔγωγε παρέσσομαι, οὐδέ με λήσεις, (Od.13.393)

In truth, I will be with you and I won't forget you (Od.13.393)

ὅπποτε κεν δὴ ταῦτα πενώμεθα: καί τιν' οἴω (Od.13.394)

when we labor at these things. And I think some (Od.13.394)

αἵματί τ' ἐγκεφάλῳ τε παλαξέμεν ἄσπετον οὔδας (Od.13.395)

will spatter the ground unspeakably with blood and brain, (Od.13.395)

ἀνδρῶν μνηστήρων, οἳ τοι βίοτον κατέδουσιν. (Od.13.396)

some of the suitor men, who devour your substance. (Od.13.396)

ἀλλ' ἄγε σ' ἄγνωστον τεύξω πάντεσσ βροτοῖσι: (Od.13.397)

But come, I'll make you unrecognizable to all mortals. (Od.13.397)

κάρψω μὲν χρῶα καλὸν ἐνὶ γναμπτοῖσι μέλεσσι, (Od.13.398)

I'll shrivel the beautiful flesh on your supple limbs, (Od.13.398)

ξανθὰς δ' ἐκ κεφαλῆς ὀλέσω τρίχας, ἀμφὶ δὲ λαῖφος (Od.13.399)

destroy the blond hair from your head, and dress you in tatters
(Od.13.399)

ἔσσω ὃ κεν στυγέησιν ἰδὼν ἄνθρωπος ἔχοντα, (Od.13.400)

so the man who sees you wearing them will loathe you. (Od.13.400)

κνυζώσω δέ τοι ὅσσε πάρος περικαλλέ' ἐόντε, (Od.13.401)

I'll deform your eyes, that were gorgeous before, (Od.13.401)

ὡς ἂν ἀεικέλιος πᾶσι μνηστήρσι φανήης (Od.13.402)

so you'll look despicable to all the suitors (Od.13.402)

σῆ τ' ἀλόχῳ καὶ παιδί, τὸν ἐν μεγάροισιν ἔλειπες. (Od.13.403)

and to your wife and son, whom you left in your palace. (Od.13.403)

αὐτὸς δὲ πρότιστα συβώτην εἰσαφικέσθαι, (Od.13.404)

First of all, you yourself go to the swineherd (Od.13.404)

ὅς τοι ὑῶν ἐπίουρος, ὁμῶς δέ τοι ἦπια οἶδε, (Od.13.405)

who's the guardian of your pigs, thinks so kindly of you, (Od.13.405)

παῖδά τε σὸν φιλέει καὶ ἐχέφρονα Πηνελόπειαν. (Od.13.406)

and loves your son and discreet Penelope. (Od.13.406)

Od.16.17-35

ὡς δὲ πατὴρ ὄν παιῖδα φίλα φρονέων ἀγαπάζη (Od.16.17)

As a father with his loving thoughts fondly greets his son (Od.16.17)

ἐλθόντ' ἐξ ἀπίης γαίης δεκάτῳ ἐνιαυτῷ, (Od.16.18)

coming in the tenth year from a far-off land, (Od.16.18)

μοῦνον τηλύγετον, τῷ ἔπ' ἄλγεα πολλὰ μογήση, (Od.16.19)

his only son, his darling, for whom he's suffered many sorrows,

(Od.16.19)

ὡς τότε Τηλέμαχον θεοειδέα δῖος ὑφορβὸς (Od.16.20)

so then the divine swineherd wrapped his arms around Telemachus,

(Od.16.20)

πάντα κύσεν περιφύς, ὡς ἐκ θανάτοιο φυγόντα: (Od.16.21)

kissed him all over, as one escaped from death, (Od.16.21)

καί ῥ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα: (Od.16.22)

and spoke winged words to him as he wept: (Od.16.22)

ἦλθες, Τηλέμαχε, γλυκερόν φάος. οὐ σ' ἔτ' ἔγωγε (Od.16.23)

"You've come, sweet light, Telemachus. I didn't think (Od.16.23)

ὄψεσθαι ἐφάμην, ἐπεὶ ὄχρεο νηϊ Πύλονδε. (Od.16.24)

I'd ever see you after you went by ship to Pylos. (Od.16.24)

ἄλλ' ἄγε νῦν εἴσελθε, φίλον τέκος, ὄφρα σε θυμῷ (Od.16.25)

But come now, dear child, come in, so I can delight in my heart

(Od.16.25)

τέρψομαι εἰσορόων νέον ἄλλοθεν ἔνδον ἐόντα. (Od.16.26)

in looking at you, newly come from elsewhere, inside (Od.16.26)

οὐ μὲν γάρ τι θάμ' ἀγρὸν ἐπέρχεαι οὐδὲ νομῆας, (Od.16.27)

for you don't come often at all to the herdsmen or the country, (Od.16.27)

ἄλλ' ἐπιδημεύεις: ὧς γὰρ νύ τοι εὐάδε θυμῷ, (Od.16.28)

but you stay in the city, since it pleased your heart so, (Od.16.28)

ἀνδρῶν μνηστήρων ἐσορᾶν ἀΐδηλον ὄμιλον (Od.16.29)

to observe the destructive throng of suitor men. (Od.16.29)

τὸν δ' αὖ Τηλέμαχος πεπνυμένος ἀντίον ἠΰδα: (Od.16.30)

Astute Telemachus said back to him in turn: (Od.16.30)

ἔσσειται οὕτως, ἄττα: σέθεν δ' ἔνεκ' ἐνθάδ' ἰκάνω, (Od.16.31)

It will be that way, father, but I came here because of you, (Od.16.31)

ὄφρα σέ τ' ὀφθαλμοῖσιν ἴδω καὶ μῦθον ἀκούσω, (Od.16.32)

to see you with my eyes and hear you words, (Od.16.32)

εἴ μοι ἔτ' ἐν μεγάροις μήτηρ μένει, ἢέ τις ἤδη (Od.16.33)

whether my mother still stays in the palace, or some other man
(Od.16.33)

ἀνδρῶν ἄλλος ἔγημεν, Ὀδυσσεῆος δέ που εὐνή (Od.16.34)

has married her, and, perhaps, Odysseus' bed (Od.16.34)

χίται ἐνευναίων κάκ' ἀράχνια κεῖται ἔχουσα. (Od.16.35)

lies in need of sleepers and holds evil spiderwebs. (Od.16.35)

Od.19.392-3

νίξε δ' ἄρ' ἄσσον ἰοῦσα ἀναχθ' ἑόν: αὐτίκα δ' ἔγνω (Od.19.392)

She came near and washed her lord. She knew at once (Od.19.392)

οὐλήν, τήν ποτέ μιν σῦς ἤλασε λευκῷ ὀδόντι (Od.19.393)

the scar, that a pig inflicted on him with its white tooth (Od.19.393)

Od.19.467-8

τὴν γρηῦς χεῖρεσσι καταπρηνέσσι λαβοῦσα (Od.19.467)

The old woman took the scar in her downturned hands, (Od.19.467)

γῶ ῥ' ἐπιμασσαμένη, πόδα δὲ προέηκε φέρεσθαι: (Od.19.468)

and knew it as she touched it, and let go of her hold on his foot.

(Od.19.468)

Od.19.472-7

δακρῶφι πλῆσθεν, θαλερῆ δέ οἱ ἔσχετο φωνή. (Od.19.472)

were filled with tears, and her rich voice was held in check. (Od.19.472)

ἀψαμένη δὲ γενείου Ὀδυσσῆα προσέειπεν: (Od.19.473)

She grabbed Odysseus by the beard and said to him: (Od.19.473)

ἦ μάλ' Ὀδυσσεὺς ἐσσι, φίλον τέκος: οὐδέ σ' ἔγωγε (Od.19.474)

“Yes, dear child, you really are Odysseus! I didn't recognize you
(Od.19.474)

πρὶν ἔγνων, πρὶν πάντα ἄνακτ' ἐμὸν ἀμφαφάασθαι. (Od.19.475)

before, not until I touched all of my master.” (Od.19.475)

ἦ καὶ Πηνελόπειαν ἐσέδρακεν ὀφθαλμοῖσι, (Od.19.476)

She spoke, and looked at Penelope with her eyes, (Od.19.476)

πεφραδέειν ἐθέλουσα φίλον πόσιν ἔνδον ἔοντα. (Od.19.477)

wanting to show her that her dear husband was home, (Od.19.477)

Od.19.479-487

τῇ γὰρ Ἀθηναίη νόον ἔτραπεν: αὐτὰρ Ὀδυσσεὺς (Od.19.479)

for Athena had turned her mind away. Then Odysseus (Od.19.479)

χεῖρ' ἐπιμασσάμενος φάρυγος λάβε δεξιτερῆφι, (Od.19.480)

groped for Eurycleia, grabbed her throat with his right hand, (Od.19.480)

τῇ δ' ἐτέρῃ ἔθεν ἄσσον ἐρύσσατο φώνησέν τε. (Od.19.481)

pulled her close with the other, and said: (Od.19.481)

μαῖα, τίη μ' ἐθέλεις ὀλέσαι; σὺ δέ μ' ἔτρεφες αὐτὴ (Od.19.482)

“Lady, why do you want to destroy me? You nursed me yourself
(Od.19.482)

τῷ σῶ ἐπὶ μαζῶ: νῦν δ' ἄλγεα πολλὰ μογήσας (Od.19.483)

at this breast of yours, and now, after suffering sorrows, (Od.19.483)

ἦλυθον εἰκοστῷ ἔτει ἔς πατρίδα γαῖαν. (Od.19.484)

I've come, in the twentieth year, to my fatherland. (Od.19.484)

ἀλλ' ἐπεὶ ἐφράσθης καὶ τοι θεὸς ἔμβαλε θυμῷ, (Od.19.485)

But since you've discerned this and a god put it in your heart,
(Od.19.485)

σίγα, μή τις τ' ἄλλος ἐνὶ μεγάροισι πύθηται. (Od.19.486)

be quiet, lest someone else in the palace find out. (Od.19.486)

ὧδε γὰρ ἐξερέω, καὶ μὴν τετελεσμένον ἔσται: (Od.19.487)

For I will so declare it, and it will surely come to pass. (Od.19.487)

Od.19.491-3

τὸν δ' αὖτε προσέειπε περίφρων Εὐρύκλεια: (Od.19.491)

Prudent Eurycleia said back to him: (Od.19.491)

τέκνον ἐμόν, ποιὸν σε ἔπος φύγεν ἕρκος ὀδόντων. (Od.19.492)

“My child, what kind of talk is this that's fled your wall of teeth?
(Od.19.492)

οἶσθα μὲν οἶον ἐμόν μένος ἔμπεδον οὐδ' ἐπιεικτόν, (Od.19.493)

You know how my spirit is steady and unyielding, (Od.19.493)

Od.19.495-8

ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσιν: (Od.19.495)

I'll tell you something else, and you put it in your mind. (Od.19.495)

εἴ χ' ὑπό σοι γε θεὸς δαμάσῃ μνηστῆρας ἀγαυούς, (Od.19.496)

If a should god tame the lusty suitors under you, (Od.19.496)

δὴ τότε τοι καταλέξω ἐνὶ μεγάροισι γυναῖκας, (Od.19.497)

I'll then recount to you the women in your palace, (Od.19.497)

αἳ τέ σ' ἀτιμάζουσι καὶ αἳ νηλίτιδές εἰσι. (Od.19.498)

which ones dishonor you and which are innocent." (Od.19.498)

Od.19.103-5

τοῖσι δὲ μύθων ἤρχε περίφρων Πηνελόπεια: Od.19.103

Prudent Penelope was the first of them to speak: (Od.19.103)

ξεῖνε, τὸ μὲν σε πρῶτον ἐγὼν εἰρήσομαι αὐτή: (Od.19.104)

"Stranger, first, I'll ask you this myself: (Od.19.104)

τίς πόθεν εἷς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆες; (Od.19.105)

What man and from where are you? Where are your city and parents?"
(Od.19.105)

Od.19.162

ἀλλὰ καὶ ὥς μοι εἰπέ τεδὸν γένος, ὅππόθεν ἐσσί. (Od.19.162)

But, even so, tell me of your race, where you're from, (Od.19.162)

Od.19.215-8

νῦν μὲν δὴ σευ, ξεῖνέ γ', οἷω πειρήσεσθαι, (Od.19.215)

“Now, stranger, I think I'll put you to the test. (Od.19.215)

εἰ ἔτεδὸν δὴ κεῖθι σὺν ἀντιθέοις ἐτάροισι (Od.19.216)

If it's true you welcomed my husband, with his godlike comrades,
Od.19.216

ξείνισας ἐν μεγάροισιν ἐμὸν πόσιν, ὡς ἀγορεύεις. (Od.19.217)

as a guest in your palace, as you say, (Od.19.217)

εἰπέ μοι ὅπποῖ ἄσσα περὶ χροῖ εἵματα ἔστο, (Od.19.218)

tell me what kind of things were those he wore around his body,
(Od.19.218)

Od.19.249-255

ὡς φάτο, τῇ δ' ἔτι μᾶλλον ὑφ' ἴμερον ὤρσε γόοιο, (Od.19.249)

So said he, and in her the desire to weep rose even more, (Od.19.249)

σήματ' ἀναγνούση τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς. (Od.19.250)

as she recognized the signs that Odysseus steadily showed her.
(Od.19.250)

ἢ δ' ἐπεὶ οὖν τάρφθη πολυδακρύτοιο γόοιο. (Od.19.251)

When she'd had enough of tearful groaning, (Od.19.251)

καὶ τότε μιν μύθοισιν ἀμειβομένη προσέειπε: (Od.19.252)

right then she said to him in answer: (Od.19.252)

νῦν μὲν δὴ μοι, ξεῖνε, πάρος περ ἐὼν ἐλεεινός, (Od.19.253)

“Stranger, though you were pitied before, you'll now be (Od.19.253)

ἐν μεγάροισιν ἐμοῖσι φίλος τ' ἔση αἰδοῖός τε: (Od.19.254)

both dear to me and respected in my palace, (Od.19.254)

αὐτὴ γὰρ τάδε εἶματ' ἐγὼ πόρον, οἷ' ἀγορεύεις, (Od.19.255)

for I myself gave him these clothes, the kind you speak of, (Od.19.255)

Od.19.268-272

ἀλλὰ γόου μὲν παῦσαι, ἐμεῖο δὲ σύνθεο μῦθον: (Od.19.268)

But cease your weeping and heed my words, (Od.19.268)

νημερτέως γάρ τοι μυθήσομαι οὐδ' ἐπικεύσω (Od.19.269)

for I'll speak to you infallibly and not conceal it, (Od.19.269)

ὡς ἤδη Ὀδυσῆος ἐγὼ περὶ νόστου ἄκουσα (Od.19.270)

how I've now heard about Odysseus' return, (Od.19.270)

ἀγχοῦ, Θεσπρωτῶν ἀνδρῶν ἐν πίονι δήμῳ, (Od.19.271)

that he's near, in the rich kingdom of the Thesprotians, (Od.19.271)

ζωοῦ: αὐτὰρ ἄγει κειμήλια πολλὰ καὶ ἐσθλὰ (Od.19.272)

alive, and he brings treasures, good and many, (Od.19.272)

Od.19.312

ἀλλὰ μοι ᾧδ' ἀνὰ θυμὸν οἶεται, ὡς ἔσεταί περ: (Od.19.312)

But there's this suspicion in my heart, of how it really will be. (Od.19.312)

Od.19.350-1

ξεῖνε φίλ': οὐ γάρ πώ τις ἀνὴρ πεπνυμένος ὦδε (Od.19.350)

"Dear stranger, never has any man so astute, (Od.19.350)

ξείνων τηλεδαπῶν φιλίων ἐμὸν ἵκετο δῶμα, (Od.19.351)

of strangers from far away, come to my home more welcome. (Od.19.351)

Od.19.357-360

ἀλλ' ἄγε νῦν ἀνστᾶσα, περίφρων Εὐρύκλεια, (Od.19.357)

But come now, prudent Eurycleia, stand up and wash the feet
(Od.19.357)

νίψον σοῖο ἀνακτος ὁμήλικα: καί που Ὀδυσσεὺς (Od.19.358)

of one the same age as your master. And, I suppose, Odysseus
(Od.19.358)

ἤδη τοιόσδ' ἐστὶ πόδας τοιόσδε τε χεῖρας: (Od.19.359)

is by now such as this one in hands and such as this one in feet,
(Od.19.359)

αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσιν. (Od.19.360)

for in misfortune mortals grow old suddenly." (Od.19.360)

Od.19.535-540

ἀλλ' ἄγε μοι τὸν ὄνειρον ὑπόκριναί καὶ ἄκουσον. (Od.19.535)

But come, hear and interpret this dream of mine. (Od.19.535)

χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν (Od.19.536)

Twenty geese, out the of water, are eating wheat (Od.19.536)

ἐξ ὕδατος, καί τέ σφιν ἰαίνομαι εἰσορόωσα: (Od.19.537)

throughout the house, and I warm in looking at them. (Od.19.537)

ἐλθῶν δ' ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης (Od.19.538)

Then a big eagle, with a hooked beak, came from a mountain,
(Od.19.538)

πᾶσι κατ' ἀυχένας ἦξε καὶ ἔκτανεν: οἱ δ' ἐκέχυντο (Od.19.539)

broke all their necks, and killed them. They'd been piled (Od.19.539)

ἀθρόοι ἐν μεγάροις, ὁ δ' ἐς αἰθέρα δῖαν ἀέροθη. (Od.19.540)

in a heap in my palace, but he was raised to the divine sky. (Od.19.540)

Od.19.546-550

θάρσει, Ἰκαρίου κόρη τηλεκλειτοῖο (Od.19.546)

Take heart, far-famed Icarus' daughter! (Od.19.546)

οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, ὃ τοι τετελεσμένον ἔσται. (Od.19.547)

It's not a dream, but a vision, a good one, that will come to pass for you.
(Od.19.547)

χῆνες μὲν μνηστῆρες, ἐγὼ δέ τοι αἰετὸς ὄρνις (Od.19.548)

The geese are the suitors, and I, your eagle, who was a bird before,
(Od.19.548)

ἦα πάρος, νῦν αὖτε τεὸς πόσις εἰλήλουθα, (Od.19.549)

am now your husband who's come back, (Od.19.549)

ὅς πᾶσι μνηστῆρσιν ἀεικέα πότμον ἐφήσω. (Od.19.550)

who'll let loose shameful doom on all the suitors. (Od.19.550)

Od.19.555-8

ᾧ γύναϊ, οὐ πῶς ἔστιν ὑποκρίνασθαι ὄνειρον (Od.19.555)

My lady, it's no way possible to interpret your dream (Od.19.555)

ἄλλη ἀποκλίναντ', ἐπεὶ ἦ ῥά τοι αὐτὸς Ὀδυσσεὺς (Od.19.556)

by bending it another way, since, yes, Odysseus himself (Od.19.556)

πέφραδ' ὅπως τελέει: μνηστήρσι δὲ φαίνεται ὄλεθρος (Od.19.557)

showed you how he'll fulfill it, and the suitors' destruction is apparent,
(Od.19.557)

πᾶσι μάλ', οὐδέ κέ τις θάνατον καὶ κῆρας ἀλύξει. (Od.19.558)

for every single one of them, and none will avoid death and its agents.
(Od.19.558)

Od.19.576-581

νῦν δὲ μνηστήρεσσιν ἄεθλον τοῦτον ἐφήσω: (Od.19.576)

Now I'll set this as a contest for the suitors. (Od.19.576)

ὃς δέ κε ῥῆϊτατ' ἐντανύσῃ βιὸν ἐν παλάμησι (Od.19.577)

He who can most easily string the bow in his palms (Od.19.577)

καὶ διοϊστεύσῃ πελέκεων δυοκαίδεκα πάντων, (Od.19.578)

and shoot an arrow through the axes, all twelve of them, (Od.19.578)

τῷ κεν ἄμ' ἐσποίμην, νοσφισσαμένη τόδε δῶμα (Od.19.579)

that one I'll go with, forsaking this home, (Od.19.579)

κουρίδιον, μάλα καλόν, ἐνίπλειον βιότιο: (Od.19.580)

my wedded one, a very fine one, full of substance, (Od.19.580)

τοῦ ποτὲ μεμνήσεσθαι ὄϊομαι ἔν περ ὄνειρῳ. (Od.19.581)

that I think I'll remember forever, even in my dreams. (Od.19.581)

Od.23.177-185

ἀλλ' ἄγε οἱ στόρεσον πυκινὸν λέχος, Εὐρύκλεια, (Od.23.177)

But come, Eurycleia, spread a strongly-built bed for him, (Od.23.177)

ἐκτὸς ἐϋσταθέος θαλάμου, τὸν ῥ' αὐτὸς ἐποίει: (Od.23.178)

the one he made himself, outside the well-built chamber. (Od.23.178)

ἔνθα οἱ ἐκθειῖσαι πυκινὸν λέχος ἐμβάλετ' εὐνήν, (Od.23.179)

Set the strongly-built bed outside there for him, and throw bedding on it,
(Od.23.179)

κῶεα καὶ χλαίνας καὶ ῥήγεα σιγαλόεντα. (Od.23.180)

fleeces, and cloaks, and bright blankets." (Od.23.180)

ὣς ἄρ' ἔφη πόσιος πειρωμένη: αὐτὰρ Ὀδυσσεὺς (Od.23.181)

So said she, testing her husband. Then Odysseus, (Od.23.181)

ὀχθήσας ἄλοχον προσεφώνεε κέδν' εἰδυῖαν: (Od.23.182)

in anger, said to his true-hearted wife: (Od.23.182)

ὦ γύναι, ἦ μάλα τοῦτο ἔπος θυμαλγὲς ἔειπες: (Od.23.183)

"Woman, ah, this word you've said is very painful to the heart.
(Od.23.183)

τίς δέ μοι ἄλλοσε θῆκε λέχος; χαλεπὸν δέ κεν εἶη (Od.23.184)

Who put my bed elsewhere? It would be hard, (Od.23.184)

καὶ μάλ' ἐπισταμένῳ, ὅτε μὴ θεὸς αὐτὸς ἐπελθῶν (Od.23.185)

even for a very expert one, unless a god himself came to him, (Od.23.185)

Od.23.187-192

ἀνδρῶν δ' οὐ κέν τις ζωὸς βροτός, οὐδὲ μάλ' ἡβῶν, (Od.23.187)

No man alive, no mortal, not even fully in his prime, (Od.23.187)

ῥεῖα μετοχλίσσειεν, ἐπεὶ μέγα σῆμα τέτυκται (Od.23.188)

could easily move it, since a great sign is built (Od.23.188)

ἐν λέχει ἀσκητῶ: τὸ δ' ἐγὼ κάμον οὐδέ τις ἄλλος. (Od.23.189)

into the artful bed. I, and not any other, built it. (Od.23.189)

θάμνος ἔφυ τανύφυλλος ἐλαίης ἔρκεος ἐντός, (Od.23.190)

A long-leaved shrub of an olive tree grew inside the wall, (Od.23.190)

ἀκμηνὸς θαλέθων: πάχετος δ' ἦν ἡὔτε κίων. (Od.23.191)

luxuriantly flourishing, it was thick as a pillar. (Od.23.191)

τῶ δ' ἐγὼ ἀμφιβαλὼν θάλαμον δέμον, ὄφρ' ἐτέλεσσα, (Od.23.192)

I threw a chamber about it, and built it, until I finished it, (Od.23.192)

Od.23.199

ἐκ δὲ τοῦ ἀρχόμενος λέχος ἔξεον, ὄφρ' ἐτέλεσσα, (Od.23.199)

Starting from this, I carved a bed, until I finished it, (Od.23.199)

Od.23.202-212

οὕτω τοι τόδε σῆμα πιφαύσκομαι: οὐδέ τι οἶδα, (Od.23.202)

In this way I declare this sign to you, but I don't know (Od.23.202)

εἴ μοι ἔτ' ἔμπεδόν ἐστι, γύναι, λέχος, ἧέ τις ἤδη (Od.23.203)

whether my bed is still intact, woman, or some man's already
(Od.23.203)

ἀνδρῶν ἄλλωσσε θῆκε, ταμῶν ὑπο πυθμέν' ἐλαίης. (Od.23.204)

put it elsewhere, cutting under the bottom of the olive tree." (Od.23.204)

ὣς φάτο, τῆς δ' αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ, (Od.23.205)

So said he, and right there her knees and dear heart were undone,
(Od.23.205)

σήματ' ἀναγνούση τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς: (Od.23.206)

as she recognized the signs that Odysseus steadily showed her.
(Od.23.206)

δακρύσασα δ' ἔπειτ' ἰθὺς κίεν, ἀμφὶ δὲ χεῖρας (Od.23.207)

Then in tears she ran straight to him, threw both her arms (Od.23.207)

δειρῆ βάλλ' Ὀδυσῆϊ, κάρη δ' ἔκυσ' ἠδὲ προσηύδα: (Od.23.208)

about Odysseus' neck, kissed his head, and said to him: (Od.23.208)

μή μοι, Ὀδυσσεῦ, σκύζευ, ἐπεὶ τά περ ἄλλα μάλιστα (Od.23.209)

"Don't be angry with me, Odysseus, since in all other things (Od.23.209)

ἀνθρώπων πέπνυσο: θεοὶ δ' ὤπαζον οἴζυν, (Od.23.210)

you're the wisest of men. The gods gave us misery, (Od.23.210)

οἱ νῶϊν ἀγάσαντο παρ' ἀλλήλοισι μένοντε (Od.23.211)

who begrudged that we two stay beside each other, (Od.23.211)

ἦβης ταρπηῆναι καὶ γήραος οὐδὸν ἰκέσθαι. (Od.23.212)

to enjoy our youth and reach the threshold of old age. (Od.23.212)

Od.23.216-7

ἔρριγεί μῆ τις με βροτῶν ἀπάφοιτ' ἐπέεσσιν (Od.23.216)

lest any mortal come and beguile me with words, (Od.23.216)

ἐλθῶν: πολλοὶ γὰρ κακὰ κέρδε βουλεύουσιν. (Od.23.217)

for many scheme for evil gains. (Od.23.217)

Od.23.300-1

τῶ δ' ἐπεὶ οὖν φιλότητος ἐταρπήτη ἐρατεινῆς, (Od.23.300)

When the two had had their full enjoyment of lovely love, (Od.23.300)

τερπέσθην μύθοισι, πρὸς ἀλλήλους ἐνέποντες (Od.23.301)

they took delight in stories, telling them to one another. (Od.23.301)

Od.23.306

αὐτὰρ ὁ διογενῆς Ὀδυσσεὺς ὅσα κήδε' ἔθηκεν (Od.23.306)

Then Zeus-born Odysseus, all the troubles he'd caused (Od.23.306)

Od.23.308-9

πάντ' ἔλεγ': ἢ δ' ἄρ' ἐτέρπετ' ἀκούουσ', οὐδέ οἱ ὕπνος (Od.23.308)

He told it all. She took delight in listening, and sleep fell not (Od.23.308)

πῖπτεν ἐπὶ βλεφάροισι πάρος καταλέξαι ἅπαντα. (Od.23.309)

upon her eyelids before he recounted each and everything. (Od.23.309)

Od.23.350-3

ὦ γύναι, ἤδη μὲν πολέων κεκορήμεθ' ἀέθλων (Od.23.350)

“My wife, by now we've had our fill of many trials, (Od.23.350)

ἀμφοτέρω, σὺ μὲν ἐνθάδ' ἐμὸν πολυκηδέα νόστον (Od.23.351)

both of us, you here, weeping for my troublous homecoming, (Od.23.351)

κλαίουσ'. αὐτὰρ ἐμὲ Ζεὺς ἄλγεσι καὶ θεοὶ ἄλλοι (Od.23.352)

while Zeus and other gods shackled me with sorrows, (Od.23.352)

ἰέμενον πεδάσσκον ἐμῆς ἀπὸ πατρίδος αἴης: (Od.23.353)

far from my fatherland, as I was rushing to it. (Od.23.353)