

UNIVERSIDADE DO ALGARVE

Faculdade de Ciências Humanas e Sociais

*THE PERCEPTION OF WOMAN ON THE EXAMPLE OF THE ODYSSEY OF
HOMER AND ITS ENGLISH TRANSLATION BY JAMES HUDDLESTON
AND PORTUGUESE TRANSLATION BY FREDERICO LOURENÇO*

OLEKSII KOSENKO

DISSERTAÇÃO PARA A OBTENÇÃO DO GRAU DE MESTRE

Mestrado em Estudos Literários e Artísticos

(Especialização em Estudos Literários)

Dissertação efetuada sob a orientação da Professora Doutora Adriana Nogueira

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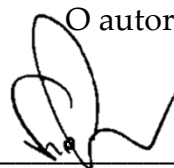
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In the memory of Leonid V. Pavlenko (1938 – 2015)

RESUMO

Esta investigação parte de uma comparação entre as características da *Odisseia* (*Οδύσσεια*), de Homero (Ὅμηρος, cerca 850 a.C.), e das suas traduções inglesa (*Odyssey*, 2006), por James Huddleston (consultável aqui – <http://digital.library.northwestern.edu/homer/>), e a mais recente tradução portuguesa (*Odisseia*, 2003), de Frederico Lourenço.

A ideia principal é comparar a perceção do mundo das mulheres em Homero, quer através da *Odisseia*, na sua versão original, em grego, quer através destas duas versões referidas.

A *Odisseia* é uma grande fonte sobre os tipos de vida de mulheres de vários estratos sociais, de diferentes partes da Grécia, e até mesmo de mundos muito diferentes, como sejam o mundo dos deuses e o mundo dos mortais.

Apresenta-nos, ainda, a descrição da realidade homérica ao longo da narrativa, pois Homero presta especial atenção à vida das pessoas em todas as esferas da sua existência, destacando quer acontecimentos da vida dos povos quer as suas atividades particulares (e peculiares). Contém ainda bastante material sobre a vida quotidiana e, ao mesmo tempo, informações importantes para a história do mundo clássico. O mundo homérico recria a vida da Grécia antiga, sendo, por isso, uma importante fonte de informação sobre os antigos gregos.

Como referido, a área de investigação do presente trabalho é a perceção da vida das mulheres na época homérica, pelos olhos dos tradutores. É um tema algo ambíguo, pois há muitos factos controversos sobre o mundo das mulheres na Grécia antiga, devido a diversos tipos de provas históricas. Mais ainda, vários estudiosos, de diferentes épocas, manifestaram opiniões diversas e duvidosos pontos de vista sobre este assunto. É por isso que nos pareceu sensato integrar as suas opiniões, para formar conclusões.

Também é importante realçar que deve ser tido em consideração «the particular reality of the investigating female character», como afirma Elaine Fantham no seu livro *Women in the Classical World* (1995: 56). Para identificar a perceção de uma mulher é necessário analisar o seu lugar específico no mundo antigo. Portanto, deve ser vista a classe social a que pertence, a sua família de origem (antes de casar) e a posição social e política do marido (sempre que houver um). A vida em diferentes estratos sociais era bastante desigual, fosse a personagem feminina uma escrava, uma mulher livre (do equivalente a ser) da classe média ou uma mulher nobre.

Contudo, há algumas características comuns entre as mulheres de diferentes camadas sociais. A vida nas mulheres no mundo antigo era bastante limitada. De um modo geral, estavam sob a autoridade de um homem. Assim, a maior instituição, no aspeto organizacional, da sociedade homérica era o οἶκος e eram os homens que estavam encarregues dele. Era ele que decidia quais os deveres que tinham de ser cumpridos em casa e que controlava a vida lá dentro, apesar do cumprimento destas funções, dentro de casa, fosse da responsabilidade das mulheres: cozinhar, limpar, costurar, lavar ou, caso fossem da nobreza, fazer coordenar a sua execução. As mulheres, no οἶκος, tinham de obedecer às ordens. O pai era a figura principal na vida de uma rapariga, pois era ele que tinha a autoridade para lhe escolher um marido, que continuaria o seu papel e ficaria com ela a cargo. É claro que as mulheres tinham a sua forma própria de exercer influência na família: podiam influenciar a decisão do homem, mas não assumir elas próprias uma decisão. David Cohen no seu artigo «Seclusion, Separation, and the Status of Women in Classical Athens», apresenta um ponto de vista interessante, quando realça que

[a] wide range of activities which regularly took them out of their houses: working in the fields, selling produce in the market, acting as a nurse and midwife and many other economic activities. Women's activities which took them out of house were not only economic, of course. They might include going

to their favorite soothsayer, participating in a sacrifice or in religious festivals...and the historians tend to underestimate the fact that the organization of the major festival was solely carried out by women – Thesmophoria - the most widespread Greek Festival (139).

Aqui vemos que as mulheres ainda tinham algumas atividades e algumas liberdades que lhe concediam um papel importante na sociedade grega.

Tudo o que foi mencionado tem um significado importante, mas não destaca a função de maior relevância da mulher na família: ter filhos, tomar conta deles, cuidar deles e educá-los. Deste modo, as mulheres tinham um contacto direto e privilegiado com as gerações seguintes e podiam influenciá-las; era o seu modo de contribuir para o progresso da civilização. A principal obrigação de uma mulher era dar à luz um rapaz – o herdeiro, o futuro chefe de família. Dar à luz um rapaz fazia dela uma mulher de sucesso, mais respeitada pela sociedade e, especialmente, pelo marido.

De algum modo, é muito difícil ter uma perceção exata da vida e do papel das mulheres na sociedade da Grécia antiga, apesar de ser possível distinguir algumas características mais comuns, através dos factos históricos e das opiniões que os mais importantes historiadores formularam a partir deles.

A *Odisseia* é uma fonte de estilos de mulheres diferentes, de diversos estratos sociais, de variadas partes da Grécia, e até de mundos diferentes, como seja o dos deuses e o dos mortais: Homero apresenta Penélope como exemplo da mulher de família; Calipso como símbolo da mulher de poder, que tem uma ilha sob o seu comando e apenas obedece a Zeus, o deus supremo; Nausicaa é a jovem casadoira. As suas ações são prudentes e cuidadosas, de modo a não destruírem a sua reputação de mulher solteira, decente e leal. Estes são alguns exemplos da perceção das mulheres em Homero.

No entanto, não só o exemplo das personagens femininas da *Odisseia* podem ser úteis para se formar um conceito sobre as mulheres na Grécia antiga.

A linguagem usada por Homero também o é, assim como o modo como o texto foi recebido nas línguas modernas. No caso em apreço, nas traduções mais recentes em língua inglesa e portuguesa.

Esperamos ter alcançado o nosso propósito de examinar o mundo das mulheres na Grécia antiga e a sua perceção na atualidade, através da análise de vários exemplos retirados do texto, das traduções indicadas, bem como dos estudos que tivemos em consideração para este trabalho.

Palavras-chave: *Odisseia*; Homero; mulheres na Grécia antiga; comparação; tradução.

ABSTRACT

The research is based on the comparing characteristics of the original *Odyssey* (Ὀδύσσεια) text by Homer (Ὅμηρος, around 850 BC), the English translation of the *Odyssey* (2006) by James Huddleston taken from the on-line materials named as The Chicago Homer (<http://digital.library.northwestern.edu/homer/>) and the most recent Portuguese translation of the *Odyssey* (*Odisseia*, 2003) of Homer made by Frederico Lourenço.

The investigating area of the current work is the perception of the women's life of Homeric Age, through the eyes of its translators. It is rather ambiguous theme because there are a lot of controversial facts about the women's world in Ancient Greek Time due to the various historical evidences. Furthermore, various scholars of different times of this matter have got diverse and doubtful points of view according to this issue. That is why it is reasonable to integrate their opinions and on the merge basis to make the actual conclusions.

It is also necessary to mark out that should be taking into consideration "the particular reality of the investigating female character", as Elaine Fantham mentions in their book *Women in the Classical World* (1995: 56). To identify the perception of a woman it is essential to analyze her particular place in the antique world.

As a great source of patterns of women's lifestyles the *Odyssey* truly occupies an outstanding position because it reveals examples of women of various social strata, of different parts of land of the Ancient Greek World and even from completely different worlds like world of gods and world people.

Thus, Homer brings out Penelope as a model of a family woman; Calypso as the symbol of woman of power that has the whole island in her possession and obeys only to Zeus as the supreme god. With Nausicaa, Homer

demonstrates the image of a young woman just reached the marriage age. Her actions are prudent and careful, in order to not to destroy her reputation as a decent and lawful unmarried woman. These examples complexly illustrate some perceptual models of Homeric woman.

Nevertheless, not only the examples of female personages of the *Odyssey* might be in use for the forming the logical concept of a woman of Ancient Greece. The language used by Homer too, since it implies numerous moments of women's life. There is a great number of female personages in the *Odyssey* and so there are plenty examples discovering common perception of the women's world.

Keywords: *Odyssey*; Homer; comparing; women in antiquity; translation.

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INTRODUCTION

According to Gillian Clark (*Women in Antiquity (Greece & Rome Studies, 1996)*), since 1995 has started a new era in scholarship on women in Greco-Roman Antiquity. Thus, has begun a vast work on women history and on representation of women in art and literature. This work of Clark is a contribution to Classical Studies, which introduces the concept of femaleness in Greco-Roman Antiquity. Based on that, the idea of the perception of woman on the example of the *Odyssey* of Homer and the comparison of certain aspects of creativity of Homer comparing to his Portuguese (by Frederico Lourenço) and English (by James Huddleston) translations, in particular, the investigation of the elements of the perception of woman suggest the scientific novelty of this study.

To complete our aim, we systematized our study around the following tasks:

- give a general description of the perception of woman by Homer on the example of the *Odyssey* and compare it with the concept of a woman according to the classical tradition;
- compare Homeric heroines and determine their special features;
- point out main female personages and their place in the *Odyssey*;
- investigate the Homeric Greek and identify the influence of the author to the narration, to the personages and to perception of women of the *Odyssey* through the language;
- study epithets of heroines of the *Odyssey* and mark out their meaning, reasons of usage and influence to the general perception of a Homeric woman;
- uncover the differences and similarities of the original text of Homer and its translations according to the epithets of heroines of the *Odyssey*;

- investigate woman's world of Antiquity on the example of actions, thoughts and speeches of female personages of the *Odyssey* of Homer and its English and Portuguese translations;
- identify the important qualities of women of Antiquity on the examples of numerous heroines of the *Odyssey*;
- uncover models of women's lifestyles of the *Odyssey*;
- research woman's place of different social classes, ages and geographical parts of the Ancient Greece in the Antiquity on the example of the *Odyssey*;
- investigate the specificity of the interaction between author and translator;
- investigate the specificity of the Homer's perception of woman and the perceptions of the translators James Huddleston and Frederico Lourenço on the examples of the English and Portuguese translations of the *Odyssey* and its original text;

The theoretical significance of the study is that this work is an addition to the accumulated scientific material on the Ancient Greek literature and its translations and it makes possible to study the definition of traditional and innovative ideas of the perception of woman of Homer in different cultures. It will allow a deeper insight into the artistic creativity of Homer and his translators and understand the specifics of their work, which is extremely important for the interpretation of the original Ancient Greek works and its modern translations.

The comparative analysis of the original text of the *Odyssey* and its English and Portuguese translations will reveal the material characteristics of the perception of woman by Homer and the interpretation of the perception of woman by James Huddleston and Frederico Lourenço.

Research methodology includes typological approach as it allows to generalize this literary material, characterize the literary process at different historical stages, as well as those specific features that appear in the literature of different countries, in the variants of different translators of Homer and more importantly their own models of perception of woman on the example of *Odyssey*.

Research Basis

The following research is based mostly on the investigation of the original *Odyssey* (Ὀδύσσεια) text by Homer (Ὅμηρος, around 850 BC), the English translation of *Odyssey* (2006) by James Huddleston taken from the on-line materials named as The Chicago Homer¹ and the most recent Portuguese translation of *Odyssey* (*Odisseia*, 2003) made by Frederico Lourenço. Besides the Chicago Homer was used the other electronic source - Perseus Digital Library² containing useful links to the original text of *Odyssey* and the Ancient Greek-English dictionaries, which helped widen the circle of the study. These sources were used to accomplish the main goals of this dissertation concerning the text analysis. There are also a few materials that may have indirect connection to this work and are worth to be mentioned here: are they the two books of Sarah B. Pomeroy *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity* (1995) and *Families in Classical and Hellenistic Greece* (1998); also *A Companion to the Ancient Greek Language* (2010), by Egbert J. Bakker, *A Brief History of Ancient Greek* (2014) by Stephen Colvin and the classical *The World of Odysseus* (from 1954, reviewed in 1977, ed. 2002) by Moses Finley. As much as the research is based on the original text and its translations, the book that made a great contribution to the investigation is *On translating Homer* (1861) by Matthew

¹ <http://digital.library.northwestern.edu/homer/>

² (<http://www.perseus.tufts.edu/hopper/>)

Arnold. Theoretical basis of the study are critical articles and works on literary criticism, literary history, literary theory, ancient world history, classical studies and translator's critical works, mentioned in the bibliography.

Chapter 1. The *Odyssey* as a source of both historical and literary analyses

1.1. Epic pattern of thinking of Homer as an example of source of both historical and literary analyses

The usual definition of epic is not typical for Antiquity. Epic is correlated to “speech, story”, being a derivative from the Greek ἔπος (“word”, “saying”, etc.). It appears as a form of domestic tale of the important event of the history of the tribe or family. The subject of narrative image is the history of the people on the basis of the mythological perception. The basis of the ancient epic poetry art is the magnificent heroes.

The Homeric Epics, as wholes, and apart from passages gravely suspected in Antiquity, present a perfectly harmonious picture of the entire life and civilization of one single age [...] (Lang, *Homer and his Age*, 1).

The epics, in the *Odyssey*, becomes a romance, the best of all romances, and the most skillfully narrated. His epics are not only poetry, but history, history not of real events, indeed, but of real manners, of a real world (Lang, *Homer and his Age*, 7).

It is therefore important to explore the characters of the poem of Odysseus in the plane of their existence in a poem according to their status in the society, the family and the state, as well, as an important element of study, is to examine the interaction of personages with other characters.

The *Odyssey's* place in literature has already been defined: it contains the voice of a whole lost world, it is full of the prime vigour of the Greek genius, and may be accepted as the sum, in an early and vigorous form, of all that the Greek genius was able to accomplish. He [Homer] communicates to us the common thrill of humanity; for his men face, in other guises than ours, the main problems as we – the eternal problems of death and life, of war and peace, of triumph and defeat, of leisure and pain (Lang, *Homer and the Epics* 11).

In such a manner, heroism and patriotism are not the core values that Homer is interested in. Most importantly he describes the problem of meaning of human life, the problem of the values of human life as “...the Homeric

Greeks were strongly impressed by the irresistible power of the gods and of fate, and the weakness of mortals” (Donaldson 14). Thus, one of the central themes of human acts we notice the theme of duty to the *polis*, to the homeland, to the tribe and family.

Homer has paid great attention to the relationship between men and women (Odysseus and Penelope, Odysseus and Calypso), parents and children (Telemachus and Odysseus and Penelope, Zeus and Athena), and he also illustrated ideas about positive and ideal sides of the family (Alcinous and Arete), gives some examples of love to a spouse, to a woman (Penelope and Odysseus). “A remarkable mildness pervades all that Homer says of women” (Donaldson 192). Of course, taking into the consideration the passages of the *Odyssey* when the author pays attention to the good qualities of the female personages. There is another side of the author, Homer may also be rather sharp and critical towards women, for instance he uses epithet δεινὴ θεός (Od.7.255, Od.12.449) “dread goddess” when talking about Calypso.

A lot of images and characters are present in the poems. There is a gallery of individually outlined, typical images. As mentioned earlier, the Homeric heroes gathered generalized features of all of the peoples they represent.

Odysseus is a man of many sorrows. He is a worrier coming back to his native land, and he is at the center of the poem for most of its length, he is the main symbol of the men’s world meaning; the reader can observe the Homer’s world from Odysseus’ point of view. According to Pietro Pucci, *Odyssey* is the poem of return and “interpretation return means the long maturation of an experience, the crossing of borders, the recouping of a loss, the reappropriation of lost self” (13). Furthermore, P. Pucci identifies major Odysseus’ qualities only with one epithet, however the most frequently used by Homer, he says that

πολύτροπος “of many terns” a word that qualifies the whole literal and literary essence of *Odyssey*.” (24).

The personage of Penelope, Odysseus’ wife, keeps simultaneously the greatest possible women’s position of the queen of Ithaca and of the ordinary housewife, as she truly was in fact. She’s outlined very warmly. This is not about women's beauty and mind but more about this woman in particularly being reasonable wise. The main epithet chosen for her by Homer is περίφρων, which means prudent or discreet. That reveals Penelope’s thoughtfulness and wisdom. It is possible to notice how author sympathizes to Penelope.

In one very important sense, Homer is one of the greatest, as he was the first, of Greek historians; for without him we should know nothing of the heroic period of Greek history. He opens for us a vista through the dark clouds of the past— a vista of ineffable charm and beauty.

All this is a history and very important history – a history of opinions, life and manners but it is not a history in the same sense as the writings of Herodotus and Thucydides. His charming visions are like the dream which follows the waking contemplation of actual scenes.

The Homeric poems are woven out of three main threads – real events as groundwork, skillful arrangement, and pure fiction.

The *Odyssey* is the poem of the journey, especially to the land of the dead, yield many points of comparison. The *Odyssey* roams over the entire Mediterranean, touching on societies both known and imagined by the Greeks.

Homer is a poet; and though a great historic event has been rescued for us by him from the dark waves of oblivion, though some of the actors on his stage may have really existed, their characters and their actions are drawn from the inexhaustible resources of his fruitful genius.

The significant element of the *Odyssey* is that it is a cradle of Ancient knowledge and ancient Greek language, Ionic Greek dialect in particularly.

Thus, the *Odyssey* is a colorful example of the Ancient Greek civilization. What is the most importantly it is a deterrent instance of the Ancient Greek language which can be investigated in a broad spectrum of linguistics and multiple historical aspects. The *Odyssey* can illustrate us various pictures of the life of Ancient Greeks, their beliefs, traditions and social attitudes. The current research deals only with the place of women in Homer, so the investigation will follow precisely the female reality and will be disclosing this issue in particularly.

The *Odyssey* contains a vast information about the social life in the Ancient Greece, thus, Moses I. Finley, in his book *The World of Odysseus*, uncovers the laws of the social order; he reveals the fact that “social positions were fixed and hierarchical and social mobility did not exist” (23). In addition, Heléne Whittaker also supposes that “gender roles are to a certain extent were determined by social condition” (31). It is notable that Epic poetry was turned to upper classes of the social strata, and that such layer as slaves cannot be taken into consideration as even the representatives of the social chain. Thus, the *Odyssey* unfortunately does not disclose all possible ranges of people’s life. Even more, it shows aristocracy as the only one object of actual people’s interactions of the society. It constricts dramatically the observation of the life in the Ancient Greece. However, it is still valuable source of the possible knowledge of the major elements of typical human behavior and common laws.

Heléne Whittaker also marks out that “the *Odyssey* is not primarily a poem about war and privacy and much wider range of human activities and relationships are described... the *Odyssey* gives a much more detailed picture of society.” (30).

Studying the language of Homer, the word-forms and epithets that he used through his characters and the ways of their interaction discovers important actual knowledge of understanding the classical literature in general.

1.2. Women's world in the Ancient Greece

The women's place in the Ancient Greek society is rather difficult matter to determine because the sources are full of contradictions. There are evidences that points out women's almost absolute dependence from men and there are completely opposite facts. There are numbers of scholars working on this issue. I tried to combine their opinions and ideas with my own.

Thus, first of all, should be identified the social class of the woman under the investigation, and of course, one of the major general qualities for women of all social strata is "the possibility of reproduction" (Fantham 35) and as the supplementary to it "issue of fidelity" (Whittaker 40); only then if a woman is noble, there can be the issue of political importance with the referring to her family of origin and current husband's political position – "a daughter could be given overseas" (Whittaker 38) to make stronger the trust and confidence between her father and husband; if a woman is from middle classes then her labor skills and abilities might play the important role, or she could control the work of other female slaves and engage herself with the different sorts of handcraft; as Helene P. Foley (25) mentions,

and if she is a slave than there is a matter of total obedience with the hard work and sexual obligations to her masters, furthermore, the 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.

The question of the sexual relationship is rather important for the current investigation as it reveals female sexuality in the Ancient Greece. However, as James Donaldson (3) marks out:

first of all the Greeks looked at the relations between the sexes from a point of view utterly strange to us. Amongst us there exists a clear and definite doctrine which lays down rigidly what is right and what is wrong. The Greeks had no such doctrine. They had to interrogate nature and their own hearts for the mode

of action to be pursued. They did not feel or think that one definite course of conduct was right, and the others wrong; but they had to judge in each case whether the action was becoming, whether it was in harmony with the nobler side of human nature, whether it was beautiful or useful. Utility, appropriateness, and the sense of the beautiful were the only guides which the Greeks could find to regulate them in the relations of the sexes to each other.

However among the noble wives and representatives of the world of gods there were independent women who could even intrude to the interactions between men, but their number was very small and in their majority they actually present the exceptions more than the rules. Hence, free powerful women who did not obey the common social rules because of their nobility or godlike nature, they were out of the men's control so they inspire fear in themselves. The examples of such female characters can be, for example, Circe, Calypso, Sirens, Medea and the Amazons.

The other important issue in the relationships between genders is taken by marriage, where the advantageous quality for a woman is her ability to support her husband on the emotional level and also be able to understand her husband's problems and, if needed, to participate in the solving-problem process. "The Greeks were monogamous, but they were so not by law, but from affection, or principle", says Donaldson (192). Some marriages seem to be happy. The example of the "successful marriage is Odysseus and Penelope's family" (Perry, 74), in which the husband treats his spouse equally as it is possible at the Ancient Greek time. "They both seem to care about each other and respect each other" (Whittaker 38), they missed each other during Odysseus' absence and they both were utterly happy to meet after the long separation.

Penelope expects [and gets] for Odysseus proof that she is in her way is an important to him as he is to her. Penelope does not question his right to tell her what to do, or seek to persuade him not to set out again for new battles and journeys, since it is success that defines his importance in the world. Odysseus

tells Penelope about Circe and Calypso, but as her questions about their bed indicate, it is important that they sleep together, also that he tells her immediately what he knows about his future plans, since that will affect both of them (Lefkowitz 70).

“Beautiful, indeed, is the picture of married life which Homer draws” (Donaldson 16), as he says: “and good like-mindedness, for nothing is better or stronger than when two, like-minded in disposition, keep a house as husband and wife” (*Od.*6.182-184).

Thus, another instance of a successful family is “Alcinous and Arete’s family, which is similar by a model to Odysseus and Penelope’s” (Whittaker 39)³. Some sort of the “opposites of these two marriages are families of Menelaus and Helen and Agamemnon and Clytemnestra” (Whittaker 39), which uncover the examples of unsuccessful marriages.

As it is was researched and suggested by Whittaker “the main institution of the organizational aspect of the Homeric society was οἶκος” (31), which presented itself as a household of a family. If the family was rich all workers and slaves as well were the part of the household. The οἶκος commonly consisted as the sum of all possible possessions of the family and it was autonomous and self-reliant. For sure, “the head of such an οἶκος was a man, usually it was the husband in the family, at the time of absence of the head of the family the responsibility might took the oldest son” (31) as it was with Telemachus.

Furthermore, social relationships outside the οἶκος could be conducted only by men, and social sphere of women was under men’s control and only by their commands women could participate in social interactions, thus, only men could decide matters about the guests, issues of buying and selling goods, giving orders about the household. Although,

³ Opinion shared by Donaldson “And such households he portrays in the halls of Alcinoos and Arete” (16).

house itself appears to be under women's jurisdiction, they were preparing and cooking the meals, serving the table, cleaning the kitchenware, cleaning and tidying up the kitchen and the dining-room and simply generally organizing the house life (Whittaker 36).

The *Odyssey* presents a great variety of instances of female public behavior. However Homeric women seem to be occupied by their own errands and affairs. Hence, Penelope usually spends time in her chamber and rarely goes out to the hall for socializing.

There were presented some general visions of the woman's world in the time of Antiquity. This information has got mostly summarizing character. However, there are also some particular aspects of the women's life that might be widened more in the works of the other scholars.

The lives of women in ancient Greece were restricted. They were very much under the control of their husbands, fathers, or brothers, and rarely took part in politics or any form of public life. Most women could not inherit property and were allowed very little money. Husbands did the shopping and made the decisions about family's life and wives could complain but they could not change the decision. David Cohen marks out that

women participated in a wide range of activities which regularly took them out of their houses: working in the fields, selling produce in the market, acting as a nurse and midwife and many other economic activities. Women's activities which took them out of house were not only economic, of course. They might include going to their favourite soothsayer, participating in a sacrifice or in religious festivals...and the historians tend to underestimate the fact that the organization of the major festival was solely carried out by women – Thesmophoria (139) [the most widespread Greek Festival].

Besides,

women visited their relatives in prisons to support their lives there, they participated in the funeral processions and wedding feasts of their relatives. They actually had a lot of activities inside their own families and also the families of their relatives (139).

“Although marriage was, as we have seen, a matter of purchase and barter in the world of Homer, it was evidently considered as an honourable estate” (Perry 70). A girl would marry very young, at the age of 13 or 14, and her husband, who was certain to be much older, was chosen for her by her father. The main purpose of marriage was to have children, preferably boys, to carry on the male line. The status of a woman greatly increased when she had given birth to a boy.

However, some marriages seem to have been happy. Quoting Mary R. Lefkowitz (70):

It is understandable that children provide the principal reason for a married couple’s devotion to one another. But even when there are none, or their presence seem to be unimportant, strong ties of affection exist, and even sexual attraction.

A number of tombstones have survived that commemorate women who had died in childbirth. There are tender inscriptions from the grieving husbands. It is possible that, although legally they had very little freedom, some women could make important decisions about family life, even though, of course it was not her word but the word of her husband whom she could influence in one or another way. Lefkowitz (68) uses the example of a successful woman, which is more like the official point of view about the social relationship and social position of women at the Ancient Greek community:

she grows old with a husband whom she loves and who loves her, the mother of a handsome and family. She [that kind of woman] stands out among all women, and a godlike beauty plays about her. Women like her are the best and most sensible whom Zeus bestows on men.

However we should not forget about the family relationship and the place of women in the family and her role as a wife, mother and daughter. We should not look at this issue just on the surface of the relationship in the Ancient Greek community and the models of ancient laws. The researchers have to go deeper to the investigating area. Peter Walcot researched the concept

of a female sexuality and its influence on a man. According to him, the Greeks believed women had their ways of influence through their sexuality which became a powerful method in the gender interactions. He points out the failure of male control against female sexuality. Walcot (93) states that

The deception of the king of the gods by his wife Hera in the *Iliad* and the words of Hermes in the *Odyssey* sees the lovers Aphrodite and Ares trapped in bed together demonstrate the **devastating power of the female and the male's inability to resist that power**; the passages also show the nature of woman's power. If even Zeus succumbs and is deceived by passion, and if Hermes is ready to endure the ridicule of all gods and goddesses provided, he can enjoy the charms of Aphrodite, it is because of **immense power that the female wields through her sexuality** and what follows attempt to illustrate from further evidence offered by Greek mythology how compulsively a fear of woman's sexuality did condition by Greek attitudes towards women.⁴

It is necessary to point out that in the "primitive as in the modern world, **civilization was in the main fostered and advanced by women**. The men were absorbed in war, the chase, and the struggle for existence" (Perry 50). On the other side, women devolved the training of the children, the transmission of national customs and traditions from age to age. In the main, however, which is cannot be denied entirely, "women were actually living in simple patriarchal surroundings, their inclinations controlled by the sanctity of family life" (Perry 51).

Thus, it is possible to define that the matter itself is controversial and there are many facts that distinguish opposite opinions. However it is also conceivable to determine some regularity in women's behavior and standards of that behavior. That is why it is possible to define status of women in the society of the Ancient Greek Era and to recreate the part of women in that world.

⁴ All the bold in the text is mine.

1.3. Position of women in the *Odyssey*

Homer has created a unique imaginary world on a base of a true life of the Ancient Greeks, as Walter C. Perry marks out Homer “cultivated the material and moral atmosphere, in which Homer's characters lived and moved, in order to form, as it were, a suitable frame for the lovely female portraits” (50), even though, as Whittaker mentions (30) “in the *Iliad* women are seen fairly infrequently and are not as a rule the focus of interest, in the *Odyssey* on the other hand, they are everywhere and have major roles in the action: this allows for the clearer conception of gender roles to be developed”.

Homer shows us women in different social positions, from different geographical places of Ancient Greek world, and even from totally different worlds like world of gods and world mortal people.

The female characters of Homer have created eternal types. They vary greatly, of course, in the way of the personage meaning, but also deeply defined. Thus they represent not only the beauty, the grace, and the sweetness of the women of all ages, but also their hidden and showed passions, and even their desperate cruelty and wickedness.

Homer's creation has given us a great variety of examples of the typical characters of women. Thus, Perry (51) underlines that women in *Odyssey* are

very greatly, of course, in form of character, but all are so clearly defined, so harmoniously consisted with themselves in word and action, that they represent not only the beauty, the grace, and the sweetness of the women of all ages, but also their meanness, their folly, their artifice and treachery, their unbridled passions, and even their desperate cruelty and wickedness.

Thus, Homer gives us a picture of the patient Penelope, as a symbol of wife and mother simultaneously, who had waited patiently for Odysseus during his long absence, even though everyone else had given him up for dead. When other men proposed marriage to her, she told them that she would give them an answer when she had finished weaving a particular piece of cloth. At night,

Penelope crept secretly to her loom, and undid everything she had woven during the day, which became an inspiration for the Art World. There are many examples of Penelope's grief for her husband in the *Odyssey*. Homer mentions about this matter already from the first chapter (*Od.1.342-4*): "since sorrow not to be forgotten comes especially upon me,/ for I always long for such a head, when reminded of my husband,/ whose fame is wide from Hellas to the middle of Argos".

So, she is a woman who is waiting for her husband no matter what may happen to her during his absence. Penelope keeps herself for her husband and this is also the manner how she may preserve the house and everything in it until his return. "She remains faithful to her husband for twenty years, despite constant temptation, she stays in her room in the palace, except for brief public appearances" (Lefkowitz 39).

In addition, Telemachus says that his mother is worried about him and he wants to meet her as soon as possible to stop her fear for her son (*Od.17.6-9*), which is an example of carrying mother, who loves her son.

Telemachus disobeyed her but still Penelope understands her son's motives, which shows her as a prudent mother. Everything that she has got in this world is her husband Odysseus and her son Telemachus and they are gone now. Penelope's place in this situation is waiting and hoping again. Her life is full of torture and worry for her loved ones. Penelope is an image of a generous and warm person who is waiting for her husband and son to come back home; without Penelope the return to home is impossible because she is the home, as it is might be presumed the home is not only the place but the people.

Homer shows us physical beauty of Penelope comparing her to Artemis or Aphrodite: "Prudent Penelope came out of her bedroom,/ like Artemis or golden Aphrodite" (*Od.17.36-7*). He intentionally correlates Penelope's elegance and charm to goddesses'. This is the only one way to distinguish her among

mortal women. The author also mentions about Penelope's grace because it was an important female feature in the Greek Ancient world and like paragon she has to be physically attractive.

There are various examples of heroines whose beauty Homer marks out by himself, among them are:

Calypso with a beautiful hair: *Od.5.58* the **fair-haired** nymph lived.

Nausicaa, who was "like immortals in shape and form" (*Od.6.16*) and exceptional by her prettiness among the others (*Od.6.107-109*): "as she holds her **head** and **brows above** them all/ and is easy to distinguish, though all are beautiful,/ so the unwedded maiden **stood out among** her handmaids".

The author also distinguishes that her attractiveness came from gods and had a godlike nature (*Od.8.457*: "Nausicaa, with **beauty from the gods**").

About Periboea, her great-grandmother, Homer says literally (*Od. 7.57*): "**the best looking of women**".

Ctimene, Odysseus younger sister, was described by Homer as attractive: (*Od.15.363-4*) ...**long-robed** Ctimene,/ **her attractive daughter**, the youngest child she bore.

Penelope is supposed to obey men, even her son, which is also mentioned by Perry (177), when he says that Penelope is "under the tutelage (mundium) of her son Telemachus, and he is continually called upon by the suitors to exercise his lawful authority over her" (*Od.1.356-60*):

So go into the house and tend to your own work,
the loom and distaff, and bid your handmaids
go about their work. Speaking is of concern to men,
to all, especially to me, for the power in this house is mine.
Astonished, she went back to the house

This presents Penelope as a woman who follows the social laws. Even being the wife of king Odysseus, she embraces the fact that woman has to listen to the man and in her position she allows only her son to command her.

As well as on the contrary, Penelope could express her points of view and disagree with men, here is the example of disagreement with Telemachus (*Od.18.217-225*):

Now, when at last you're big and have reached the measure
of young manhood, and someone, a man from elsewhere, would say
you're a rich man's offspring, looking at your height and beauty,
your wits are no longer righteous, nor your thoughts,
that such a thing as this has happened in our palace,
you who let that stranger be abused this way.
How is it now, if in any way a stranger sitting in our home
would suffer in this way from grievous mistreatment?
Shame and disgrace would be yours among mankind.

Homer remarks Penelope's skillfulness and her witness among the other Ancient Greek women throughout the history (*Od.2.116-121*):

she knows in her heart what Athena has given her
exceedingly, skill in making gorgeous works, a good disposition,
and cunning wiles, such as none we've ever heard of, not even
of the ancients, who were fair-haired Achaean women of old,
Tyro, Alcmene, and fair-crowned Mycene
none of whom knew thoughts like those of Penelope

It is one of the cases which might be considered as the illustration that a woman may speak out loud and contradict to a man when she mentions the facts and refers to the truth. Besides, this truth was well known and obvious. However, the *Odyssey* is a work of literature and cannot be estimated as the undoubtable source of the historical information, so the example might be a poetic device used by Homer in this particular place to underline some characteristic features of Penelope as one of the heroines of the poem and the true meaning of it could not be identified unambiguously.

In his Nausicaa character, Homer gives us an excellent picture of the Greek girl in the adolescence of her youth and beauty. He distinguishes her among other females (*Od.6.15-17*): "...a girl,/ like immortals in shape and form, slept,/ the daughter of great-hearted Alcinous, Nausicaa». And once again (*Od. 6.107-*

9): "as she holds her head and brows above them all/ and is easy to distinguish, though all are beautiful,/ so the unwedded maiden stood out among her handmaids".

As it was mentioned before that the sexual attractiveness was rather important in the Ancient Greece, so Homer combines in Nausicaa extreme youthfulness and early adulthood. Thus, she was old enough for a marriage but still she was very young. She represents the ideal woman's age.

Nymph Calypso is a symbol of woman of power, woman who possesses her own island Ogygia and does whatever she wants, and she listens only Zeus, who marks out Calypso's beauty when speaking to Hermes (*Od.5.30*): "to the fair-haired nymph clearly speak our will".

Calypso's home was adorable and she was skillful housekeeper (*Od.5.60-3*):

of split cedar and pine spread throughout the island
as they burned. She was singing in a beautiful voice inside
as she plied the loom and wove with a golden shuttle.
A luxuriant wood grew around the cave

Like Penelope, she can express her disagreement to gods' decisions (*Od.5.118-120*) "You are merciless, you gods, jealous beyond others,/ who resent goddesses that bed beside men/ openly, if any makes a beloved one her spouse".

Calypso herself is a very interesting personage. She is truly unique. She is a symbol of an independent woman, however here we should take into consideration that she is not a mortal woman but a nymph. In her possession she has got the whole island where she could live on her own way. She does not need to be somebody's wife unlike other mortal women. Even more, she is able to choose her own lovers.

Calypso is only one heroine of the *Odyssey* that Homer marks out her sexual self-determination. Moreover she could, in fact, possess men, as she was

keeping Odysseus. It was only her will to have him in her island and use him according to her desire. Homer characterizes Calypso as an authoritative and self-reliant personality. She can easily determine the destiny of a mortal man even such a man like a war hero and king of Ithaca. Odysseus' personal life means nothing to Calypso, who decides his future, but, on one hand she is a mighty nymph but still, on the other hand, just a woman.

Calypso is acting very friendly and decently when Hermes visits her (*Od.5.88-93*):

You haven't often come at all before.
Speak whatever's on your mind. My heart orders me do it
if do it I can, and if it can be done.
But come further, so I can lay guest fare beside you."
So saying, the goddess set a table beside him,
filled it with ambrosia, and mixed red nectar.

In this case Calypso follows the social traditions of the Ancient Greeks, which is an example that despite the fact of being nymph she has to live at least in god's community and behave herself according to public norm. At once Calypso obeys Zeus' order to release Odysseus (*Od.5.149-50*) "The lady nymph went to great-hearted Odysseus/ after she heard Zeus' message". She sets him free saying that she wishes him all the best (*Od.5.190-3*):

For my mind is righteous, and I myself don't have a heart
of iron in my chest, but one of compassion
So saying, the goddess divine led
quickly, and he followed in the footsteps of the goddess.

Thus, this is another precedent of Calypso's obedience to social patterns of the Ancient Time. Here, she is being the exception of common behavior of women - still she had to follow social rules and obey Zeus as to the ruler of both gods and men.

Women of Homer reveal a great variety of examples of females' behavior in the Ancient World, and the *Odyssey* might be estimated as the source of a concept of a females' world in the Ancient Era.

1.4. Investigating the language of Homer

Investigation the language of Homer may give us clearer picture of Homer's world open the understanding of his both informative and emotional impacts. As it was said before, the *Odyssey* is a distinguished source of Ancient Greek knowledge. From generation to generation, Ancient Greeks were taking care of keeping it known and respected. The Ancient Greeks used *Odyssey* not only for historical and cultural aspects but for religious and moral example of the human behavior. Thus, it gives us today a model of an Ancient Greek educated person and a style of his thinking. The various aspects of Ancient Greeks are revealed in the *Odyssey* through the actions, characters and wording. Reading Homer, who uses his skills as a poet and philosopher, we can learn about the history and the achievements of Ancient Greeks and also the wide range of cultural values of the Ancient Civilization.

Shane Hawkins uncovers the necessity of the complex study of the Ancient Greek and its importance to the modern knowledge, saying that

the history of language [...] is a complex story that invokes not only comparative and historical linguistics but the disciplines of archeology, history, religion, and material culture. It is a history impeded by many difficulties and gaps in knowledge, and which has sometimes suffered from fevered speculation, but at the same time the story is both fascinating and one of great importance (not just) to classicists (213).

Thus, Hawkins underlines that the study of Ancient Greek language is not only important for classics and history of language but for any kind of discipline which comes into a contact with linguistics, history and literature as the investigating object is *Odyssey* of Homer, and the most – language of the poem.

The common study of Antiquity is based on historical artefacts, the great variety of them come from survived literary sources. There is only one method to extract the information from them is through the language. Egbert Bakker, in

the introduction to his book *A Companion to the Ancient Greek Language* mentions the importance of the studying of the Ancient Greek for understanding the Greek Antiquity:

Few of those interested in Greek Antiquity, and certainly no one whose interest in ancient Greece is professional and academic, will deny that familiarity with the language, and knowledge about it, is indispensable for any study at any level of critical engagement with Greek antiquity. Those who approach the world of the ancient Greeks without such knowledge will have to rely on a translator's reading skills. For without texts, linguistic evidence, our knowledge of antiquity would not exceed that of other lost civilizations whose ruins and artefacts merely increase the enigma, raising questions that only language can answer (1).

In such a manner Ancient Greek language reveals different spheres of people's lifestyle in the Antiquity.

Throughout the history of the Classics there was made a great number of the translations from Ancient Greek of all possible periods, however each translator recreates the atmosphere of his work from his own point of view. That is why, in spite of such unanimous acknowledgment of the central importance of language, there are widely different attitudes to it within the Classics profession, often coinciding with international fault lines. That is why it is important to investigate the original language of Homer along with the translations. Bakker (6) also points out that "Ancient Greek would not be known to us in the detailed evidence available, if it had not been the language of a literature that has through the millennia been deemed valuable and worthy of transmission".

The *Odyssey* reveals simultaneously the importance of both classical literature and history of the language. Hence, they both should be investigated concurrently. The reasonable approach is suggested by Egbert Bakker, who points out the interest of the merged study of a source, like the *Odyssey*, by both literary and language aspects, that it is almost impossible to separate these two aspects from each other not to ruin the harmonious consistency of Homer's

work; otherwise the result will not be sufficient, he says (1-2): “ The transmitted literary works thus provide rich evidence for the language, but it would be a mistake to keep language and literature so separate from each other as ‘form’ from ‘content’”.

As it was marked out, it is impossible to separate literature from language as the equal components of the entire creation, in such a manner they both present parts of the author’s product. On one hand language is the author’s instrument of composing the literary work, and on the other hand, literature forms the language, regulates and controls it. Thus, literature is one of the language components, although, there are others too. Language is a quite diverse notion, it includes common, corresponding to norm form and other variants of the same language.

Another typifying feature of literature is dialect. Bakker underlines the contribution of Olga Tribulato to the discussion on this feature, showing that far from restricting a work’s circulation to a limited area, dialect can contribute to a work’s, and genre’s, panhellenic distribution:

Dialects, she [Olga Tribulato] states, are consciously adopted literary languages that have often nothing to do with a given poet’s native dialect. Moreover, they are conventional stylizations, rather than faithful representations of any local dialect. An important issue Tribulato raises is the question of the transmission of dialect features by Hellenistic and later editors. The question of dialect applies, sometimes controversially, to Homeric poetry with its “multidialectal” character (6).

Ancient Greek is a representative of the language which consists of quite a number of dialects from different geographical regions of the Ancient Greece. Stephen Colvin marks out that:

the history of Greek from the introduction of the alphabet until the Koine is the history of the dialects. In the Archaic and Classical periods the Greek language is an abstract notion in the sense that there was no standard language, but a collection of dialects that we think were mostly mutually intelligible (200).

Then, Colvin continues the idea of the dialectal diversity, which Greek was as real an entity as any language can be because it had been named; it is this metalinguistic event which leads speakers to the view that they have a common language. He also points out that

the Greeks themselves seem to have accepted without worry the idea that they all spoke Greek, though they were typically vague about articulating this. There is no reference to the language difference between Greeks and non-Greeks in Homeric epic, let alone to dialectal variation within Greek; there are a few trivial references to the existence of foreign languages, but the epic tradition has no general term for Greek ethnicity or language. However, the spread of Homeric epic is part of the development of panhellenic identity (201).

According to this idea, speakers of the Ancient Greek seem to generalize their possibility to communicate and understand each other without any references to dialectal peculiarities of the language. Another words, they did not pay attention to the language differences focusing on communicative characteristics of the used language as much as they could understand each other.

As it is generally known, Homeric Greek is the form of the ancient Greek language, used by Homer in his works the *Iliad* and the *Odyssey*. Basically it is an archaic version of the Ionian dialect, with elements from several other dialects, for instance, the Aeolian.

It is also should be marked out that Homeric Greek itself is a remarkable field of scholar's investigation. Homer as an author has left not only literary heritage but a linguistic model, which actually survived after Homer but in a different form. The story of Homeric language is not finished, in more than one way, with the patrimony of Homer. Later, Homer's language became the basis for the epic language - a special form of the Ancient Greek language used in the epic poetry. One of the greatest epic poets was Hesiod, who has continued the tradition of Homeric language.

Homeric work is rather homogeneous in his language and word list, in his original manner and peculiar style; he applies the same range of the idioms and uses the same metrical form. As Clyde Pharr

His [Homer] influence has been incalculable and perhaps greater than that of any other single writer. In him are the germs of so many things. We have the narrative high developed, the beginning of the drama, oratory, statecraft, seamanship, war, adventure, and religion – **in fact, life as it was to the old Greeks in its manifold aspects.** [...] [Reading *Odyssey* in original] makes possible to come into vital contact of the magic and the music of the [Ancient] Greek language, used in one of the most beautiful, one of the most varied, one of the most influential literary compositions of all ages (15).

In such a manner C. Pharr accentuates the advantages of the research of the language of Homer. He also considers investigation of the grammatical and lexical aspects of *Odyssey* as the major approach of the revealing the Homeric reality.

However, to understand in a deeper manner the way of thinking of an Ancient Greek at first we have to study Homer's model of thinking as much as his inner world with every picked detail and his possible outlook. It is only possible by investigating Homer's world through his language. Every person has got its own exceptional language and own linguistic style of expressing the thoughts and ideas. Thus, Matthew Arnold, a translator of Homer in his lectures given in Oxford, said:

The translator of Homer should above all be penetrated by a sense of four qualities of his author:—that he is eminently rapid; that he is eminently plain and direct, both in the evolution of his thought and in the expression of it, that is, both in his syntax and in his words; that he is eminently plain and direct in the substance of his thought, that is, in his matter and ideas; and finally, that he is eminently noble (7).

Nevertheless, I do not go into sociolinguistics and I am not trying to restore psycho-linguistic picture of Homer and I am not planning to recreate history using *Odyssey*. There are numerous works on this theme as *The age of Homer* (1884) by Hodder Westropp, and *Homer and his age* (1910) by Andrew

Lang. As much as there are many historical works on the Ancient world and the perception of woman and her place in that world, here are good examples of books about woman in ancient world: *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity* (1995) and *Families in Classical and Hellenistic Greece: Representations and Realities* (1998) both by Sarah B. Pomeroy. I should mention as well the book of Margaret Atwood called *The Penelopiad* (2005). This book is a part of fiction, however it is a relative recent work that links to the theme of this thesis because it discloses partially the perception of the Ancient Woman in the Modern World. My research is based on the world of woman and the perception of women's characters by Homer and the audience of his time as well as today's perception of women of Homer.

The investigation of the language means uncovering the style, manner of the narration and the reflection of the personality of the author (and, by extension, of the translation). Psychologically speaking it is a reflection of the perception of the author's (translator's) reality. The research of the Homeric language might reveal his concept of the vision of the Ancient Greek world. Through the language it is also possible to uncover the important details and essential elements of the social behavior. The *Odyssey* of Homer becomes the particular producer of author's system of words and pattern of communicational aspect. Where, word system discloses personal attitude of the specific questions of the creator of the *Odyssey* and communicational model reveals examples of public behavior and structure of social interrelations. What is more important, the language of Homer indicates vast components of women's life. There is a great number of female personages in *Odyssey* and so there are plenty examples discovering general perception of the women's world.

Language is a tool that the author uses to present the current reality to the readers through personalized viewpoints. Pietro Pucci mentions that text of

Odyssey “leaves **no doubt** of the intended **presence of an author** behind it”

(122). In addition to P. Pucci, Egbert Bakker continues the idea that

language is not, a simple algorithm or a value-free “code” for the expression of thoughts. Language is a matter of social empowerment or lack thereof, of speakers’ identity or the assignment of identity to them by their listeners, and of social or professional groups either being characterized by it or consciously singling themselves out with it (6).

Homer’s position plays the major role in the receiving the information about the place of a woman in the Ancient Greek world. Hence, it is possible to find out about the women’s life only from the angle of the author and his predilections and prejudices influence the text and so, the perception of a woman.

Thus, studying the language of Homer may reveal actual issues of the modern concept of women of Homer in today’s world. The lexicological meaning of the selected words by Homer for female personages uncovers his special attitude to a specific heroine. The importance of the investigation of the language of Homer brings us directly to the Homer’s standpoint and it is only possible with the usage of supporting works on history, linguistics, classical studies and literature of the recent scholars.

The research is based on the linguistic and the literal points of view. This combination is appropriate in the scholar fields of general literature and classics as well.

The conclusion of the chapter

Information about the women’s life in the Ancient Greek world is rather ambiguous. Different scholars have got personalized points of view, where the facts should be studied in a complex and the instances should be examined

from diverse authors taking into consideration the field of study and publication time. Furthermore, various sources reveal dissimilar ideas and occasionally even controversial examples of the female existence. Thus, it is hard to make an explicit conclusion about this issue. However, in the current work is presented only one primary source of information, the *Odyssey* of Homer, which narrows the investigating area dramatically. Nevertheless, personal position of the author still has its relevance and Homer's points of view might influence the Ancient Greek perception of the reality anyway. Although, there were used different materials of the leading scholars of the investigating field, which keeps in balance various interpretations of the main theme of the research.

The language of Homer presents one of the main examples of the revealing of the female world. The method of the investigation of Homeric language in the *Odyssey* exposes the author personal attitude to the heroines and the situations in which he put them. The study of the word forms, epithets and linguistic approaches that Homer used to his female personages helps to create authors perception of the women's world.

"It is generally well known that women" (Whittaker 31) in the time of Antiquity did not have enough rights and "were not equal to men" (*idem, ibidem*). Even more, the "dependence on the man was the lot of the woman during her whole life, and there was no escape. From the tutelage of her father she passes into the hands of her husband, who has absolute power over her" (Perry 64).

Women did not have the right to "decide any political matters even if their husbands were kings" (Whittaker 3), another speaking they did not have political power or value to make any decisions. However they had some influence in the family and could effect on husband's opinion and so determination as a consequence. Thus, it was up to men "to settle an issue in social relationships" (Lefkowitz 69). Concerning to family matters men again

had dominance “in making the decisions” (Lefkowitz 69). However, in this area husbands more likely had to settle accounts with their wives. It must not be forgotten that women gave births and brought up children and the process of upbringing is an essential matter and influential as well. Here, women could act freely and as a result of upbringing they could effect on their children and as follows on generations as a whole. Apparently, women’s place in the Ancient Greek world was more significant than it seemed from the first look because their actions, in fact, were notable and influential.

Women of Homer hold symbolic meaning; female personages usually present definite images of women of the Ancient Greece. Thus, as mentioned before, Penelope reveals the symbol of wife and mother, she also is a symbol of the only home, the unique place that cannot be substituted, Calypso is a model of woman of power and Nausicaa is a pattern of young and innocent woman. So, in complex of all Homeric heroines, it is possible to recreate the perception of the author of the reality of the women’s world. The concept of woman is revealed by the manner of Homer treats his female personages, which word forms he applies to bring out to the light their hidden and public aspects of life, their social behavior and their thoughts and opinions, experience and feelings.

Chapter 2. The perception of woman by Homer on the example of the original text of the *Odyssey*, English translation of the *Odyssey* by James Huddleston and the most recent Portuguese translation by Frederico Lourenço

2. 1. Comparing characteristics of Penelope and Calypso in the original text of the *Odyssey* and its English and Portuguese translations

This chapter contains the comparing characteristics of the original *Odyssey* with the English translation by James Huddleston and the Portuguese translation made by Frederico Lourenço. As explained before, the main idea is to compare the perception of the women's world of Homer through the original variant of the *Odyssey* and its translations, which gave their own examples of the perception.

One of the most outstanding female personages of the *Odyssey* is Penelope, who is generally treated as a symbol of wife, mother and home. According to this idea is logically to compare her to the opposite and in various meanings it will be Calypso, the nymph, the woman on her own and the lover.

Understanding as well as the translating of the original text is based by the author according to his or her cultural traditions, outlook, education, costumes of classical studies, individual points of view and the purpose of the translation itself, there is a great role of a social influence too. Thus, there are various factors which affect the translator's work and they cannot be all presented, but using the translation and the original text it is possible to perceive and distinguish particular specialties of choosing the specific words by the translators and the way of translation itself, as well as reconstruct the perception of the *Odyssey* in the Ancient Greek World by the translations.

Epithets provide vast informative material because they absorb not only one of the main meanings of the personage to which they refer but also may expose the diverse shades of differences of the translations. Studying

preferences of the most frequent epithets used by the author and the translators is an important process for the following work that may disclose hidden ideas or hints of the author which only in one word reveals true attitude of the author to the hero/heroine and the position of the translators to this hero/heroine according to the chosen epithet.

In order to pursue this research on the perception of women of Homer and the variants of the perception at our time according to the translations in English and Portuguese (by J. Huddleston and F. Lourenço accordingly), I made a comparison, which allows to guess and, in many cases, even to identify Homer's perception of the female personages and how the translators follow (or not) the concept of the author. Elements of the investigation present examples when the translators do almost literal adaptation of the text and when they go deep to their own perception of the heroines. Unfortunately, motives of the variants of the translation as well as the purposes might be mostly unidentified and remain uncovered because of the personal matters of the translators. Moreover, the analysis of the differences between the translations and the language used by Homer, his word order, which words he chose in individual situation and towards which heroes comparing to translator's alternatives – opens Homer's perception of a woman and the women's world. Thus, it shows modern opinion of by J. Huddleston and F. Lourenço to the same issue of the perception of a woman in the Ancient World and nowadays.

On this wise, here is the comparison:

Od.1.14 **νύμφη πότνι'** ἔρουκε **Καλυψὼ δῖα θεάων**

Od.1.14 the **nymph, lady Calypso, a goddess divine,**

Od.1.14 **Calipso, ninfa divina entre as deusas**

Od.5.78 ἠγνοίησεν ἰδοῦσα **Καλυψώ, δῖα θεάων:**

Od.5.78 face to face, the **goddess divine, Calypso,** did not recognize him

Od.5.78 não pôde **Calipso, divina entre as deusas,** deixar de o reconhecer

Od.5.85 Ἑρμείαν δ' ἐρέεινε Καλυψώ, διὰ θεάων,

Od.5.85 The goddess divine, Calypso, questioned Hermes

Od.5.85 A Hermes assim falou Calipso, divina entre as deusas

Od.5.116 ὡς φάτο, ῥίγησεν δὲ Καλυψώ, διὰ θεάων,

Od.5.116 So said he, then the goddess divine, Calypso, shuddered

Od.5.116 assim falou. Estremeceu Calipso, divina entre as deusas

Od.5.180 ὡς φάτο, μείδησεν δὲ Καλυψὼ διὰ θεάων

Od.5.180 So said he, and the goddess divine, Calypso, smiled

Od.5.180 assim falou, sorriu Calipso, divina entre as deusas

Od.5.202 τοῖς ἄρα μύθων ἦρχε Καλυψώ, διὰ θεάων:

Od.5.202 the goddess divine, Calypso, was the first of them to speak:

Od.5.202 quem começou falar foi Calipso, divina entre as deusas

Od.5.242 ἡ μὲν ἔβη πρὸς δῶμα Καλυψώ, διὰ θεάων,

Od.5.242 the goddess divine, Calypso, went to her home,

Od.5.242 voltou para a sua gruta Calipso, divina entre as deusas

Od.5.246 τόφρα δ' ἔνεικε τέρετρα Καλυψώ, διὰ θεάων:

Od.5.246 Meanwhile the goddess divine, Calypso, brought augers

Od.5.246 Entretanto veio trazer-lhe trados Calipso, divina entre as deusas

Od.5.258 τόφρα δὲ φάρε' ἔνεικε Καλυψώ, διὰ θεάων,

Od.5.258 Meanwhile the goddess divine, Calypso, brought cloth

Od.5.258 Entretanto veio trazer-lhe trados Calipso, divina entre as deusas

Od.5.276 τὴν γὰρ δὴ μιν ἄνωγε Καλυψώ, διὰ θεάων,

Od.5.276 For the goddess divine, Calypso, had bid him keep it

Od.5.276 Era esta a constelação que lhe dissera Calipso, divina entre as deusas

Od.9.29 ἦ μὲν μ' ἀντόθ' ἔρκεε **Καλυψώ, δῖα θεάων,**

Od.9.29 Indeed, a **goddess divine, Calypso, detained** me in her place

Od.9.29 Na verdade reteve-me **Calipso, divina entre as deusas**

The Greek-English Lexicon contains the following translation for the word **δῖα** (from m. **δῖος**): 1. adjective, fem, nom, sg, 2. of goddesses, “**δῖα θεά**”; more freq. **δῖα θεάων**. The word **δῖα** have been used in the *Odyssey* 11 times. The word **θεάων** (**θεά**): 1. noun, fem, gen, pl., 2. fem. of **θεός** — goddess. The word form **θεάων** have been used in the *Odyssey* 14 times.

The **δῖα θεάων** is the most frequent epithet for Calypso in English translation of James Huddleston - **goddess divine** and here is the similarity with Frederico Lourenço who has chosen as well the epithet **divina entre as deusas**. Both translators follow entirely Homeric manner of exposing Calypso. The noticeable differences between **goddess divine** and **divina (divine) entre as deusas** (among the goddesses) might reflect shades of the same meaning of the phrase, adding the personal peculiarities of the translator’s activity, where Lourenço chooses to be closer to the Greek and transmit the idea of distinction: among the goddesses she has the characteristic of a goddess, implying (as the Homer text) that there are goddesses without that characteristic. So, Homer uses **δῖα θεάων** to distinguish Calypso among the other goddesses. The author of the *Odyssey* marks out Calypso’s particularity as a heroine and a goddess. Even though she is a representative of the sacred divine world she also reveals female position of Homeric age. Homer calls her also **πότνια** (*Od.1.14*), translated by Huddleston as Lady and, curiously, Lourenço doesn’t translate at all. By doing so, is lost that way of addressing the lady of the house, approaching her to a mortal house lady. So, in the modern understanding this is an example of a mortal woman as well, that is why she is an important instance of the investigation. Thus, everything which belongs to Calypso or concerns her is fully relevant to the research.

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

Od.5.263 τῷ δ' ἄρα πέμπτῳ πέμπ' ἀπὸ νήσου **διὰ Καλυψώ**

Od.5.263 Then on the fifth, **divine Calypso** sent him from the island

Od.5.263 **Calipso** mandou-o embora da ilha

Od.5.321 εἴματα γὰρ ἐβάρυνε, τὰ οἱ πόρε **διὰ Καλυψώ**.

Od.5.321 for the clothing **divine Calypso** gave him weighed him down.

Od.5.321 Além de que pesavam as roupas que lhe dera a **divina Calipso**.

Od.5.372 εἴματα δ' ἐξάπεδυνε, τὰ οἱ πόρε **διὰ Καλυψώ**.

Od.5.372 and took off the clothes **divine Calypso** gave him.

Od.5.372 e despiu as roupas que lhe oferecera a **divina Calipso**.

Here we can find another variant of the same meaning when the author uses only one word **διὰ** from the chosen previously pair **διὰ θεάων**, however this should be noted. Homer has the intention to diversify his narration and enlarge it in any possible occasion, which is why he sometimes prefers to use the shorter variant of **διὰ θεάων** where he does not change the entire meaning of the epithet. In this meaning it may be identified as a repetition.

Thus, Homers *Odyssey* presents a great variation of the stylistic devises. Here is one of many examples of Homer's attempts to diversify his language. However, from the other hand, the repetition marks put author's attached position to the selection of the epithets, which by Homer's manner are very strict in their selection and focused on the initial vision of the heroine. Consequently, the variations are not so prominent because of the major intents

of the author of the *Odyssey*. It is important to understand Homeric mechanism of using the epithets. Thus, the diversions of the used words are attached to each other.

If readers and other followers of the *Odyssey* meet **διὰ θεάων** they should think automatically about Calypso, because it is a direct reference to this personage. Furthermore, **διὰ** is an unambiguous remark with the connection to **διὰ θεάων**. So, here the author creates stepwise tight relation from one epithet to another.

James Huddleston as well took the epithet **divine** as much as Frederico Lourenço who has chosen the epithet **divina** (divine), choosing a literal translation.

Od.7.254 νῆσον ἐς Ὠγυγίην πέλασαν θεοί, ἔνθα **Καλυψώ**

Od.7.255 ναίει **ἔνπλόκαμος**, δεινὴ θεός, ἧ με λαβοῦσα

Od.7.255 **fair-hair Calypso, a dread goddess**

Od.7.255 **Calipso de belas tranças, terrível deusa**

OD.12.448 νῆσον ἐς Ὠγυγίην πέλασαν θεοί, ἔνθα **Καλυψώ**

OD.12.449 ναίει **ἔνπλόκαμος**, δεινὴ θεὸς αὐδήεσσα,

OD.12.449 **fair-hair Calypso, a dread goddess**

OD.12.449 onde vive **Calipso, de belas tranças, deusa terrível**

The word **ἔνπλόκαμος** has got the following meaning: 1. adjective, fem., nom., sg., 2. with goodly locks, fair-haired. Here Homer notes out the beauty of Calypso's hair, which becomes an example of author's reference to the charms and the elegance of the heroine. As we can see the hairstyle was an essential feature of the female general picture. 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.

James Huddleston elects **fair-hair** following completely to direct translation of Homeric **εὐπλόκαμος**. Frederico Lourenço, since there is not an adjective in Portuguese language to express that, uses a periphrasis: **de belas tranças** (of beautiful braids, or “with goodly locks”, as in Liddell and Scott/Jones⁵) which reveal the sense of **εὐπλόκαμος**.

An interesting feature of Homer here is the description of the goddess by her recognizable epithet that underlines her good looking, and, at the same time, the use of a noun that describes her in an antithetic way: **δεινὴ θεός** (Huddleston): “**dread goddess**” and Lourenço: “**deusa terrível**”, which is ambiguous, since he could mean concerns her physical aspect but also her character.

The following example keep that idea, calling Calipso **δολόεσσα**:

Od.7.245 ἔνθα μὲν Ἄτλαντος θυγάτηρ, **δολόεσσα** Καλυψώ

Od.7.245 Atlas' daughter lives there, **crafty fair-haired** Calypso,

Od.7.245 Αἴ vive a filha de Atlas, a **ardilosa** Calipso

The epithet **δολόεσσα** is used by Homer according to Calypso only once. The Greek-English Lexicon contains the following translation for the word **δολόεσσα** (from m. **δολόεις**): 1. adjective, fem., nom., sg., 2. subtle, wily, Καλυψώ, Κίρκη, *Od.7.245*, 9.32., of things, craftily contrived, artful.

Here Homer wants to underline the intelligence of Calypso, as a counterpart of **εὐπλόκαμος**.

James Huddleston have chosen “crafty”. And although **εὐπλόκαμος** wasn't there, he repeated that epithet (fair-haired) to emphasize and made the contrast more clear. Choosing **ardilosa (crafty)** Frederico Lourenço gave also a literal translation of the Ancient Greek **δολόεσσα**. Thus, J. Huddleston attempts to intensify the contrast where Homer doesn't have it, unlike F.

⁵ From now, LSJ.

Lourenço, who follows completely Homeric model of the word choice. Hence, Portuguese translation reveals more common details with the authentic Ancient Greek text.

Od.7.260 δάκρυσι δέυεσκον, τά μοι ἄμβροτα δῶκε **Καλυψώ**

Od.7.260 with tears the immortal clothes **Calypso** gave me.

Od.7.260 com lágrimas as vestes imortais que me dera **Calipso**

Od.23.333 ὥς θ' ἴκετ' Ὠγυγίην νῆσον **νύμφην τε Καλυψώ,**

Od.23.333 How he reached the island of Ogygia **and nymph Calypso**

Od.23.333 E ainda como foi ter à ilha de Ogígia, e a **ninfa Calipso**

Then Homer calls Calypso as a **nymph** which is quite interesting for my investigation, because I have chosen Penelope and Calypso for my comparison, who are complete opposites to each other and in this point of view they can be the best example. The translation of **νύμφην** (from **νύμφη**) is the following: 1. noun, fem, acc, sg., 2. young wife, bride. Eurycleia calls Penelope, “**νύμφα φίλη**” – so, basically as she was goddess:

Od. 4.743 **νύμφα φίλη,** σὺ μὲν ἄρ' με κατάκτανε νηλεί χαλκῶ

Od. 4.743 **Dear bride,** kill me with ruthless bronze

Od. 4.743 **Minha Senhora,** mata-me tu com o bronze afiado

However the author of the *Odyssey* usually operates with the epithet **νύμφη** according to Calypso - *Od.1.14* **νύμφη** (nymph) πότνι' (Lady) ἔρκε **Καλυψώ** (Calypso) δῖα θεάων. It is worth to be marked out because from all the other 16 times of using the word **νύμφη** in the *Odyssey*, Homer has never referred it to Penelope. Thus, this example allows to approximate Calypso and Penelope as possibly comparable personages. It uncovers that Homer himself admitted the probability of their comparison. It is obvious that Odysseus is the

main aspect of the interactions between Calypso and Penelope. However, these two heroines never meet in the *Odyssey*, they found out about each other only from Odysseus' words. The fact that Odysseus had sexual relationship to both of them as well make them related one to another. Even more, Homer could have applied the epithet **νύμφα** to bring them near and to demonstrate their other similarities.

Where neither James Huddleston in his English translation nor Frederico Lourenço in his Portuguese variant uses the Ancient Greek epithet **νύμφα** for Penelope. Even more, both translators elect absolutely different variants of the same **νύμφα** - **Dear bride** and **Minha Senhora** (My Lady) accordingly. The **νύμφα** for Penelope is almost the literal translation "young bride" but it is not the same for Calypso who is not Odysseus' wife; however in the original text the same epithet is used for both characters, which shows not only the wide diversity of different languages but the influence of the personality of the translator on the translation according to the individual perception of a character and a woman of the Ancient World as well.

With **δία θεάων** Homer endows Calypso as the goddess divine, with some unique qualities that distinguishes her originality among the other goddesses. Portuguese **divina** has the same goal. So, it is quite clear that the author has got special treatment for this personage. She is also beautiful as a woman and in this case Homer even goes deeper, he emphasizes on Calypso's ability to look beautiful.

For Penelope, Homer has chosen **περίφρων** as the most frequent epithet:

Od.1.329 κούρη Ἰκαρίοιο, **περίφρων Πηνελόπεια**:

Od.1.328 From an upper chamber, Icarus' daughter, **prudent Penelope**

Od.1.329 a filha do Icário, a **sensata Penélope**.

Od.4.787 ἢ δ' ὑπερωίῳ αὖθι **περίφρων Πηνελόπεια**

Od.4.787 Back in the upper chamber, **prudent Penelope**

Od.4.787 No seu alto aposento estava deitada a **sensata Penélope**.

Od.4.808 τὴν δ' ἡμείβετ' ἔπειτα **περίφρων Πηνελόπεια**,

Od.4.808 Then **prudent Penelope** answered her,

Od.4.808 Falando-lhe assim respondeu a **sensata Penélope**.

Od.4.830 τὴν δ' αὖτε προσέειπε **περίφρων Πηνελόπεια**:

Od.4.830 **Prudent Penelope** said back to her:

Od.4.829 Respondendo-lhe assim falou a **sensata Penélope**.

Od.5.216 πάντα μάλ', οὐνεκα σεῖο **περίφρων Πηνελόπεια**

Od.5.216 myself very well, because **prudent Penélope** is weaker than you

Od.5.216 sei bem que, comparada contigo, a **sensata Penélope**

Od.14.373 ἔρχομαι, εἰ μή πού τι **περίφρων Πηνελόπεια**

Od.14.373 unless **prudent Penelope** somehow spurs me on

Od.14.373 nunca vou, a não ser que me chame a **sensata Penélope**

Od.16.409 ἢ δ' αὖτ' ἄλλ' ἐνόησε **περίφρων Πηνελόπεια**,

Od.16.409 **Prudent Penelope** had another thought again,

Od.16.409 Foi então que ocorreu outra coisa à **sensata Penélope**

And there are much other examples, mainly in chant 17, like *Od.17.36*,
100, 162, 492, 498, 528, 553, 585...

The Greek-English Lexicon contains the following translation for the word **περίφρων**: 1. adjective., fem., voc., sg., 2. very thoughtful, very careful, freq. in the *Odyssey* of Penelope. The word **περίφρων** has been used in the *Odyssey* 24 times.

Thus, the author assumes that Penelope's the most characteristic feature is thoughtfulness. Moreover, Homer applies epithet **περίφρων** to Penelope 23 times. Penelope can be identified as a major female personage and she receives principal author's attention and attitude, therefore Homer's word choice is utterly important. Penelope is the most influential character for understanding

the Homeric concept of a woman. The author treats this heroine very attentively, he sympathizes with her firmness in the situation of complete despair, especially her resistance to the suitors. Where, in the position like this, she could count only on herself, and only her own resourcefulness and keenness of wit might save her, Homer employs **περίφρων** to show that he sees his heroine as a **prudent** woman. Hence, Penelope presents the example of a wise and careful woman, who attempts to control the situation no matter what, her actions are well thought-out and her behavior is stainless. This personage is a perfect model of a good, respected and loved woman. It does not matter how beautiful Calypso is, Odysseus anyway wants to come back home to his wife, son and homeland.

In English translation of James Huddleston of the *Odyssey* the definition of **περίφρων** according to Penelope is being selected as **prudent**, which in a full manner uncovers the general content of the Ancient Greek word. Frederico Lourenço has chosen the epithet **sensata** which basically means in English – sensible, rational. So, both translators try to be as near as possible to the original text of the *Odyssey*. Furthermore, chosen variants duplicate each other definitions and act in accordance with Homeric form.

From all those 24 times of usage **περίφρων** in the *Odyssey* Homer only once addressed this epithet not to Penelope but to queen Arete:

*Od.*11.345 μυθεῖται βασίλεια [Ἀρήτη] **περίφρων**: ἀλλὰ πίθεσθε.

*Od.*11.344 Friends, certainly our **prudent** queen [Arete] speaks

*Od.*11.345 são as palavras da **sagaz** rainha [Arete]: a elas demos ouvidos

Thus, there is 23 to 1, so it is rather difficult to speak about consistent pattern or regularity here, but also it may not be estimated as any sort of a coincidence, because Homer does not use **περίφρων** to anyone else in the *Odyssey*. It may be assumed that in this particular instance Homer compares

wisdom of both heroines and marks out their similarity. Unfortunately, the real reason is unknown and it is only possible to suggest.

The interesting detail should be noted according to the translation of *περίφρων* in the very instance with Arete into English and Portuguese. Huddleston chooses for Arete the same word **prudent** so there is no difference between the epithets for Penelope and Arete in English text, which accords with the Homeric authentic variant. Lourenço elects another variant of *περίφρων* to Arete, where he chooses **sagaz** for her and **sensata** for Penelope. In this manner he uses synonyms with the same meaning but with different forms of word build. The sense of *περίφρων* in the examples of Arete and Penelope remains identical but at the same time the translator distinguishes these two heroines one from another paying attention to their characteristic dissimilarities.

Od.4.111 Λαέρτης θ' ὁ γέρον καὶ ἐχέφρων Πηνελόπεια

Od.4.111 the old man, Laertes, and **discreet Penelope**,

Od.4.111 o velho Laertes e a **sensata Penélope**, assim como

Od.17.390 οὐκ ἀλέγω, εἴως μοι ἐχέφρων Πηνελόπεια

Od.17.390 I don't care, as long as my **discreet Penelope**

Od.17.390 Mas eu não me importo, enquanto no palácio viverem

Od.17.391 a **sensata Penélope** e o divino Telémaco

ἐχέφρων: 1. adjective., fem., nom., sg., 2. sensible, prudent; freq. as epithet of Penelope, *Od.4.111*, etc. The word *ἐχέφρων* can be found in the *Odyssey* 3 times and they are used by Homer only towards Penelope, so this epithet is only for her.

Homer simultaneously employs *ἐχέφρων* as second the most frequent epithet for Penelope and as synonym to *περίφρων* (they have the same root, -φρων, from φρήν, φρενός, that will appear further down). It is another example where the author seeks to enrich the language of the *Odyssey* and to

diversify the synonymic line for the epithets of Penelope. It is a thought-provoking dilemma for the author because on one hand he does not seek the great variety of different epithets for Penelope to make them easy memorable and to personalize them to the heroine and on another hand Homer explores methods of not using the same epithets to Penelope. So, ἐχέφρων truly becomes an advantageous option for earlier chosen περίφρων, in which the author does not apply any additional or controversial information for this heroine.

Though the English variant of Ancient Greek ἐχέφρων is **sensible** or **prudent**, James Huddleston has chosen another epithet – **discreet**. Although, this variant still covers accepted definition of Homeric ἐχέφρων.

Meanwhile Frederico Lourenço keeps using **sensata**. He does not apply any other synonyms. His translation doesn't give all the variety of the attributes of Penelope, since there is a slight difference between both words. As he chooses "sensata" first, he could have chosen here "prudent" (or vice-versa).

Od.4.680 τὸν δὲ κατ' οὐδοῦ βάντα προσηύδα **Πηνελόπεια**:

Od.4.680 and as he stepped down from the threshold **Penelope** said to him:

Od.4.679 Atravessou o palácio para dar a notícia a **Penélope**

Od.17.575 τὸν δ' ὑπὲρ οὐδοῦ βάντα προσηύδα **Πηνελόπεια**:

Od.17.575 and as he went over the threshold **Penelope** said to him:

Od.17.575 Ao pisar a soleira da porta falou-lhe **Penélope**

Od.17.542 σμερδαλέον κονάβησε: γέλασσε δὲ **Πηνελόπεια**,

Od.17.542 terribly about the house. **Penelope** laughed,

Od.17.542 E toda a casa ecoou subitamente, **Penélope** riu-se

Od.1.223 θῆκαν, ἐπεὶ σέ γε τοῖον ἐγέννατο **Πηνελόπεια**.

Od.1.223 hereafter, since **Penelope** gave birth to such as you.

Od.1.223 pois, tal como és, **Penélope** te deu à luz

Od.4.675 οὐδ' ἄρα Πηνελόπεια πολὺν χρόνον ἦεν ἄπυστος

Od.4.675 Nor was **Penelope** for a long time without knowledge

Od.4.675 Porém a **Penélope** não haveriam de passar despercebidos

Od.4.721 τῆς δ' ἀδινὸν γοόωσα μετηύδα Πηνελόπεια:

Od.4.721 Sobbing thickly, **Penelope** said to them:

Od.4.721 A elas disse **Penélope**, chorando copiosamente

Od.14.172 ἔλθοι ὅπως μιν ἔγωγ' ἐθέλω καὶ Πηνελόπεια

Od.14.172 come, as I wish, and **Penelope**,

Od.14.172 como eu o desejo e também **Penélope**

Od.16.303 μήτε τις οἰκῆων μήτ' αὐτὴ Πηνελόπεια

Od.16.303 nor any of the household servants, nor **Penelope** herself,

Od.16.303 nem qualquer um dos servos, nem **Penélope**

In these examples Homer does not employ any epithets to Penelope. He uses her name in a single form without any adjectives. Furthermore, the author applies this approach 8 times as it is noticeable from the text of the *Odyssey*. Penelope is undoubtedly the main female personage of the *Odyssey*. She appears as the wife of Odysseus, mother of Telemachus, the symbol of home and the intelligence (in *Od.4.675*, is said that she doesn't stay too long without knowing - ἄπυστος). Thus, she does not need any additional adjectives except her name to attract the attention to herself and to understand her special qualities and characteristic features.

Both translators act in accordance with Homer and do not bring any changes of using Penelope's name singly without any auxiliary epithets.

In the *Odyssey*, Penelope appears as a woman who knows how to behave herself properly, she always acts according to the social laws of the Ancient Greek World.

Thus, Homer's perception of Penelope is quite clear to identify by the epithets, creating a well-known image of a typical good wife, loving mother and a woman respected in the society. Homer uses intentionally only two epithets for Penelope: *περίφρων* and *ἔχέφρων* nevertheless it is actually not a great variety of epithets for the main female personage. However it could have a justification: believing now that the *Odyssey* was told firstly orally before it was put down on paper – these two epithets *περίφρων* and *ἔχέφρων* are catchy or easy-to-remember. It is noteworthy that as the matter of fact the epithets are synonyms, and synonyms from the narrow spectrum.

Notwithstanding, Homer used only two epithets and they are synonyms because he was precise and exact in his image of Penelope, there is no contradictions about Penelope in the *Odyssey*. Homer wanted ancient listeners and today's readers not to have doubts about the image of Penelope. She is just what he made her to be: Odysseus' wife, mother of Telemachus and daughter of Icarus. So, she is a wife, a mother and a daughter and she acts as a discreet and prudent (*περίφρων* and *ἔχέφρων*) person, and this is the reason why she is so important as the internal image of a woman who behaves attentively, right and smart according to the circumstances.

It is important to mark out that not only epithets contain necessary information about the concept of the women's world of the Ancient Greeks. Epithets may truly wider Homer's attitude to the heroines and in some indirect message indicate his personal perception to his female characters. However, there is another approach apart from the investigation of the epithets. There are also other methods revealing remarkable vast informative sources about both public and hidden aspects of the women's world. Additionally to the epithets it is simultaneously appropriate to study the women's world through actions and speeches of the female characters and through the possible descriptions which may uncover the conditions of women's lifestyles, of course, quoting the original text of Homer's *Odyssey* and its both English and Portuguese versions.

Beautiful and skillful Calypso

Od.5.58 ναῖεν εὐπλόκαμος: τὴν δ' ἔνδοθι τέτμεν ἐοῦσαν.

Od.5.58 the **fair-haired** nymph lived. He found her inside.

Od.5.58 a ninfa **de belas tranças**. E encontrou-a lá dentro.

Od.5.59 πῦρ μὲν ἐπ' ἐσχαρόφιν μέγα καίετο, τηλόσε δ' ὀδμή

Od.5.59 **A great fire was burning on the hearth**, and the scent

Od.5.59 Ardia **um grande fogo na lareira**, e ao longe

Od.5.60 κέδρου τ' εὐκεάτοιο θύου τ' ἀνὰ νῆσον ὀδώδει

Od.5.60 of split cedar and pine spread throughout the island

Od.5.60 por toda a ilha, se sentia o perfume a lenha de cedro

Od.5.61 δαιομένων: ἡ δ' ἔνδον ἀοιδιάουσ' ὀπί κалῆ

Od.5.61 as they burned. **She was singing in a beautiful voice** inside

Od.5.61 e incenso, enquanto ardiam. **Ela cantava com linda voz**

εὐπλόκαμος 1. adj., sg., fem., nom., epic, 2. with goodly locks, fair-haired.

καίετο (καίω) 1. verb, 3rd., sg., imperf., ind., mp2. to kindle, make hot.

ἐσχαρόφιν (ἐσχάρ-α, ion., ἐσχαρ-άρη, ἡ, ep. gen. and dat. ἐσχαρόφιν) 1. noun, pl., masc., dat., epic, indeclform, 2. hearth, fire-place.

ὀπί (ὄψ, ἡ, poetic noun, used in obliq., cases of sg., ὀπός, ὀπί, ὄπα) 1. noun, sg., fem., dat., 2. voice.

καλῆ (καλός, η, ον) 1. adj., sg., fem., dat., attic., epic, ionic, 2. beautiful, beauteous, fair.

ἀοιδιάουσ' (ἀοιδ-ιάω, poet. for ἀείδω) 1. part., sg., pres., act., fem., nom., epic., uncontr., 2. to sing.

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 (Perry 58).

Homer marks out two very important details in Calypso as a woman considered a successful combination of physical and social femininity: 1. the remarkable beauty, using the epithet *εὐπλόκαμος* (with goodly locks), focusing on her hair – as a necessary element of a female attractiveness, and that she also had a beautiful voice - *ἄοιδιάουσ' ὀπιὶ καλῆ*, so she was a gifted woman as well and could sing beautifully; and 2. her meaningful feminine skills and abilities, she was cooking well and in her home there was *ἔσχαρόφιν μέγα καίετο* – a great fire for warming the house and cooking the food.

James Huddleston and Frederico Lourenço manage to do almost literal translation *εὐπλόκαμος* – **fair-haired** – *de belas tranças*, *μέγα καίετο* – **great fire** – *grande fogo*, *ἄοιδιάουσ' ὀπιὶ καλῆ* – **singing in a beautiful voice** – *cantava com linda voz*, follows completely the Homer's concept. This combination contains one of the major important features of the woman's perception in the Ancient Greek society. It brings out that not only physical beauty but also abilities and skills played the considerable role in women's value. It shows that skillfulness and talents were also great advantages in addition to beauty of the woman.

Beautiful and skillful Penelope

Od.2.116 τὰ φρονέουσ' ἀνὰ θυμόν, ἃ οἱ πέρι δῶκεν Ἀθήνη

Od.2.116 though she knows in her heart **what Athena has given her**

Od.2.116 pensando no seu espírito tudo o que **Atena lhe concedeu**

Od.2.117 ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἔσθλας

Od.2.117 exceedingly, **skill in making gorgeous works, a good disposition,**

Od.2.117 **o conhecimento de belos trabalhos, bom senso [e astúcias]**

Od.2.118 κέρδεά θ', οἷ' οὐ πά τιν' ἀκούομεν οὐδὲ παλαιῶν,

Od.2.118 and **cunning wiles**, such as none we've ever heard of, not even

Od.2.118 [**e astúcias**] como nunca se ouviu falar em mulheres antigas...

Od.2.119 τάων αἰ πάρος ἦσαν εὐπλοκαμίδες Ἀχαιαί,

*Od.*2.119 of the ancients, who were **fair-haired Achaean women** of old,

*Od.*2.119 que foram outrora **dos Aqueus as mulheres de belas tranças**

*Od.*2.120 Τυρώ τ' Ἀλκμήνη τε εὐπλόκαμος τε Μυκίηνη:

*Od.*2.120 Tyro, Alcmena, and **fair-crowned Mycene**,

*Od.*2.120 Tiro, Alcmena e **Micene da bela coroa**

*Od.*2.121 τάων οὐ τις ὁμοῖα νοήματα Πηνελοπείη

*Od.*2.121 **none of whom knew thoughts like those of Penelope**,

*Od.*2.121 **destas nenhuma pensava de modo semelhante a Penélope**

δῶκεν (δίδωμι) 1. verb., 3rd., sg., aor., ind., act., Homeric, ionic., unaugmented, 2. to give (of the gods, grant, assign).

ἔργα (ἔργον, τό) 1. noun, pl., neut., acc., 2. work.

ἐπίστασθαι (ἐπίσταμαι) 1. verb, pres., inf., mp., 2. know how to do, be able to do, capable of doing, (c. acc., understand a matter, know, be versed in or acquainted with).

περικαλλέα (περικαλλής, ἑς, ἑκάλλος) 1. adj., sg., fem., acc., epic, ionic, 2. very beautiful, in Homer mostly of things.

φρένας (φρήν, ἡ, gen. φρενός, pl., φρένες, gen., φρενῶν) 1. noun, pl., fem., acc., indeclform., 2. midriff, mind.

ἔσθλας (ἔσθλος, ἡ, ὄν) 1. adj., pl., fem., acc., 2. good.

κέρδεα (κέρδος, εος, τό) 1. noun., pl., neut., acc., epic, ionic, 2. in pl., cunning arts, wiles.

νοήματα (νόημα, ατος, τό) 1. noun, pl., neut., acc., 2. understanding, mind, thought.

ὁμοῖα (ὁμοῖος or as in Homer ὁμοῖος, α, ον) 1. adj., pl., neut., acc., attic, epic, ionic, 2. the same.

In this extract, Homer gives the list of Penelope's virtues, accentuating on her skills and wisdom. It should be mark out that female skillfulness was rather important in the Ancient Greece.

But it was not only for their fair persons that women, and even goddesses, were prized. The great goddess of wisdom, Athene, wove her own garments, and instructed her favorites in the art. All the demi-goddesses, princesses, and heroines are praised for their skill in splendid handiwork (Perry, 60).

He also refers to the godlike character of the Penelope's virtues, that it is a gift from Athena - δῶκεν Ἀθήνη. The author mentions that she is crafty and reasonable - ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλάς, and that she as well has particular opinions and exclusive suggestions - τάων οὐ τις ὁμοῖα νοήματα Πηνελοπείη, like anyone else who is mentioned in the *Odyssey*.

Both English and Portuguese translations generally disclose the Homer's message of this part of the original text of the *Odyssey*. Nevertheless, there is a slight difference: the lines τάων οὐ τις ὁμοῖα νοήματα Πηνελοπείη – **none of whom knew thoughts like those of Penelope** – **nenhuma pensava de modo semelhante a Penélope** certainly have the same meaning in the translations, however Huddleston tries to keep the original form of νοήματα as using the noun **thoughts**, while for the other hand, Lourenço uses an equivalent form of the verb **pensar** (to think): **pensava de modo semelhante** (no one **thought in a similar way** as Penelope), that semantically possesses the same common meaning.

This passage as well as the previous one contains vast material for the understanding of the woman's concept of the Ancient Greek time. Hens, Homer firstly gives the list of the Penelope's accomplishments and then refers to her exclusive intelligence and possibility of thinking like no one else.

Calypso about the impossibility of being with Odysseus

Od.5.118 σχέτλιοί ἐστε, θεοί, ζηλήμονες ἔξοχον ἄλλων,

Od.5.118 "You are **merciless**, you gods, **jealous beyond others**,

Od.5.118 "Sois **cruéis**, ó deuses, e os mais **invejosos** de todos!

Od.5.119 οἳ τε θεαῖς ἀγάσθε παρ' ἀνδράσιν εὐνάζεσθαι

Od.5.119 who **resent goddesses that bed beside men**

Od.5.119 Vós que às **deusas levais a mal que com homens mortais [120: partilhem seu leito]**

σχέτλιοι (σχέτλιος, α, ον) 1. adj., pl., masc., nom., 2. flinching from no cruelty or wickedness; miserable, wretched,.

ζηλήμονες (ζηλήμ-ων, ον, gen., ονος, (ζηλέω) 1. adj., pl., masc., nom., 2. jealous.

ἀνδράσιν (ἀνήρ, ό, ἀνδρός, ἀνδρί, ἀνδρα, voc., ἄνερ: pl., ἄνδρες, -δρῶν, -δράσι, -δρας) 1. noun, pl., masc., dat., 2. man.

εὐνάζεσθαι (εὐνάζω) 1. verb, pres., inf., mp., 2. put to bed, lay.

In the line “**σχέτλιοί ἐστε, θεοί, ζηλήμονες ἔξοχον ἄλλων**”, Homer gives an example of Calypso’s disappointment with gods, because in her opinion they are miserable, merciless – **σχέτλιοί** – when goddesses or nymphs behave freely and chose mortal men as their lovers (**ἀνδράσιν εὐνάζεσθαι**) so they are being jealous – **ζηλήμονες ἔξοχον ἄλλων** of the choice of the goddesses and the want to restore the social balance of the men and gods of the Ancient Greek society.

This extract is not big but it shows the Ancient Greek attitude to the women who break unwritten social laws. It is remarkable how Homer shows Calypso’s frustration with the common public rules, that she can also defend herself refer to the jealousy of the gods but in the end she obeys. Huddleston and Lourenço uses the same tool **jealous/ invejosos** as Homer uses **ζηλήμονες**, which refers to the nature of the Calypso’s idea why gods do not allow such a thing Thus, he generalizes the negative social impact which Calypso suffers from the gods without referring to the term **jealous**.

Penelope about the impossibility of being with Odysseus

Od.1.342 τείρει, ἐπεὶ με μάλιστα καθίκετο πένθος ἄλαστον.

Od.1.342 since **sorrow not to be forgotten comes especially upon me,**

Od.1.342 visto que **em mim está entranhada uma dor inesquesível**

Od.1.343 τοίην γὰρ κεφαλὴν ποθέω μεμνημένη αἰεὶ,

Od.1.343 for I always long for such a head, **when reminded of my husband,**

Od.1.343 Pois **vem-me sempre à memória a saudade daquele rosto**

Od.1.344 ἀνδρός, τοῦ κλέος εὐρὸ καθ' Ἑλλάδα καὶ μέσον Ἄργος.

Od.1.344 whose fame is wide from Hellas to the middle of Argos.

Od.1.344 **do marido** a quem toda a Hélade e Argos celebram

πένθος (πένθος, εος, τό) 1. noun, sg., neut., nom., 2. grief, sorrow.

ἄλαστον (ἄλαστος, ον) 1. adj., sg., neut., nom., 2. not to be forgotten, insufferable.

μεμνημένη (μιμνήσκω) 1. part., sg., perf., mp., fem., nom., attic., epic, ionic, 2. remind, put in mind.

αἰεὶ 1. adv., epic., indeclform, 2. ever.

ἀνδρός (ἀνήρ, ὄ, ἀνδρός, ἀνδρί, ἄνδρα, voc., ἄνερ: pl., ἄνδρες, -δρῶν, -δράσι, -δρας) 1. noun, sg., masc., gen., indeclform, 2. man, husband.

Homer's Penelope is mostly a suffering woman and her main sorrow is the absence of her husband, his disappearance and her non-acquaintance about her husband's fate, whether he is dead or still alive. This is the main problematic of this heroine. The author mentions about the πένθος ἄλαστον – the unforgettable sorrow, which keeps her tortured during the whole composition of the *Odyssey* – when something or someone reminds her about her husband – μεμνημένη αἰεὶ, ἀνδρός.

The lines πένθος ἄλαστον – **sorrow not to be forgotten** – **uma dor inesquesível** are given by both the translators in literal form because they include the basic position of Penelope. The translators reproduce in a full

manner Homer's message about the incredible despair of the heroine. The following extract continues this idea:

Od.16.449 ἡ μὲν ἄρ' εἰσαναβᾶσ' ὑπερώϊα σιγαλόεντα

Od.16.449 She went up to the shining upper floor,

Od.16.449 Ela subiu para os seus aposentos

Od.16.450 κλαῖεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν, ὄφρα οἱ ὕπνον

Od.16.450 then **wept for Odysseus**, her **beloved husband**,

Od.16.450 e **chorou Ulisses**, o **marido amado**, até que um sono suave

κλαῖεν (κλαίω) 1. verb., 3rd., sg., imperf., ind., act., Homeric, ionic, 2. cry, wail, lament.

πόσις, ὁ – husband, spouse

The author gives an example of Penelope's cry for Odysseus – κλαῖεν ἔπειτ' Ὀδυσῆα. And here again Lourenço and Huddleston recreate the original meaning of the lines - κλαῖεν ἔπειτ' Ὀδυσῆα – **wept for Odysseus – chorou Ulisses**, also described as a **beloved husband/marido amado**.

There is another illustration of Penelope's unhappiness:

Od.18.180 ἀγλαΐην γὰρ ἔμοι γε θεοί, τοὶ Ὀλυμπον ἔχουσιν,

Od.18.180 For the gods who hold Olympus have **destroyed**

Od.18.180 **A minha beleza**, essa, **os deuses** que o Olimpo detêm

Od.18.181 ὤλεσαν, ἐξ οὗ κείνος ἔβη κοίλης ἐνὶ νηυσίν.

Od.18.181 **my splendor**, from the moment that **one left** in his hollow ship.

Od.18.181 **a destruíram**, desde o dia em que ele **partiu** nas côncavas naus.

ἀγλαΐην (ἀγλαία, ἀγλαός) 1. noun, sg., fem., acc., epic, ionic, 2. splendour, beauty, adornment.

ὤλεσαν (ὄλλυμι) 1. verb, 3rd., pl., aor., ind., act, 2. destroy, make an end of.

θεοί (θεός, ὁ) 1. noun, pl., masc., nom., 2. god.

ἔβη (βαίνω) 1. verb, 3rd., sg., aor., ind., act., 2. go away, depart.

Here, Penelope expresses her negative emotional experience and, like Calypso, signifies her frustration, because of the gods, who have taken her beauty and made her suffer – the gods ὤλεσαν – **destroyed her beauty** – ἀγλαΐην γὰρ ἔμοι γε θεοί. Penelope indicates that it is not her fault, but it is the fate created by gods to suffer. She shows that she actually did not do anything wrong but has become a victim anyway. The main problem that the only option for her is to wait, be patient and carry on. The heroine also remarks that her troubles have started not when Odysseus disappeared but when he has just left the house – ἐξ οὗ κείνος ἔβη κοίλης ἐνὶ νηυσίν. All this make readers and other followers of the *Odyssey* sympathize with Penelope. The Ancient concept of the problem remains in its actual sense and in nowadays.

Lourenço and Huddleston are very similar not only to Homer's style but they are alike to each other: they are both using completely the same word forms, only sometimes the word order does not in absolute match, however it could be explained by structural and grammatical differences of two languages.

So, this passage is a considerably good pattern of Homers perception of the woman's world. First of all, it is Penelope's quote, which might illuminate her own thoughts for this problem and second of all it brings to light Homer's perception of woman's world through the female character and her problems.

Calypso obeys Zeus' command

Od.5.149 ἡ δ' ἐπ' Ὀδυσσῆα μεγάλητορα πότνια νύμφη

Od.5.149 The lady nymph went to great-hearted Odysseus

Od.5.149 Para junto do magnânimo Ulisses se dirigiu a excelsa ninfa

Od.5.150 ἦ', ἐπεὶ δὴ Ζηνὸς ἐπέκλυεν ἀγγελιάων.

Od.5.150 after she heard Zeus' message.

Od.5.150 depois que ouviu a mensagem de Zeus.

μεγαλήτορα (μεγαλήτωρ , ορος, ό, ή) 1. noun, sg., masc./fem., ac., 2. greathearted.

ἐπέκλυεν (ἐπι-κλύω) 1. verb, 3rd., sg., aor., ind., act., 2. listen to, hear.

ἀγγελιάων (ἀγγελία , Ion., and Ep., ἀγγειο-ίη, ή, (ἄγγελος) 1. noun, pl., fem., gen., epic, Aeolic, 2. message.

The extract brings out the obedience of Calypso to Zeus. No matter she thought and wanted she had to follow Zeus' order. In the previous passages Calypso was not trying to cover her frustration at the impossibility of being with Odysseus, the lover that she chose herself, and here is the act of self-sufficiency brought to the light. Calypso was complaining of gods who were jealous, in her opinion, that she had a mortal man as her lover. For sure, it is an example of an independent woman, which is a rare issue in the Ancient Greek Era. Nevertheless, Homer points out that when the matter of obedience was occurred, then Calypso's actions were fast to fulfill Zeus' command – Ζηνός ἐπέκλυεν ἀγγελιάων.

Penelope obeys Telemachus' command

*Od.*1.356 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 Agora, volta para os teus aposentos e presta atenção

*Od.*1.357 ἰστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε

*Od.*1.357 the loom and distaff, and bid your handmaids

*Od.*1.357 aos teus labores, ao tear e à roca; e ordena às tuas servas

*Od.*1.358 ἔργον ἐποίχεσθαι: μῦθος δ' ἄνδρεςσι μελήσει

*Od.*1.358 go about their work. Speaking is of concern to men,

*Od.*1.358 que façam os seus trabalhos. Pois falar é aos homens

*Od.*1.359 πᾶσι, μάλιστα δ' ἐμοί: τοῦ γὰρ κράτος ἔστ' ἐνὶ οἴκῳ.

*Od.*1.359 to all, especially to me, for the power in this house is mine.

Od.1.359 que compete, a mim sobretudo: sou eu quem manda nesta casa

Od.1.360 ἡ μὲν θαμβήσασα πάλιν οἰκόνδε βεβήκει:

Od.1.360 **Astonished, she went back to the house,**

Od.1.360 Penélope, **espantada, regressou para a sua sala**

Od.1.361 παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ.

Od.1.361 for she **put in her heart the astute words of her son.**

Od.1.361 e **guardou no coração as palavras prudentes do filho.**

ἰοῦσα (εἶμι) 1. part., sg., pres., act., fem., nom., attic, epic, doric, ionic, 2. c. acc., go to or into.

οἶκον (οἶκος, ὅ) 1. noun, sg., masc., acc, 2. house.

ἔργα (ἔργον, τό) 1. noun, pl., neut., acc, 2. work.

κόμιζε (κομίζω) 1. verb, 2nd., sg., pres., imperat., act, 2. take care of, provide for.

μελήσει (μέλω) 1. Verb, 3rd., sg., aor., subj., act., epic., 2. to be an object of care or thought.

ἄνδρεςσι (ἄνθρω, ὅ, ἀνδρός) 1. Noun, pl., masc., dat., epic., aeolic., indeclform, 2. man.

μῦθος (μῦθος, ὅ) 1. noun, sg., masc., nom, 2. word, speech.

οἰκόνδε (οἰκόνδε) 1. adv., indeclform., 2. to the women's chamber.

βεβήκει (βαίνω) 1. verb, 3rd., sg., ind., act, attic, epic, 2. walk, step.

πεπνυμένον (πέπνυμαι) 1. part., sg., perf., mp., masc., acc., epic, 2. to be wise.

παιδός (παῖς, παιδός, ὅ, ἡ) 1. noun, sg., masc., gen., epic., indeclform, 2. child.

θυμῷ (θυμός, ὅ) 1. noun., sg., masc., dat., 2. soul, spirit; heart.

ἔνθετο (ἐντίθημι) 1. verb, 3rd., sg., aor., ind., mid., Homeric, ionic, 2. put in.

θαμβήσασα (θαμβέω) 1. verb., aor., part., act., fem., nom., sg., 2. to be astounded.

Similarly to Calypso, Penelope has to obey the men's orders, but not every man, of course. Likewise Calypso follows the demand of Zeus, Penelope

takes her son's advices and agrees to fulfill them. In the whole *Odyssey*, only Telemachus could allow himself to be in command of Penelope, because during the absence of Odysseus only his son had the right to interfere in Penelope's decisions and affect her behavior and life choices, as being her son and Odysseus' inheritor. Telemachus radically tells his mother to go back to her chamber while he will be dealing with the serious conversations as the main representative of the house of Odysseus, referring that it is up to him to make the decisions as a man – ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε... μῦθος δ' ἄνδρεσσι μελήσει. Here Homer gives a brief excursus to the common practice of the social life between men and women. He mentions that to make the decisions it is up to men, it is their indisputable right. Where μῦθος δ' ἄνδρεσσι μελήσει reveal men's priorities and exclusive opportunities in relation to women. So, Penelope followed her son's dictate and without any objections she went to her chamber - οἰκόνδε βεβήκει. In fact Penelope was happy that Telemachus finally started to act as an adult - παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ - received with passion the mature and intelligent speech of her son, besides after that speech he went to speak with Penelope's suitors, hoping to get rid of them. Thus, in this very point must be taken into consideration under what circumstances Telemachus decided to tell what to do to his mother – it was in public and he had to capture the attention of the others, showing that he is a mature man to make the decisions by himself. Hence, this example bears ambiguous nature and it is remarkably important to identify the relationship between Penelope and Telemachus, and, of course, it can be analyzed from both controversial angles why he acted that way – although the fact remains the fact. Anyway, Telemachus' conduct testifies that such actions were possible and appropriate.

Furthermore, Penelope herself was amazed by her son's behavior, when Homer uses θαμβήσασα (astounded), he underlines Penelope's reaction. Actually, Homer goes into the repetition of the same phrase:

*Od.*1.360 ἡ μὲν **θαμβήσασα** πάλιν οἰκόνδε βεβήκει:<

*Od.*1.360 **Astonished**, she went back to the house,

*Od.*1.360 Penélope, **espantada**, regressou para a sua sala

*Od.*21.354 ἡ μὲν **θαμβήσασα** πάλιν οἰκόνδε βεβήκει:

*Od.*21.354 **Astonished**, she went back to the house,

*Od.*21.354 Penélope, **espantada**, regressou para a sua sala

The repetition is used in two identical occasions when Telemachus indicates to his mother Penelope on her place in the social relationships and commands her what to do. It is rather rich the use of *θαμβήσασα* (astounded) concerning Penelope, because it may signify her resentment and that she was surprised of how her son grew up and started to act as a man, or, which is more likely – she was more pleased to hear it from her son, realizing that now he behaves correctly according to his family and social position and, of course, power to command in his own οἶκος (house-property) even command his mother.

Lourenço and Huddleston copy the same phrase in both occasions and they choose literal translation of *θαμβήσασα* as **espantada** in Portuguese and **astonished** in English accordingly.

Penelope is dissatisfied with Telemachus

*Od.*18.215 Τηλέμαχ', οὐκέτι τοι φρένες ἔμπεδοι οὐδὲ νόημα:

*Od.*18.215 **Telemachus, your wits are no longer steady, nor your thoughts.**

*Od.*18.215 **Telémaco, a tuas ideias e o teu juízo não são o que eram**

*Od.*18.216 παῖς ἔτ' ἐὼν καὶ μᾶλλον ἐνὶ φρεσὶ κέρδε' ἐνώμας:

*Od.*18.216 When still a child, **you had rather cunning thoughts** in your mind.

*Od.*18.216 Quando eras ainda uma criança, eras **bastante mais atinado.**

*Od.*18.217 νῦν δ', ὅτε δὴ μέγας ἐσσι καὶ ἤβης μέτρον ἰκάνεις,

*Od.*18.217 Now, when at last you're big and have reached the measure

Od.18.217 Mas agora que cresceste e chagaste ao limite da juventude,
Od.18.218 καί κέν τις φαίη γόνον ἔμμεναι ὀλβίου ἀνδρός,
Od.18.218 of young manhood, and someone, a man from elsewhere, would say
Od.18.218 e poderias ser apelidado de filho de homem rico
Od.18.219 ἐς μέγεθος καὶ κάλλος ὀρώμενος, ἀλλότριος φῶς,
Od.18.219 you're a rich man's offspring, looking at your height and beauty,
Od.18.219 por seres alto e bonito, por alguém que viesse de longe-
Od.18.220 οὐκέτι τοι φρένες εἰσὶν ἐναίσιμοι οὐδὲ νόημα.
Od.18.220 your **wits** are no longer righteous, nor your **thoughts**,
Od.18.220 agora as tuas **ideias** e o teu **juízo** não são o que eram
Od.18.221 οἷον δὴ τόδε ἔργον ἐνὶ μεγάροισιν ἐτύχθη,
Od.18.221 that such a thing as this has happened in our palace,
Od.18.221 Que coisa aconteceu aqui nesta sala!
Od.18.222 ὃς τὸν ξεῖνον ἔασας ἀεικισθῆμεναι οὕτω.
Od.18.222 **you who let that stranger be abused this way.**
Od.18.222 **Deixaste que um estrangeiro fosse agredido**
Od.18.223 πῶς νῦν, εἴ τι ξεῖνος ἐν ἡμετέροισι δόμοισιν
Od.18.223 How is it now, if in any way a stranger sitting in our home
Od.18.223 Como seria se a esse estrangeiro, sentando aqui em casa
Od.18.224 ἦμενος ᾧδε πάθοι ῥυστακτύος ἐξ ἀλεγεινῆς;
Od.18.224 would suffer in this way from grievous mistreatment?
Od.18.224 acontecesse algum mal ao ser agressivamente arrastado?
Od.18.225 σοί κ' αἴσχος λῶβη τε μετ' ἀνθρώποισι πέλοιτο.
Od.18.225 **Shame and disgrace would be yours among mankind.**
Od.18.225 **Sobre ti, entre os homens, é que cairia a vergonha!**

φρένες (φρήν , ή) 1. noun, pl., fem., nom., 2. mind, as seat of the mental faculties, perception, thought.

ἔμπεδοι (ἔμπεδος, ον) 1. adj., pl., fem., nom., 2. in the ground, firm-set.

οὐκέτι 1. adv., 2. no more, no longer, no further.

νόημα (νόημα, -ατος, τό,) 1. noun, sg., neut., nom., 2. that which is perceived, perception, thought.

μᾶλλον - adv. comp. of μάλα – very, exceedingly.

κέρδος, εος, τό,. II. in pl., cunning arts, wiles.

ἐνώμας - verb νωμάω - 2nd sg imperf ind act contr. 3. metaph., of the mind, turn over; thou didst use to turn wiles over in the mind, Od.18.216

ἀεικισθήμεναι (ἀεικίζω) 1. verb, aor., inf., pass., epic, 2. treat unseemly, injure.

ξεῖνον (ξένος, ό) 1. noun, sg., masc., acc., ionic, poetic, 2. guest-friend.

ἔασας (ἔάω) 1. part., sg., aor., act., masc., nom., attic, epic, doric, ionic, 2. let alone, let be.

αἴσχος (αἴσχος, εος, τό) 1. noun, sg., neut., acc., 2. shame, disgrace.

πέλοιτο (πέλω) 1. verb, 3rd., sg., pres., opt., mp., 2. come into existence, become, be.

μετ' (μετά) 1. prep., indeclform., 2. in the midst of, among, between.

ἀνθρώποισι (ἄνθρωπος, ή) 1. noun, pl., masc., dat., epic, ionic, 2. man.

In this extract Homer reveals completely opposite example of the female's conduct based on Penelope's possibility to argue with her son and even express her dissatisfaction with his misbehavior and mistakes. In this part of the text, Penelope acts not only as a mother, who has right to instruct her son about the social behavior, but also as a host of the house of Odysseus referring to the fact that the guest was abused in the house of Odysseus - ὅς τὸν ξεῖνον ἔασας ἀεικισθήμεναι οὕτω. Penelope openly declares that Telemachus acts inappropriately for the mature man and the host of the house. She points to his perception of the events that have happened to the guest and that Telemachus acted wrongly, without any reaction to the occurrences, without even any thoughts - Τηλέμαχ', οὐκέτι τοι φρένες ἔμπεδοι οὐδὲ νόημα, referring to

his mind - φρένες and thoughts - νόημα that they are no longer steady – ἔμπεδοι. It is a serious accusation and Penelope even goes further warning her son that it is shameful – αἴσχος, not to interfere and the shame will follow Telemachus among other people – μετ' ἀνθρώποισι πέλοιτο, she does not want disgrace for her family even if she has to put to shame her own son for that. It is a great example, because it brings out to light that even though women were not supposed to act that way, Penelope in spite of the laws of the common public behavior, took responsibility on herself and decided to make that move not thinking about the consequences of her conduct, which signifies her as a strong personality and self-confident woman.

The phrase Τηλέμαχ', οὐκέτι τοι φρένες ἔμπεδοι οὐδὲ νόημα remains similar in the versions of both translators, however F. Lourenço has chosen the word **ideias** for the Ancient Greek φρένες, unlike J. Huddleston's choice – **wits**, which simplifies Portuguese variant, makes it easier to get the sense on the psychological level because the word **ideias** is more frequently used in common today's language; for νόημα Lourenço chooses **juízo** and Huddleston **thoughts**. Homer repeats the phrase twice in this excerpt. Of course it could be an inheritance of the oral tradition, but it could be also an intended intensification of the fact that Telemachus, as a young man, had more φρένες and νόημα than now. Another line: σοί κ' αἴσχος λώβη τε μετ' ἀνθρώποισι πέλοιτο - **Shame and disgrace would be yours among mankind**- **Sobre ti, entre os homens, é que cairia a vergonha** is being different in the extract, because Homeric αἴσχος recreated by F. Lourenço as **vergonha** (basically shame) keeps completely the original line, when J. Huddleston intensifies the whole phrase and uses two words simultaneously – **shame and disgrace** to translate this same word.

Thus, these examples of the epithets used by Homer for his main female personages Penelope and Calypso and other compared situations of these two heroines reveal the important aspects of the Ancient Greek reality according to

women's place in that world. The epithets uncover Homer's personal psychological attitude to Penelope and Calypso, it also shows the manner in which the author treats his female personages. So, the epithets reflect Homer's perception of these two women. Although, this perception is based on the author's particular point of view, and so, the epithets disclose only one of two parts of possibly investigating concepts of women. The other part, however, may be revealed by the analysis of the examples of Penelope and Calypso's behavior, by their speech, instances of their interaction with the other personages of the *Odyssey*. Except epithets, there were presented the most prominent parts of the *Odyssey* which indicate a particular instance of one of the contrary positions of the female perception based on Penelope or her opposite Calypso.

I tried to minimize the possibility of making the false impressions and conclusions by examining the events parallel to Penelope and Calypso or at least similar to each other. In such wise, the comparison of Penelope and Calypso exposes patterns of female life very explicitly because they based on almost opposite heroines; hence, Homer himself contrasts them to each other. The comparison of the antipodes is very profitable because it reveals the aspects of women's life very clearly as long as it reflects different parts of female recognition.

2.2. The investigation of woman's world in the *Odyssey* on the example of the other female personages of the *Odyssey*

In the previous chapter there was given a comparative characteristics of Penelope and Calypso as opposite female personages. However Homer exposes in the *Odyssey* a variation of heroines comparing to heroes. Each of them, of course, has its own intention and informative message. The fact that the other female personages could be mention rare or even once in the *Odyssey* does not

minimize their importance and meaningfulness. Women of Homer uncover females' world and the investigation each of them in the details wider the research of the current issue.

The comparison will be done on the form of the previous chapter with the usage of original text of Homer and its (both English and Portuguese) translations of James Huddleston and Frederico Lourenço.

Nausicaa

Od.6.15 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 Entrou no tálamo de belos embutidos, onde dormia

Od.6.16 κοιμᾶτ' ἀθανάτησι φυὴν καὶ εἶδος ὁμοίη,

Od.6.16 like **immortals** in **shape** and **form**, slept,

Od.6.16 uma **donzela** que na **forma** e na **beleza igualava** as **deusas**

Od.6.17 Ναυσικάα, θυγάτηρ μεγαλήτορος Ἀλκινόοιο,

Od.6.17 the **daughter** of great-hearted Alcinous, Nausicaa;

Od.6.17 Era Nausícaa, **filha** do magnânimo Alcínoo, e com ela

κούρη (Homeric form of κόρη, ῆ) 1. is noun singular fem., nom., epic, ionic, 2. girl (with reference to virginity); daughter.

ἀθανάτησι (ἀθάνατος, ον, also ῆ, ον) 1. adj., pl., fem., dat., epic ionic poetic, 2. undying, immortal.

φυὴν (φυή, ῆ) 1. noun sg., fem., acc., attic epic ionic, 2. growth, stature, esp. fine growth, noble stature, in Homer, always of the human form, and only in acc.,

εἶδος (εἶδος, εος, τό) 1. noun sg., neut., acc., 2. that which is seen: form, shape, freq. in Homer, of the human form or figure.

θυγάτηρ (θυγάτηρ, ῆ, gen. θυγατέρος) 1. noun sg., fem., nom., indeclform. 2. daughter.

“In his Nausicaa, the daughter of the Phaeacian king Alcinous, Homer gives us a perfect picture of the Greek girl in the springtide of her youth and beauty” (Perry, 55).

In this passage Homer pays attention to natural physical beauty of Nausicaa as well as he did before about Penelope and Calypso. Homer singles out Nausicaa among other mortal women, he brings out to the light her exclusiveness revealing her exceptional features. The word κούρη is a great example of the Homeric language and style, while the common Ancient Greek form is ἡ κόρη. Huddleston translate has **girl**, but Lourenço chose a word that gives a doubtless sense of virginity: donzela.

The verses: κοιμᾶτ' ἀθανάτησι φυὴν καὶ εἶδος ὁμοίη - like **immortals** in **shape** and **form** – na **forma** e na **beleza igualava** as **deusas** – are almost entirely homothetic to each other. There is only difference in the interpretation of the term ἀθανάτησι (immortal), which Frederico Lourenço introduces in a figurative manner, using the word combination – **igualava** as **deusas**, that basically explains the meaning of ἀθανάτησι as the beauty that is similar to goddesses, while James Huddleston prefers more direct translation – like **immortals**, though both variants reveal the same semantic meaning regardless of the form of the expression.

Nevertheless, Homer informs the decent origin of Nausicaa in this quote – Ναυσικάα, **θυγάτηρ** μεγαλήτορος Ἀλκινόοιο, showing that she is the daughter of great-hearted Alcinous, in the same time emphasizes the knowledge about the father of Nausicaa, that she is from the notable family, which affects positively on the perception of this heroine.

Od.6.107 πασάων δ' ὑπέρ ἧ γε **κάρη** ἔχει ἠδὲ **μέτωπα**,

Od.6.107 as she holds her **head** and **brows** **above** them all

Od.6.107 pois **por cima** das outras levanta Ἄρtemis a **cabeça** e a **testa**

Od.6.108 ῥεῖιά δ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι:

Od.6.108 and is easy to distinguish, though all are beautiful,

Od.6.108 sendo facilmente reconhecível, embora todas sejam belas –

Od.6.109 ὥς ἢ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμής.

Od.6.109 so the **unwedded maiden stood out among** her handmaids.

Od.6.109 assim **entre as suas servas se destacava** Nausícaa

ὕπερ 1. prep., indeclform, 2. over, above.

κάρη (κάρη (α), τό, poet. for κεφαλή) 1. noun pl., neut., acc., epic ionic indeclform. 2. head, of men or animals.

μέτωπα (μέτωπ-ον , τό, also μέτωπ-ος , ἦ) 1. noun pl., neut., acc., 2. the space between the eyes, brow, forehead.

μετέπρεπε (μεταπρέπ-ω) 1. verb 3rd sg., imperf., ind., act. 2. distinguish oneself or be distinguished among.

Homer describes how Artemis distinguishes herself, even physically, by the **κάρη** (head) and **μέτωπα** (brows) among (**μετέπρεπε**) the other daughters of the Zeus, making her mother proud, comparing Nausicaa (**παρθένος** – **unwedded maiden** – in the text) to the goddess.

There is an interesting detail that should be mentioned about the translation of the line *Od.6.107* by Frederico Lourenço, where he inserts the name of the goddess (Ártemis) to distinguish her more clearly and to pay attention to her personality, reminding her name once again. Homer himself does not indicate her name here as well as James Huddleston. In any case, this insertion of Lourenço does not affect anyhow the meaning of the abstract and becomes the example of his peculiar translational practice.

Od.6.280 ἢ τίς οἱ εὐξαμένη πολυάρητος θεὸς ἦλθεν

Od.6.280 Or did some god, long prayed to, come down to her

Od.6.280 Ou será antes um deus que tenha descido do céu, em resposta

Od.6.281 οὐρανόθεν καταβάς, ἔξει δέ μιν ἤματα πάντα.

- Od.6.281 from heaven, and **will he have her** all her days?
- Od.6.281 às suas preces? **Ela tê-lo-á como marido** todos os seus dias
- Od.6.282 βέλτερον, εἰ καὐτὴ περ ἐποιομένη πόσιν εὔρεν
- Od.6.282 It's better, even if she went about herself and found a **husband**
- Od.6.282 Melhor assim, que tenha ido buscar o **noivo** a outro sítio
- Od.6.283 ἄλλοθεν: ἧ γὰρ τούσδε γ' ἀτιμάζει κατὰ δῆμον
- Od.6.283 elsewhere, for throughout the district she slights her own
- Od.6.283 pois já se percebeu que ela liga pouco aos Feaces cá da terra
- Od.6.284 Φαίηκας, τοί μιν μνῶνται πολέες τε καὶ ἐσθλοί.
- Od.6.284 Phaeacians, the many good ones who woo her.
- Od.6.284 embora aqui não lhe faltem muitos e belos pretendentes
- Od.6.285 ὡς ἐρέουσιν, ἐμοὶ δέ κ' ὀνειδέα ταῦτα γένοιτο.
- Od.6.285 So they'd say, and these would be **censures** for me.
- Od.6.285 Assim falarão; e isso constituiria para mim uma **censura**
- Od.6.286 καὶ δ' ἄλλη νεμεσῶ, ἧ τις τοιαῦτά γε ῥέζοι,
- Od.6.286 I, too, would **resent** another who did such things,
- Od.6.286 Pois também eu **criticaria** uma rapariga que assim procedesse
- Od.6.287 ἧ 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 que sendo ainda vivos tanto o pai como a mãe andasse
- Od.6.288 ἀνδράσι μίσγηται, πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν.
- Od.6.288 **mixes** with men **before** she goes to her public **wedding**.
- Od.6.288 **metida** com homens estranhos, **antes** do dia do **casamento**

ἔξις (ἔξω, fut. of ἔχω) 1. verb., 3rd sg., fut. ind. act., 2. having, being in possession of, possession.

δέ 1. conjunctive Particle, with adversative force, 2. but.

μιν 1. acc. sg. of the pron. of the 3rd pers. (v. ἴ) through all genders, 2. him, her, it.

ἡματα (ἡμαρ, poet. for ἡμέρα) 1. noun, neut, acc, pl., 2. day.

πάντα (πᾶς) 1. adjective, neut, acc, pl., 2. all.

ποσίν (πόσις, ὄ,) noun, sg. masc. acc. – husband, spouse

ὀνείδεα (ὄνειδ-ος, εος, τό,) 1. noun pl., neut., acc., epic, ionic, 2. reproach, rebuke, censure, blame, disgrace.

νεμεσῶ (νεμεσάω) 1. verb 1st sg pres subj act contr. 1. feel just resentment; 2. to be wroth with.

μίσηται (μίγνυμι) 1. verb, 3rd, sg., pres., subj., mp., 2. to mix, mix up, mingle.

πρίν 1. adv., indeclform, 2. before, until.

γάμον (γάμος, ὄ) 1. noun, sg., masc., acc, 2. wedding.

The passage reveals social attitude to the actions of the women. Here is an important example from the historical point of view, which informs about the social laws and creates models of women's behavior. Nausicaa does not want to be noticed with Odysseus together in public because she is afraid of people's reaction. She herself mentions that for a woman who ἀνδράσι μίσηται – has got sexual relationship with a man before the public wedding - πρίν γ' ἀμφάδιον γάμον ἐλθεῖν, she would feel for such a woman nothing else but ὀνείδεα – censure, disgrace. And she insist on this idea, with the expression “ἄλλη νεμεσῶ” (καὶ δ' ἄλλη νεμεσῶ, ἢ τις τοιαῦτά γε ῥέζοι – I, too, would **resent** another who did such things), showing that she's syntonic with and adjusted to the rules of society, which she doesn't want to bend. So, she avoids any kind of contact with Odysseus. It is a good comparison because unlike Calypso, who is a nymph, Nausicaa cannot have any choice but to keep off from any kind of suspicious concerning to her sexual contact with other men. The heroine does not want to jeopardize present and future with a possible danger even helping Odysseus. Meanwhile, Calypso had the other problem - there was a matter of different social classes, thus Odysseus is a representative of a mortal world and Calypso of the immortal world. Although,

Calypso could have Odysseus as her lover for some time anyway, then she mentions that the gods were jealous and she had to obey Zeus' order and release Odysseus. The issue of Nausicaa has got different nature – she was young and yet unmarried.

From the point of view of the translation the lines: ἀνδράσι μίσηται, πρὶν γ' ἀμφάδιον γάμον ἐλθεῖν (**mixes** with men **before** she goes to her public **wedding** - **metida** com homens estranhos, **antes** do dia do **casamento**) present literal version of the text of Homer.

There is another feature of this passage that should be specified, which applies to the line *Od.6.281* οὐρανόθεν καταβάς, ἔξει δέ μιν ἡματα πάντα. The passage itself reveals Nausicaa's thoughts about Odysseus at the time of their first meeting. Here exists the pronoun μιν, which does not contain the meaning of the grammatical gender, another words, it makes this phrase rather unambiguous to translate. For more vivid instance I would suggest the following variant of my own observation: *Od.6.281* [...] will **he/she** have **her/him** all **her/his** days. This makes this quote selective for the translation. Where either Nausicaa will have Odysseus for all her days or Odysseus will have Nausicaa for all his days. Thus, might occur double meaning of the translation on the personal paradigm **who** has **who** all days. According to the narration it is maybe the right to suppose that the extract is considered from the point of view of Nausicaa, because it is her thought, so that she who should have Odysseus all her days, or, quite the opposite, taking into consideration the patriarch social construct of the Homeric Greece, it is Odysseus, as a man, may have Nausicaa but not vice versa.

Huddleston seems to estimate the situation from the general point of view relatively to the places of man and woman in the Ancient Greece at the time of Homer. His translation – *Od.6.281* [...] **will he have her** all her days? – is might be based on the general perception of Homeric Time, so it is connected to Odysseus as a male, having the meaning that he would possess Nausicaa.

In accordance with Lourenço's version, *Od.6.281* [...] **Ela tê-lo-á como marido** todos os seus dias, Nausicaa will have Odysseus all her days; even more, the translator added **marido** (as a husband – which is not there, but is implied in the next verse, by the use of **πόσιν**) to concretize the union that might exist between Odysseus and Nausicaa.

Nevertheless, there might only be the assumptions on this matter, which could not be identified entirely. In any manner, both translations contain the meaning of the possibility of Odysseus and Nausicaa to be together, even though both Lourenço and Huddleston chose the opposite ways of the achieving the goal. Thus, one word **μιν** in the different approaches might have a noticeable impact to the shades of meaning the entire phrase.

However, it is not only because the peculiarities of the Homeric Greek there is a possibility of the unambiguous translation, but also it might be the idea of Homer itself – the author does not pay attention to the sides of the possession, meaning who will have who. Perhaps, Homer is indifferent to it and as an instance to prove it there is the pronoun **μιν**, selected by him to this very phrase. Although, it is only a suggestion.

Od.8.457 ἦϊε: **Ναυσικάα** δὲ **θεῶν** ἄπο **κάλλος** ἔχουσα

Od.8.457 the wine-drinkers. **Nausicaa**, with **beauty from the gods**,

Od.8.457 E **Nausícaa**, **dotada da beleza dos deuses**

Od.8.458 στῆ ῥα παρὰ σταθμὸν τέγεος πύκα ποιητοῖο,

Od.8.458 stood beside a column of the densely-made roof

Od.8.458 encostou-se a uma coluna perto da ombreira da sala

θεῶν (**θεός**, **ό**) 1. noun, pl., masc., gen., 2. god.

κάλλος (**κάλλος**, **εος**, **att. ους**, **τό**, (**καλός**) 1. Noun, sg., neut., acc, 2. beauty, esp. of body.

ἔχουσα (**ἔχω**) 1. part., sg., pres., act., fem., epic, doric, ionic, 2. bear, carry, bring.

This part of text is another illustration of Homer's approach of showing the utmost attraction of woman. In this quote: **Ναυσικαία δὲ θεῶν ἄπο κάλλος ἔχουσα**, Homer again uses the same method that he practiced telling about the beauty of Penelope - it was given by gods. The fact that the physical beauty is given by gods is rather noteworthy, it means that only lucky or loved by the gods' women were rewarded with such a gift. Here is also a hint that the woman's beauty is a priceless feature that is being from the world of immortal gods but it is at the same some peculiar to mortal women.

The things that Ancient Greeks could not comprehend entirely and interpret freely they claimed that such things are from gods, and power comes from gods, thus – female beauty is power. Consequently, physical beauty is an important part of a woman's power of Homeric time. Hence, it is one of the necessary elements of the perception of the woman's world.

Arete

Od.7.54 Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον, ἐκ δὲ τοκῆων

Od.7.54 Arete is the name she's named by, and she's from the same

Od.7.54 seu nome é Arete, e provém da mesma linhagem

Od.7.55 τῶν αὐτῶν οἳ περ **τέκον** Ἀλκίνοον **βασιλῆα**.

Od.7.55 ancestors **who gave birth** to **king** Alcinous.

Od.7.55 daqueles **que geraram** o **rei** Alcínoo

Od.7.56 Ναυσίθοον μὲν πρῶτα Ποσειδάων ἐνοσίχθων

Od.7.56 First earth-shaker Poseidon and Periboea,

Od.7.56 Posídon, o Sacudidor da Terra, gerou primeiro Nausítoo,

Od.7.57 γείνατο καὶ Περίβοια, γυναικῶν εἶδος ἀρίστη,

Od.7.57 **the best looking of women**, gave birth to Nausithous.

Od.7.57 que nasceu de Peribeia **de excepcional beleza entre as mulheres**,

Od.7.58 ὀπλοτάτη θυγάτηρ μεγάλητορος Εὐρυμέδοντος,

Od.7.58 She was the youngest daughter of great-hearted Eurymedon,

Od.7.58 filha mais nova do magnânimo Eurimedonte,

Od.7.59 ὅς ποθ' ὑπερθύμοισι Γιγάντεσσιν βασίλευεν.

Od.7.59 who once was king over the insolent Giants.

Od.7.59 que outrora foi rei dos orgulhosos Gigantes

τέκον (τίκ-τω) 1. verb, 3rd., pl., aor., ind., act., Homeric, ionic, unaugmented, 2. bring into the world, engender.

βασιλῆα (βασιλεύς, ὁ, gen. έως) 1. noun, sg., masc., acc., epic, ionic, 2. king, chief.

γυναικῶν (γυνή, ή, gen., γυναικός, acc., γυναῖκα, voc., γύναι) 1. noun, pl., fem., gen., indeclform, 2. woman.

είδος (είδος, εος, τό) 1. noun, sg., neut., acc, 2. that which is seen: form, shape, freq. in Homer, of the human form or figure, esp. abs. in acc. with adjs., **είδος ἄριστος**.

ἀρίστη (ἄριστος, η, ον) 1. adj., sg., fem., nom., attic, epic, ionic, 2. best.

In this passage Homer introduces Arete, he starts his narration with her ascendants, that she is from the family of the king Alcinous (his niece, in fact) - τῶν αὐτῶν οἱ περ τέκον Ἀλκίνοον βασιλῆα. Thus, Arete has got royal origin. The author also mentions her positive female features and distinguish her among the other mortal women, since she's great-granddaughter of Peribeia and Poseidon, who was - γυναικῶν εἶδος ἀρίστη (**best looking of women**). Again beauty as an important component in the description of a female personage. F. Lourenço's **excepcional beleza** (exceptional beauty) and J. Huddleston's **the best looking** vary only with the word forms and their differences do not affect the meaning, and both versions fit to Homer's γυναικῶν εἶδος ἀρίστη in general understanding. Although **excepcional beleza** exalts a little bit more the εἶδος: **exceptional** is more than best (that is already a superlative – ἀρίστη).

- Od.7.66 Ἀρήτην: τὴν δ' Ἀλκίνοος ποιήσατ' ἄκοιτιν,
 Od.7.66 Arete, whom Alcinous made his wife.
 Od.7.66 Arete. Foi ela que Alcínoo escolheu como esposa
 Od.7.67 καὶ 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 e **honrou-a**, como **poucas mulheres na terra são honradas**
 Od.7.68 ὅσσαι νῦν γε γυναῖκες ὑπ' ἀνδράσιν οἶκον ἔχουσιν.
 Od.7.68 of all who now keep house under husbands.
 Od.7.68 todas as que em suas casas estão sob alçada dos maridos
 Od.7.69 ὡς κείνη περὶ κῆρι **τετίμηται** τε καὶ ἔστιν
 Od.7.69 So she has been, and still is, **honored** above them,
 Od.7.69 Ela é, e sempre foi, **honrada além do que estava destinado**
 Od.7.70 ἔκ τε φίλων **παιδῶν** ἔκ τ' αὐτοῦ Ἀλκινόοιο
 Od.7.70 in the heart of her **dear children**, Alcinous **himself**,
 Od.7.70 pelos **queridos filhos**, pelo **próprio Alcínoo** e pelo **pono**
 Od.7.71 καὶ λαῶν, οἳ μὲν ὅα θεὸν ὡς εἰσορόωντες
 Od.7.71 and **her people**, who **view her** as a **goddess**
 Od.7.71 eles **contemplam a rainha como se fosse uma deusa**
 Od.7.72 δειδέχεται **μύθοισιν**, ὅτε στείχησ' ἀνὰ ἄστν.
 Od.7.72 and **welcome her with speeches** when she walks through the city.
 Od.7.72 e como tal a **cumprimentam** quando atravessa a cidade
 Od.7.73 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 Pois a ela **não falta de modo algum entendimento**
 Od.7.74 οἷσι τ' εὖ φρονέησι καὶ ἀνδράσι νείκεα λύει.
 Od.7.74 **disputes** for those, **even men**, to whom **she's well disposed**
 Od.7.74 **dirime contendas, mesmo entre homens desavindos**

ἔτις' (τίνω) 1. verb, 3rd., sg., aor., ind., act., 2. pay a price.

τίεται (τίω, τιμάω) 1. Verb, 3rd., sg., pres., ind., mp., attic., epic, 2. value, rate.

χθονί (χθών, ή, gen. χθονός,) 1.noun., sg., fem., dat, 2. earth, esp. the surface of it.

τετίμηται (τιμάω) 1. verb., 3rd., sg., perf., ind., mp., attic, ionic, redupl., 2. value, rate.

δέυεται (δεύομαι) 1. verb., 3rd., sg., pres., ind., mp., 2. lack, miss, stand in need of.

ἔσθλου̃ (ἔσθλος, ή, όν) 1. adj., sg., masc., gen., 2. good.

νόου (νόος, νόου, ό) 1. noun., sg., masc., gen., epic, doric, ionic, 2. mind, sense, wit.

λύει (λύω) 1. verb., 3rd., sg., pres., ind., act., epic., 2. to loosen, unbind, unfasten.

νείκεα (νεϊκος, εος, τό) 1. noun, pl., neut., acc., epic, ionic, 2. quarrel, strife, feud.

In this extract Homer exposes the family life of Arete and her place in the social surroundings. The author acknowledges that Arete was **τίεται** - valued **χθονί τίεται ἄλλη** – as no one else on the surface of the Earth.

Arete was also **τετίμηταί** - respected as a wife like no one else. In the Portuguese translation it's interesting, because it reveals a knowledge of the translator about women rights. Knowing that a woman had a supposed destiny, where she had a share of honors, but not so much, Federico Lourenço translates **ὡς κείνη... τετίμηταί** as “honrada **além do que estava destinado**” (honoured behind what it was destined (or “what was meant to be”), instead of a simple “como ninguém” (“as no one else”).

She was also valued by her children - **παίδων** – and Alcinous himself - **ἔκ τ' αὐτοῦ Ἀλκινόοιο**, and among the whole people of the state - **καὶ λαῶν**. It is a great honor, and not only for a woman but commonly speaking for any representative of the Ancient Greek World. Arete reveals in herself an example

of a successful and powerful female personage. In this manner she is similar to Penelope in some details: they both are wives of kings, have royal origin and they are respected by the others; they represent women in power – political, social and domestic kind of control and influence. People see her as she was a goddess (θεὸν), meaning, as LSJ suggests about this passage, they “look upon with admiration”.

Homer singles out very strictly the layers of the important recognition. The author distinguishes resultantly the influential strata of the women: **1. Amorous and sexual**, where Arete is being loved and respected by her husband, which is very personal and circumstantial layer. It is quite clear that woman loved by a man is a pattern of success, but in Ancient Greek Time, that woman should firstly become desirable and sexually attractive and it was up to her. **2. Domestic**, in which woman is shown in the tight interaction with her family members and friends of the family. As one of the main elements here should be mentioned the capacity of a woman to have children and especially to bring to this world boy-heritor, the future successor of the family. **3. Social and public**, where the basic role plays descent, civil and communal position of woman’s husband and, of course, first of all the existence of the husband, and achievements of her male descendants and virginity of her unmarried female children or their successful marriage.

Homer also mentions the wit of Arete, he says that she γε – at any rate δέυεται – did not lack ἐσθλοῦ - good νόου – sense. The author gives another example of Arete’s exceptional intellect when he discloses her ability to resolve even men’s disputes - ἀνδράσι νείκεα λύει. But she’s not only intelligent, but has a high sense of justice, managing to be impartial in her judgements, even when she’s well disposed toward the ones she judged.

Od.7.233 τοῖσιν δ' Ἀρήτη λευκώλενος ἤρχετο μύθων

Od.7.233 **White-armed** Arete was the first of them to speak

Od.7.233 Entre eles que falou primeiro foi Arete de **alvos braços**

λευκώλενος (λευκ-ώλενος, ον) 1. adj., sg., fem., nom., 2. white-armed.

There is another distinctive feature of Arete that is distinguished by Homer when the author pays attention to the colour of arms of his heroine, **λευκώλενος** - white-armed he labels her, as he does with Penelope, in 23.240 (and an epithet of Hera in the *Iliad*). In the Ancient Greek Times, it was an indicator of an upper class, because women from this social stratum did not spend a lot of time outside with work unprotected from the sun rays and this way they did not get an intensive sun-tan, especially their arms. It is just one of many other examples given by Homer about the life of women in Ancient Greek Era, which reveal another detail and helps to create more adequate concept of a woman's world in historical and social contexts.

Circe

Od.10.136 Κίρκη **εὐπλόκαμος, δεινὴ θεὸς** ἀυδήεσσα,

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

Od.10.136 Circe de **belas tranças, terrível deusa** de fala humana

δεινή (δεινός , ή, όν) 1. adj., sg., fem., nom., attic, epic, ionic, 1. Fearful, terrible; 2. Hom. marvelously strong, powerful. 3. Clever.

εὐπλόκαμος 1. adj., sg., fem., nom., epic, 2. with goodly locks, fair-haired.

Circe appears in *Odyssey* as a personage which might be identified with sort of the negative meaning as she keeps Odysseus and his team against their will; evenmore, Homer calls her **δεινὴ θεὸς** – powerful (dread) goddess, though he ought to mark out the elegance of her hair - **εὐπλόκαμος** basically means with goodly locks, to underline her beauty along with the power (as we saw previously, this same adjective was used to describe Calypso). The Portuguese variant of F. Lourenço is thoroughly literal **terrível deusa** (terrible goddess) to the Ancient Greek as well as the J. Huddleston's English synonym -

dread goddess. Thus, both translators managed to keep the authentic semantic meaning of **δεινή** in Homeric tradition. Circe behavior shows she's actually all the meanings of **δεινή**: **fearful, terrible, powerful and clever.**

Od.10.220 ἔσταν δ' εἰνὶ θύρῃσι θεᾶς **καλλιπλοκάμοιο,**

Od.10.220 They stood in the doorway of the **fair-haired** goddess

Od.10.220 Estancaram à porta da deusa **de belas tranças**

Od.10.221 Κίρκης δ' ἔνδον ἄκουον **ἄειδούσης ὀπί κалῆ,**

Od.10.221 and heard Circe **singing** in a **beautiful voice**

Od.10.221 e ouviram de dentro Circe **a cantar com voz melodiosa**

καλλιπλοκάμοιο (καλλι-πλόκαμος , ὄ, ἦ) 1. noun, sg., fem., gen., epic, 2. with beautiful locks.

ἄειδούσης (ἄείδω) 1. part., sg., pres., act., fem., gen., attic, epic, ionic, 2. sing

ὀπί (ὄψ, ἦ) 1. noun, sg., fem., dat., 2. voice.

καλῆ (καλός, ἦ, ὄν) 1. adj., sg., fem., dat., attic, epic, ionic, 2. beautiful, beauteous, fair.

In this passage the author again mentions the beauty of Circe's hair **καλλιπλοκάμοιο** (beautiful locks, but this time with a variation of the first part of the compound: **καλλι-** instead of the previous **ἐυ-**) as an important quality of a female charm. Another advantage is her ability to sing with a beautifully melodic voice - **ἄειδούσης ὀπί κалῆ**. The possibility to sing is considered by Homer as an additional benefit of the woman's skills. James Huddleston translates **ὀπί κалῆ** using the literal variant which duplicate the authentic Homeric text - **beautiful voice**. Meanwhile Frederico Lourenço choses **voz melodiosa** (melodic voice), which is more appropriate adjective for the noun **ὀπί**. However both variants are acceptable, besides Homer himself has chosen **καλῆ** (good, beautiful), so the English translation is more accurate to the authentic text of Homer while Portuguese version is aimed to actual

Portuguese language. Thus, the difference between the translations is noticeable but not very significant.

Od.10.310 ἔστην δ' εἰνὶ θύρῃσι θεᾶς καλλιπλοκάμοιο:

Od.10.310 I stood in the door of the **fair-haired goddess**

Od.10.310 Estanquei junto à porta da **deusa de belas tranças**

Here is the additional reference to **καλλιπλοκάμοιο** (beautiful locks) of Circe. In general, the text of the *Odyssey* is full of repeating epithets, the great example of them used to Penelope and Calypso. The epithet **καλλιπλοκάμοιο** is used to underline the qualities of Circe and to make the readers and other followers of the *Odyssey* to remember the peculiar feature of the personage. The epithet repetition is one of Homer's the most frequent approaches of writing and one of the specific qualities of the style.

Od.10.226 ὦ φίλοι, ἔνδον γάρ τις ἐποιχομένη μέγαν ἰστὸν

Od.10.226 Friends, someone inside, either **woman or goddess,**

Od.10.227 **καλὸν ἀοιδιάει**, δάπεδον δ' ἅπαν ἀμφιμέμυκεν,

Od.10.227 is playing a great web and **singing beautifully,**

Od.10.227 **canta melodiosamente** e todo o chão ressoa;

Od.10.228 ἢ θεὸς ἢ ἔ γυνή: ἀλλὰ φθεγγώμεθα θᾶσσον.

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

Od.10.228 **é deusa ou mulher.** Chamemos depressa por ela

γυνή (γυνή, , γυναικός, ἡ) 1. Noun, sg., fem., nom., indeclform, 2. woman

ἀοιδιάει (ἀοιδ-ιάω , poet. for ἀείδω, *Od. 10.227*) 1. Verb, 3^{rd.}, sg., pres.,

ind., act., epic, doric, 2. to sing

καλόν (καλός , ἡ, όν) 1. adj, 2. beautiful

This extract repeats the same example of Circe's capability to sing beautifully - **καλὸν ἀοιδιάει**. The lines: **singing beautifully** - **canta melodiosamente** duplicate distinctive attitude of the translators towards

Homeric *καλὸν ἀοιδιάει*. Here is observable difference in the choice of the adverbs to the verb *ἀοιδιάει* (to sing) and James Huddleston and Frederico Lourenço select synonymic variants to the verb *ἀοιδιάει* (to sing), because they both are guided by distinctive peculiarities of English and Portuguese languages accordingly.

This passage brings out another particular detail of Circe's singing - ἡ *θεὸς* (goddess) ἢ (or) *γυνή* (woman), the fact that it was impossible to differentiate who sings in such an outstanding manner **woman or goddess**. In this line Homer follows the same approach to compare a mortal woman with a goddess. It has become his style of distinguishing of any positive qualities of a woman. It is very likely that this manner was extremely efficient at the pagan traditions of the Ancient Greeks; it elevated the comparable feature above the incomprehension level of the human's consciousness.

Od.10.400 ἡ δέ μευ ἄγχι σταῖσα προσηύδα **διὰ θεάων**

Od.10.400 The **goddess divine** stood near and said to me:

Od.10.400 [...] disse então Circe, **divina entre as deusas**

διὰ (from m. διός) 1. adjective, fem, nom, sg, 2. of goddesses, "διὰ θεά"; more freq. **διὰ θεάων**

θεάων (θεά, (θεός, ό) 1. noun, fem, gen, pl., 2. fem. of θεός — goddess.

Od.12.143 ἡ μὲν ἔπειτ' ἀνὰ νῆσον ἀπέστιχε **διὰ θεάων**:

Od.12.143 The **goddess divine** then departed up the island.

Od.12.143 e subiu pela ilha acima **Circe, divina entre as deusas**

διὰ (from m. διός) 1. adjective, fem, nom, sg, 2. of goddesses, "διὰ θεά"; more freq. **διὰ θεάων**

θεάων (θεά, (θεός, ό) 1. noun, fem, gen, pl., 2. fem. of θεός — goddess.

These two extracts again reveal Homer's manner of using the repeating epithets. First of all, that means that Homer pays great attention to Circe as a

heroine, she might be also considered as one of the major female characters. The author intentionally operates with repeating epithets to make Circe a memorable personage, but, at the same time, she's one of Odysseus lovers, like Calypso. And like Calypso, he describes her the same way: both are named as **δῖα θεάων** (divine goddess). Frederico Lourenço in his Portuguese translation as well follows the sense of the original text of Homer - **divina** entre as deusas (divine among the other goddesses), trying to keep the structure adjective and name, in different cases (nominative and genitive, respectively). James Huddleston consider, in his translation, as both words where at the same case (which they are not), for a concise translation **goddess divine**. Hence, both translators hold to the main sense of the *Odyssey*. Although, the influence of these distinctive features is not efficient enough to change the concept of a woman in the translations regarding to the perception of Homer, still, these features may contain hidden personal attitude of the translator. Nevertheless, these peculiar properties may be interpreted as the inseparable consequences of the translators' interference in any original version. The translation by «divina entre as deusas» transmits the perception that the adjective "divine" (**δῖα**) as, somehow, a characteristic that not all gods (or goddesses) would have. More: is a characteristic that mortal could also have, as we'll see *infra*, when Helen will be called **δῖα γυναικῶν**. The English translation, by using "goddess divine", doesn't give this sense of distinction.

Anticlea, Odysseus' mother

*Od.*11.164 **μητηρ ἐμή**, χρειώ με κατήγαγεν εἰς Ἄϊδαο

*Od.*11.164 **My mother**, necessity brought me to Hades

*Od.*11.164 **Minha mãe**, foi a necessidade que me trouxe ao Hades

ἐμή (ἐμός, ἡ, ὄν) 1. adj sg fem voc attic epic ionic, 2. mine

μητηρ (μάτηρ, ἡ) 1. noun, sg., fem., voc., indeclform., 2. mother

Od.11.180 ὡς ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο **πότνια μήτηρ**:

Od.11.180 So said I, and **my lady mother** immediately answered:

Od.11.180 Assim falei; e logo respondeu a **excelsa minha mãe**

μήτηρ (μάτηρ , ἡ) 1. noun, sg., fem., nom., indeclform, 2. Mother

πότνια (πότνια , ἡ) 1. noun, sg., fem., nom, 2. mistress, queen

Od.11.215 ὡς ἐφάμην, ἢ δ' αὐτίκ' ἀμείβετο **πότνια μήτηρ**:

Od.11.215 So said I, and **my lady mother** immediately answered:

Od.11.215 Assim falei; e logo respondeu a **excelsa minha mãe**

μήτηρ (μάτηρ , ἡ) 1. noun, sg., fem., nom., indeclform, 2. mother

πότνια (πότνια , ἡ) 1. noun, sg., fem., nom, 2. mistress, queen

In these three passages, when Odysseus talks about his mother, he uses, as in these examples, **πότνια μήτηρ**, but when he addresses is simply **μῆτερ ἐμή** (my mother). It is enough for him just to use **μήτηρ** without using her name or any possible title (as he does at 11.85: *Ἀυτολύκου θυγάτηρ μεγάλητορος Ἀντίκλεια*). Homer shows with this example that Odysseus always speaks to his mother as a son – their titles, age of Odysseus and conditions of their meeting do not matter. Family relations are stronger than anything else - that is Homer's main idea of the instance. The first words that Odysseus used when he met his mother at Hades' Kingdom were - **μῆτερ ἐμή** (my mother), he did not even use any other names like **πότνια** or any other word to mark out some special treatment because possessive adjective **ἐμή** is fully enough to present all his emotions and worries. Odysseus did not expect to meet his mother in the Kingdom of Death. Of course he was shocked and devastated. Thus, the first words that come to his head are **μῆτερ ἐμή** - my mother, which more like a resentment of the reality and at the same time accepting the possibility of his mother's death. Odysseus was away for a long time and obviously he assumed that his parents might die during his absence.

Hence, **μητέρα ἐμή** plays the role of the utter disappointment and sorrow, it contains the sense of an unexpected stroke of grief

Anticlea was a woman who brought him up to this world and raised him. Besides Penelope, she was also tortured by his departure and painful and unbearable absence. She represents another part of his family that was waiting for Odysseus' return. Anticlea reveals the example of a mother whose son was taken from home by the merciless destiny. She says that the **πόθος** – yearning – for him – **θυμὸν ἀπηύρα** - has taken away her life (i.e. her soul, her heart):

Od.11.202 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 Mas **foi a saudade de ti** e dos teus conselhos, glorioso Ulisses

Od.11.203 σή τ' ἀγανοφροσύνη μελιηδέα **θυμὸν ἀπηύρα**.

Od.11.203 and your gentleness, **robbed me of my honey-sweet life**.

Od.11.203 a saudade da tua brandura de coração: **foi a saudade de ti que me tirou a vida doce como mel**.

πόθος (πόθος, ὁ) 1. noun, sg., masc., nom., 2. longing, yearning, regret.

θυμὸν (θυμός, ὁ) 1. noun, sg., masc., acc., 2. soul, spirit, as the principle of life; 5. the heart, as the seat of the emotions.

ἀπηύρα (ἀπαυράω) 1. verb, 3rd., sg., imperf., ind., act., 2. take away.

So, she was desperate in her waiting for Odysseus and the sorrow for her beloved son has killed her. The hopeless destiny has taken **θυμὸν ἀπηύρα** For Anticlea, the loving mother, it was impossible to wait in a complete lack of knowledge about her son's fate, it was so unbearable that took away from her all her life energy and as a result made her dead. As to the translations, the lines: **πότνια μήτηρ - my lady mother - excelsa minha mãe** contain the same logical sense as the Homeric version in both English and Portuguese variants (although here, the Portuguese version translates the name **πότνια** as an adjective, where it could be an equivalent name, also used in this language and

in this context: “senhora minha mãe”). As well as **πόθος - yearning- saudade** and **θυμὸν ἀπηύρα - robbed me of my...life - tirou a vida** in general duplicate Homer’s style and the entire sense of the original text.

The translations are similar to the Homeric version and here is a great example of both literal translations where the similarities become even visible: 1. ἀλλά 2. **με σός τε πόθος** 3. σά τε μήδεα, 4. **φαίδιμ' Ὀδυσσεῦ** - 1. but 2. **yearning for you**, 3. and your counsels, 4. **brilliant Odysseus** – 1. Mas 2. **foi a saudade de ti** 3. e dos teus conselhos, 4. **glorioso Ulisses**. James Huddleston and Frederico Lourenço both manage to reproduce the authentic word order in spite of language differences and completely recreate Homeric manner of narration. This is almost perfect instance of the translational technique because both translators did not intentionally acted to make their versions similar to each other, they only tried to make it more similar with the original text and they both succeeded.

Ctimene, the younger sister of Odysseus

Od.15.363 οὐνεκά μ' αὐτὴ θρέψεν ἄμα Κτιμένη **τανυπέπλω**,

Od.15.363 because she'd raised me **with long-robed** Ctimene,

Od.15.363 porque me criara juntamente com Ctimene **de longos vestidos**

Od.15.364 **θυγατέρ' ἰφθίμη**, τὴν ὀπλοτάτην τέκε παίδων:

Od.15.364 **her attractive daughter**, the youngest child she bore

Od.15.364 **sua nobre filha**, que deu à luz como a mais novas do seus filhos

τανυπέπλω (τανύ-πεπλος, ον) 1. adj., sg., fem., dat., 2. with flowing robe.

θυγατέρ (θυγάτηρ, ή, gen. θυγατέρος) 1. noun, sg., fem., dat., 2. daughter.

ἰφθίμη (ἰφθιμος, η, ον) 1. adj., sg., fem., dat., epic, ionic, 2. stout, strong, of bodily strength; also, of women, comely, stately.

The extract reveals an interesting part of a woman charm – women’s good taste of suitable clothes that makes physical appearance look more

advantageous. Homer could not exclude such an important aspect of female world of the Ancient Greeks. Clothes is one of the element of culture of women and it is inseparable detail of the everyday life so that is why it is so important.

The author opens narration of Ctímene with the epithet **τανυπέπλω** (with flowing robe), which in his opinion reflects mostly her personal advantages. Homers marks out the fact that her **τανυπέπλω** - long-robed clothes makes Ctímene's body shape and her figure look **ἰφθίμη** – comely and stately and that means – favorable.

Homer's **θυγατέρ' ἰφθίμη** (comely daughter) was translated by J. Huddleston as **attractive daughter** and it carries the needed sense but the variant itself contains more commonly used adjective - **attractive**, for sure it is more frequently used word than the variant from the dictionary – comely. Meanwhile F. Lourenço selected for his Portuguese version - **nobre filha** (noble daughter) which does not reveal the entire meaning of **ἰφθίμη**, because it does not hold the shade of physical appeal. However, it does mark out Ctímene as an exalted female, so it fits to the general meaning of the **θυγατέρ' ἰφθίμη**.

Helen

Od.15.58 ἀνστὰς ἐξ εὐνῆς, Ἑλένης πάρα **καλλικόμοιο**.

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

Od.15.58 levantando-se da cama, de junto de Helena **de belos cabelos**

καλλιπλοκάμοιο (**καλλι-πλόκαμος** , **ό, ή**) 1. noun, sg., fem., gen., epic, 2. with beautiful locks.

Od.15.105 ἔνθ' ἔσαν οἱ **πέπλοι** παμποίκιλοι, οὐς **κάμεν** αὐτή.

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

Od.15.105 de trabalho **matizado**, que **ela própria fizera**

Od.15.106 τῶν ἐν' ἀειραμένη Ἑλένη φέρε, **δία** γυναικῶν,

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

*Od.*15.106 Uma destas tirou Helena, **divina entre as mulheres**

δία (from m. δῖος) 1. adjective, fem, nom, sg, 2. of goddesses

γυναικῶν (γυνή, ἡ, gen., γυναικός) 1. noun, pl., fem., gen., indeclform, 2. woman.

πέπλοι (πέπλος , ό) 1. noun, pl., masc., nom., 2. any woven cloth used for a covering, sheet, carpet, curtain, veil

κάμεν (κάμνω) 1. verb, 3rd., sg., aor., ind., act., Homeric, ionic, unaugmented, 2. to work.

This passage once again brings out an example of Homer's frequent use of the epithet **καλλικόμοιο** (with beautiful locks), which he employed when he mentioned Circe (along with **εὐπλόκαμος**). So, he applied the **καλλικόμοιο** for different female personages, which could mean that female's hair played a big role in the whole perception of the feminine beauty.

The author also discloses the skillfulness of Helen, she owned **πέπλοι** – veils, which were handmade by her - **κάμεν αὐτή**. Here is another example of the importance of the combination for a woman of being attractive or in many ways to make everything possible to look good and at the same time have useful skills and abilities.

Homer also marks out that Helen was a woman divine - **δία γυναικῶν**. The author mentions the same epithet to Calypso, but referring to her god's nature - **δία θεάων**. In this manner Homer distinguishes Helen among the other women and approximate her to a deity.

James Huddleston chooses the epithet **fair-haired** as an English variant to **καλλικόμοιο** - with beautiful locks – and it is completely correct and suitable selection. Although, the English translator already used it with the Ancient Greek **εὐπλόκαμος** - with goodly locks, speaking about **Circe**,

Calypso and also with **Dawn** (in this example and in 10.144, with these exact same words):

Od.5.390 ἀλλ' ὅτε δὴ τρίτον ἦμαρ εὐπλόκαμος τέλεσ' Ἡώς,

Od.5.390 But when **fair-haired Dawn** brought the third day on,

Od.5.390 Mas quando o terceiro dia trouxe a **Aurora de belas tranças**

εὐπλόκαμος 1. adj., sg., fem., nom., epic, 2. with goodly locks, fair-haired

J. Huddleston translates εὐπλόκαμος (with goodly locks) and καλλικόμοιο (with beautiful locks) with the epithet – **fair-haired**. In this manner the English translator does not differentiate Ancient Greek synonyms εὐπλόκαμος and καλλικόμοιο. However, since Homer used different words, maybe the author wanted to diversify the language of the *Odyssey* or he meant some particular features of the heroines that should have been described with dissimilar words but synonyms.

Frederico Lourenço, unlike J. Huddleston, uses particular word to each Homeric example: for καλλικόμοιο he has chosen – **de belos cabelos** and for εὐπλόκαμος – **de belas tranças** and throughout the whole Portuguese translation F. Lourenço applies each of his selected variants accordingly.

By doing so, the Portuguese version gives us a closest idea of Homer's text. Specifically about the perception of women, the variation provides us with a wider insight on his insistence on variety of hairstyle as a woman's distinctive feature.

Dawn

Od.12.142 ὡς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἦλυθεν Ἡώς.

Od.12.142 So said she, and **golden-throned Dawn** immediately came.

Od.12.142 Assim falou, logo subveio a **Aurora de trono dourado**

χρυσόθρονος (**χρυσόθρονος** , **ον**) 1. adj., sg., fem., nom., 2. with throne of gold.

In this example Homer refers to the godlike features of Dawn. The *Odyssey's* author marks out the greatness and the beauty of Dawn exposing not her own qualities but elements in a possession only peculiar to a goddess.

Homer brings in **χρυσόθρονος** – with throne of gold, the epithet, which demonstrates the potency and the power of this deity. The reference to the throne itself symbolizes Dawn's authority and her divine strength, which was expected, since the Dawn is the personification of the first moment of the day, when it comes in golden colours given by the sun-rise. Thus, **χρυσόθρονος** (with throne of gold) is simultaneously an epithet and a symbol both of the godly prestige and of the colour of the dawn (without capital letter).

J. Huddleston as well as F. Lourenço thoroughly follow Homeric version and translate it as **golden-throned Dawn** and **Aurora de trono dourado** (golden throne).

Ino

*Od.*5.333 τὸν δὲ ἶδεν Κάδμου θυγάτηρ, **καλλίσφυρος Ἰνώ**,

*Od.*5.333 Cadmus' daughter, **fair-ankled Ino**, saw him

*Od.*5.333 Foi então que o viu a filha de Cadmo, **Ino de belos tornozelos**

καλλίσφυρος (**καλλίσφυρος** , **ό, ή**) 1. noun, sg., fem., nom, 2. beautifulankled, of women.

In this extract Homer mentions another part of a woman's body that was considered as an important element of the general picture of female attractiveness - **καλλίσφυρος** – beautifulankled. The author mentions this quality only describing Ino and Hebe (*Od.*11.603 **καλλίσφυρον** Ἥβην). So, he actually used that adjective only twice in the *Odyssey* and without any repetitions even to the same personages. Thus, it is a rare epithet and very

particular – only two women in Homer’s opinion own that quality and might be mark out as **καλλίσφυρος** (beautifulankled). This adjective is used, accordingly with Daniel Levine (56), when there are references about “sexual connections with men». This is somehow interesting, since until XIX century the ankle stil a part of the body that woman would hide from man.

James Huddleston and Frederico Lourenço both prefer literal translation of **καλλίσφυρος** - **fair-ankled Ino** and **Ino de belos tornozelos** accordingly.

Eurydice

Od.3.451 θυγατέρες τε νυοί τε καὶ **αἰδοίη παρᾶκοιτις**

Od.3.451 Nestor's daughters, sons' daughters, and **venerable wife**,

Od.3.451 as filhas, as noras e a **venerada esposa**

Od.3.452 Νέστορος, **Εὐρυδίκη, πρέσβα** Κλυμένοιο **θυγατρῶν**.

Od.3.452 **Eurydice**, the **eldest** of the **daughters** of Clymenus.

OD.3.452 de Nestor, **Eurídice**, a **mais velha** das **filhas** de Clímeno

πρέσβα (ή, **fem. of πρέσβυς**) 1. noun., sg., fem., nom. elder; 2. august, honoured

αἰδοίη (**αἰδοῖος** , **α, ον**) 1. adj., sg., fem., nom., epic, ionic, 2. having a claim to regard, reverence, or compassion

παρᾶκοιτις (**παρᾶ-κοιτις** , **ιος, ή**) 1. noun, sg., fem., nom., 2. wife

In this passage Homer refers to Eurydice as a wife and the epithet **αἰδοίη παρᾶκοιτις** (wife who having a claim to regard) reveals her advantages as a representative of a spouse. The author intentionally marks out the family status of Eurydice, he also mentions the origin of the heroine - **πρέσβα** Κλυμένοιο **θυγατρῶν** (the eldest Clymenus’ daughter), her respectful father Clymenus. Thus, Homer underlines her double importance as a wife and as an elder daughter.

Both English and Portuguese translators use the similar pattern to recreate Homeric *αἰδοίη παράκοιτις* as **venerable wife** and **venerada esposa** accordingly.

The lines: 1. *Εὐρυδίκη*, 2. *πρέσβα* 3. *Κλυμένοιο* 4. *θυγατρῶν*– 1. **Eurydice**, 2. the eldest 3. of the daughters 4. of Clymenus– 1. **Eurídice**, 2. a mais velha 3. das filhas 4. de Clímeno, duplicate each other as the translations and follow completely Homeric structure and meaning. Both, F. Lourenço and J. Huddleston managed to reproduce the original word order and the entire context of the authentic Ancient Greek text.

From all these numerous examples of the female personages it becomes clear enough that Homer was truly occupied with heroines as much as with heroes. In the *Odyssey* the author broadly presents women's world along with men's. Female personages are plentiful and dissimilar to each other.

The most prominent heroines except Penelope and Calypso are Nausicaa, Arete, Circe, Anticlea, Ctímene, Helen, Ino, Dawn and Eurydice. All of them demonstrate many-sided aspects of female existence in the Ancient Greek world. Homer intentionally observes women throughout the whole narration of the *Odyssey*. In his poem the author mentions goddesses, nymphs, queens, ordinary women and female slaves to fill out all probable social strata of his era. Homer, by presenting ageless Athena, Calypso, Circe, Ino and Dawn, young Nausicaa, middle aged Penelope and Arete, and old Anticlea and Eurycleia, he attempts to demonstrate women of various ages, show different generations of women, diversify his examples. It is not all, along with Odysseus's journey, Homer brings out women from geographically different parts of known Ancient Greek world. The variety of female personages thoroughly uncovers the dissimilarity of general perception of a woman in Homeric age. Numerous examples of the author recreate by pieces the entire image of a woman of Homer.

Nevertheless, Homer's plot-structure of the *Odyssey* and different peripeteia of heroines as well play an important role in the understanding of the perception of a woman of Homer. Thus, the author of the *Odyssey* deliberately puts his female personages in the situations that usually uncover some elements of the concept of women's existence in the Ancient Greek era. This factor is difficult to prove, however it is logically appropriate taking into consideration two previous ones: number of heroines and their diversity.

So, it is noticeable that Homer made everything possible to reproduce his own vision of the women's world and common attitude to a woman of his time. Through the language and word forms that Homer applied to female personages he discloses common perception of women and their world in the Ancient Greek time.

Conclusion of the chapter

One of the major researches of the chapter is the investigation of epithets employed by Homer to his main female characters Penelope and Calypso. The author accentuates the importance of these two heroines by giving them central place in the narration and deep attention to their personalities demonstrating their positions and roles in the *Odyssey*. Although the epithets contain principal notional weight, there are also present other examples of Penelope and Calypso's perception through their actions, speeches and thoughts. I tried to distinguish the most prominent parallel lines for both of them and make the logical comparison of the major events in the *Odyssey* and the participation of these two heroines in them.

Thus, both epithets and chosen instances of the *Odyssey* according to Calypso and Penelope give the opportunity to form basic knowledge of the women's perception in the poem. Homer presents Penelope and Calypso as opposites to each other, which only contrasts the investigating area and contributes to deeper characterization.

Penelope is shown in the poem of Homer as a symbol of the home that is waiting for Odysseus at the end of his journey; she is also an image of hope that the author applies to the main character as the principal feeling that moves Odysseus during his adventures and troubles. Penelope possesses all vast positive peculiarities of a wife and mother that inspire for faith for the better future. The major features employed for Penelope by Homer are discreetness and prudence as the author uses in Ancient Greek *περίφρων* and *ἐχέφρων* accordingly. In Homer's perception, Penelope appears as a woman who behaves herself reasonably and secure and think over in advance her future steps and the effect of her actions. She has got own feelings and ideas that contradict her current reality, however she is always able to control the situation and find the right way out from the difficult matters of things. In the *Odyssey* there are numerous examples when Penelope has to make sacrifices to succeed but she always keeps moving and does not give up. Penelope follows social rules and obeys the men's decisions as Odysseus' and Telemachus', although at the same time she reveals a free personality capable and ready to make her own choices.

Calypso from the other hand is not a mother or a wife so she does not have any family duties. She lives her life according to her needs and passions. Calypso is sexually free and may choose her own lovers as she did with Odysseus; she is a symbol of woman of power, moreover she has got the whole island in her possession where she can do whatever she wants and she obeys only to Zeus as the supreme god. Homer perceives Calypso as a beautiful nymph, an attractive woman and independent personality. The most frequent epithets used by the author for Calypso in Ancient Greek are *δῖα θεάων* and also *δολόεσσα* along with its synonym *εὐπλόκαμος*, so Homer basically distinguish Calypso among the other goddesses with his *δῖα θεάων* – goddess divine/ divine among goddesses, paying attention to her individuality, marking it out as an important feature. In addition, Homer underlines Calypso's

physical attractiveness and feminine charm, he focuses on heroine's hairstyle – **δολόεσσα** and **εὐπλόκαμος**, and fact that she wants to look better and knows how to present her appearance in more advantageous manner; plus Homer positively remarks Calypso's desire for better looking.

However, Homer does not stop only on Penelope and Calypso and he employs plentiful heroines, sometimes rather common and occasionally quite specific and extraordinary.

From all Homeric female personages it is possible to make the conclusion that the *Odyssey* brings out numerous examples of life of women intentionally. The author uncovers public and hidden aspects of women's existence. Homer reveals instances of female behavior, their thoughts, agreements and disagreements, dreams, complains, sorrow and happiness. Thus, the author discloses women of different ages, social classes, even worlds as world of mortal humans and gods. Homer categorizes the layers of the female recognition. The author distinguishes the influential strata of the women of the Ancient Greece: amorous and sexual; domestic; social and public. Women of Homer expose vast material to determine all probable sides of female life of Antiquity.

Homeric heroines are very different to each other and even unique. The author tries to endow them with various epithets and memorable qualities to make them more memorable and to distinguish them accordingly to his intentions.

James Huddleston and Frederico Lourenço in the remarkable majority of examples both attempt to do literal translation to the authentic text of Homer. Although, there are factors that may interfere to the translation process and cause noticeable changes in the versions of the translators.

Sometimes, there can be observed the perfect instances of the translational technique because both J. Huddleston and F. Lourenço do not intentionally develop their versions similar to each other, they only attempt to

make them more similar with the original text and they both succeed so much that their translations even duplicate each other and follow thoroughly Homeric word order and meaning and follow closely the Ancient Greek authentic text.

From the other hand, language differences between English and Portuguese may interact with the translations and influence them, like, for instance, the use of proper nouns in Portuguese and not in English, where the Homeric text doesn't have it. I give two examples:

Od.1.360 ἡ μὲν **θαμβήσασα** πάλιν οἰκόνδε βεβήκει:

Od.1.360 **Astonished**, she went back to the house,

Od.1.360 **Penélope, espantada**, regressou para a sua sala

It's possible to notice the same consistent pattern with the proper noun Circe:

Od.12.143 ἡ μὲν ἔπειτ' ἀνὰ νῆσον ἀπέστιχε διὰ θεάων:

Od.12.143 The goddess divine then departed up the island.

Od.12.143 e subiu pela ilha acima **Circe**, divina entre as deusas

However, when the differences between two translations are not caused by language typical features but the variations are determined only by individual preferences of F. Lourenço and J. Huddleston, than unluckily, the real reasons cannot be defined.

CONCLUSION

The epic poem *Odyssey* has a huge informative meaning. It presents the description of Homeric reality throughout the whole length of its narration. Homer paid the principal attention to the life of people of all possible spheres of their existence. The author brought out major events of people's life along with the small details of their peculiar activities. The *Odyssey* contains impressive material about antique commonness of everyday life and at the same time serious occurrences that had great influential meaning in the history of classical world. Even more, Helène Whittaker in her "Gender Roles in the *Odyssey*" (1995) marks out that "...the *Odyssey* is not primary a poem about war and privacy and much wider range of human activities and relationships are described [...] the *Odyssey* gives a much more detailed picture of society" (30). That is why, Homeric world recreates the impression of the complete reflection of the Ancient Greek actuality, so it is a great source of information of the life of the Ancient Greeks.

It is also necessary to mark out that should be taking into consideration "the particular reality of the investigating female character" (56) as Elaine Fantham mentions in her book *Women in the Classical World* (1995). To identify the perception of a woman it is essential to analyze her particular place in the antique world. Thus, should be observed her social class, her family of origin and current husband's political position if applicable. Life in different social strata was quite unequal, whether the female personage is a slave, a free woman of a middle class or a noble.

However, there are some common features for women of different social layers, by any means. The life of women in Classical World was rather limited. Generally, they were very much under man's authority. Hence, the major institution of the organizational aspect of the Homeric society was the οἶκος

and a man was in charge of it. It was up to him to decide all needed duties at the household and to control the life inside of it, although the regulation of life in the house was conducted mostly by women: cooking, cleaning, making clothes, doing the laundry, or regulating these activities in case they were noble. What about women and their rights in the οἶκος, they should obey and follow the orders. The father was the first principal figure in a girl's life, because he had the authority to choose the husband who will continue his role and be in charge of a wife. Of course, women had their own ways of influence in the family; they could effect on man's decision, but could not make their own.

As it was already mentioned, an interesting point of view has got David Cohen in his article "Seclusion, Separation, and the Status of Women in Classical Athens", when he is marking out the "wide range of activities which regularly took them out of their houses"(139). So, women still had the wide range of their own activities and freedoms that gave them an important role in Ancient Greek society.

Everything mentioned above has got an important meaning but minor relevance to the main woman's duty in the family – to bring out children, look after them, take care of them and educate them. Thus, women had the closest contact with following generations and could influence on them, it was a woman's touch of the progress of civilization. The principal obligation for a woman was to give birth to the boy – heir, the future head of the family. If it happened to have a boy, then a woman was considered successful and so she became more respected in the society and especially by her husband.

In such a manner it is rather difficult to form the exact perception of the female life and role in the society of Ancient Greece, although it is possible to distinguish some major common features using the historical facts and opinions of leading scholars of classics. Another approach that helps to reveal the concept of a Homeric woman is the analysis of the translations of the *Odyssey*. As to read and understand entirely the authentic text of Homer is needed a

special education and training, the translations of the *Odyssey* importantly matter as the supplementary to the original text and simultaneously might be estimated as the individual literary works. It is quite convenient approach that broaden the examination of the Homeric *Odyssey* and permits its deeper understanding through the translations. That is why the translations of the original text may form contemporary perception of a woman of Homer, which is based both on the historical classical tradition and modern attitude of the translator.

Besides, two different translations are rather enough to replace the possible gaps that might occur in the translation work which is being literary and poetic, but not literal. Furthermore, the Portuguese and English translation fulfill the lack of the language aspect possibilities, thus, when the model of one language cannot recreate efficiently the features of the Ancient Greek the other language becomes auxiliary for the analysis and, on the contrary.

In addition, not only linguistic but also cultural and psychological considerable elements of both Portuguese and English languages in mutual analysis construct the perceivable comprehension of the authentic text of Homer, which without the translations may seem remote. Thus, the translations revive the ancient content of the *Odyssey* with a modern language matrix.

The comparative research shows that both translators in the most examples may completely coincide with each other and follow directly the Greek text, so the perception of woman in the translations will complement its concept in the Homeric *Odyssey*. A bright example of it is the epithets, chosen by the translators that accord with the Homeric ones and between the two translations, they will be present further in the conclusion as, for instance, epithets for Calypso, the Homeric εὐπλόκαμος – Lourenço's **de belas tranças** – Huddleston's **fair-hair**, Homeric δολόεσσα – Lourenço's **ardilosa** – Huddleston's **crafty** and Homeric δεινὴ – Lourenço's **terrível** – Huddleston's

dread, where the epithets contain close meaning and thus, construct the mutual perception of a woman.

In that conditions where the coincidence is impossible or based on the translator's decision there might appear slight different shades of the meaning, but it is mostly synonymic or structural grammatical differences applied as changing the word order in the phrase, using proper nouns, choosing close synonyms etc.

For instance the case with the proper nouns: ἡ μὲν **θαμβήσασα** πάλιν οἴκόνδε βεβήκει-**astonished**, she went back to the house-**Penélope, espantada**, regressou para a sua sala, where Lourenço inserts the name of Penelope unlike Huddleston, who concurs with Homeric line.

According to the close synonyms there is an example of the line where Homer mentions that Circe could sing beautifully: **καλὸν ἀοιδιάει**, δάπεδον δ' ἄπαν ἀμφιμέμυκεν-is playing a great web and **singing beautifully-canta melodiosamente** e todo o chão ressoa, where Lourenço does not use the literal translation of “καλὸν” as “beautifully” on the opposite to Huddleston, but operates with its synonym “melodiosamente” which is in English “melodically”, as it possible to apply to the verb “sing” logically.

As a good illustration of the change of the word order might be reviewed the lines of the episode where Penelope talks to Telemachus, showing her dissatisfaction with her son, where **φρένες-wits-ideias** are being geometrically parallel and coherent to each other, but Lourenço's **juízo** does not conjoin to it: οὐκέτι τοι **φρένες** εἰσὶν ἐναίσιμοι οὐδὲ **νόημα**. / your **wits** are no longer righteous, nor your **thoughts**,/ agora as tuas **ideias** e o teu **juízo** não são o que eram.

As a great source of patterns of women's lifestyles, the *Odyssey* truly occupies an outstanding position because it reveals examples of women of various social strata, of different parts of land of the Ancient Greek World and

even from completely different worlds like the world of gods and the world of mortals.

Thus, Homer brings out Penelope as a model of a family woman; she also represents a symbol of home – the secure place that is waiting for Odysseus at the end of his long journey. Penelope is the pattern of a loving wife and caring mother. Calypso becomes an absolutely different example of a woman, she is the symbol of a woman of power that has the whole island in her possession and obeys only to Zeus. We saw how she is freely enough in her actions, so she is even able to choose her own lovers and use them in her control commanding them as she did with Odysseus. With Nausicaa, Homer demonstrates the image of a young woman just reached the marriage age. Her actions are prudent and careful; she always attempts to avoid social conflicts as we saw with Odysseus, when she did not want to be seen with him on public, in order to not destroy her reputation as a decent and lawful unmarried woman. These examples complexly illustrate some perceptual models of Homeric woman.

Nevertheless, not only the examples of female personages of the *Odyssey* might be in use for the forming the logical concept of a woman of Ancient Greece. Homer has left a great heritage for classics in the area of study of variant of his language.

As Egbert Bakker in his book *A Companion to the Ancient Greek Language* (2014) acknowledges the importance of the studying of the Ancient Greek language for understanding the Greek Antiquity:

Few of those interested in Greek antiquity, and certainly no one whose interest in ancient Greece is professional and academic, will deny that familiarity with the language, and knowledge about it, is indispensable for any study at any level of critical engagement with Greek antiquity. Those who approach the world of the ancient Greeks without such knowledge will have to rely on a translator's reading skills. For without texts, linguistic evidence, our knowledge of antiquity would not exceed that of other lost civilizations whose ruins and

artefacts merely increase the enigma, raising questions that only language can answer. (1).

Hence, Ancient Greek language reveals different aspects of people's life in the Antiquity.

Because of the work of classicists, nowadays there are available numerous translations of the classical texts in many languages, so it has become easy to access translations of the Ancient Greek texts and others. Still, translator's achievements have got some disadvantages, as the forming of the translator's work is based on personal approaches and points of view and cultural peculiarities of the translator. Another saying, the translation is getting the shades of the translator's personality, so it is rather necessary to do the investigation of the authentic texts.

The *Odyssey* reveals simultaneously the importance of both classical literature and history of the language. Hence, they both should be investigated concurrently. Thus, Homer's heritage can be considered as a source for classical, literary and linguistic analyses.

The study of the language involves revealing the style, method of the narration and the reflection of the personality of the author. In some manner it is a reflection of the perception of the author's existence. Homeric language gives the probability to uncover the important details and essential elements of the social behavior of Ancient Greeks.

The poem of Homer becomes a specific establisher of author's word system, which discloses Homer's personal attitude of the particular issues and example of communicative aspect, which indicates instances of public behavior and social structure. Furthermore, the language of Homer implies numerous moments of women's life. There is a great number of female personages in the *Odyssey* and so there are plenty examples discovering common perception of the women's world.

Although, the perception of a women's world based only on the original text has got connection only to history but not to reality and it is essential to associate it to today's actuality, which is possible by joining the Homer's antique concept of a woman with vision of modern translators of the *Odyssey*. That is why the current investigation is based on the comparing characteristics of the original *Odyssey* with the English translation of the *Odyssey* (2006) by James Huddleston and the most recent Portuguese translation of the *Odyssey* (*Odisseia*, 2003) made by Frederico Lourenço. In such a manner the comparison of the perception of the women's world of Homer through the original variant of the *Odyssey* and its translations of different languages might be very impressive, but to define authentic perception of a woman the Ancient Greek text of Homer is considered as a model and the two translations give their supplementary material.

The research of the perception of women of Homer starts with the examination of the epithets of two major heroines Penelope and Calypso. Epithets supply huge informative material because they involve not only one of the main senses of the personage to which they apply to, but also might uncover the diverse shades of differences of the translations. Epithet may illuminate true attitude of the author to the heroine and the position of the translators to this heroine according to the chosen variation of the epithet.

The major qualities employed for Penelope by Homer are discreetness and prudence originally in the *Odyssey* – *περίφρων* and *ἐχέφρων*. In Homer's perception Penelope appears as a woman who behaves herself lawful and proper manner; she is mother and wife, the heroine has her duties and so she has to act reasonably and decently.

James Huddleston has chosen **prudent** for *περίφρων*, which in a full manner uncovers the general content of the Ancient Greek word. Frederico Lourenço has selected the epithet **sensata** which basically means in English – "sensible", "rational". So, both translators match the original text of the *Odyssey*.

Furthermore, chosen variants duplicate each other definitions and act in accordance with Homeric form, so **prudent** and **sensata** involve concurrent linguistic content and thus, form analogous perception of Penelope as a woman according to this example.

Unlike the English variant of Ancient Greek ἐχέφρων where it is “sensible” or “prudent”, Huddleston has chosen another epithet – **discreet**. Although, this variant still covers accepted definition of Homeric ἐχέφρων. When Lourenço continues using **sensata**. He does not apply any other synonyms. His translation doesn’t give all the variation of the characteristics of Penelope, since there is a slight difference between both words. In any manner, **sensata** and **discreet** are from the same semantic field and **sensata** does not affect much to the image of Penelope, but it creates only insignificant noticeable dissimilarities.

Calypso is an opposite of Penelope; she lives according to her needs and passions.

Homer has chosen for Calypso δία θεάων and also δολόεσσα (Huddleston **crafty**/ Lourenço **ardilosa**) and δεινή (Huddleston **dread**/ Lourenço **terrível**), so the author distinguishes her among the other goddesses with his δία θεάων – goddess divine, paying attention to her individuality of character. Furthermore, Homer underlines Calypso’s physical attractiveness, he also aims his attention at heroine’s hairstyle – εὐπλόκαμος, and factor that she attempts to look better and she is able to present her appearance in more favorable way.

F. Lourenço choses **fair-hair** for the Homeric epithet εὐπλόκαμος and J. Huddleston selects **de belas tranças** for it, which entirely keeps the same sense of εὐπλόκαμος and reflects the same meaning of the authentic epithet. The same can be concluded with the semantic lines of the epithets δία θεάων– goddess divine–divina entre as deusas, δολόεσσα–crafty–ardilosa and

δεινὴ–**dread–terrível**. So, the perception of both translations are being alike to each other and to the original concept of Calypso.

There are examples, when the translators do not follow Homer's word choice, and so, might change the perception of the female personage. Thus, exists an instance when Eurycleia calls Penelope, “**νύμφα φίλη**” – the goddess, where neither Huddleston nor Lourenço uses the Ancient Greek epithet **νύμφα** for Penelope. Even more, both translators chose absolutely different variants of the same **νύμφα** – **Dear bride** and **Minha Senhora** (My Lady) accordingly. So, both translators here do not attend with the Homeric idea, but each of them determines their personal attitude to Penelope.

However, not only epithets contain essential information about the concept of the female world of the Homeric Age. Besides the epithets it is appropriate to study at the same time the women's world through activities and expressions of the female personages and through the available descriptions which may disclose the conditions of women's lifestyles, of course, quoting the original text of Homer's *Odyssey* and its both English and Portuguese translations. From the numerous female personages it is possible to make the conclusion that the *Odyssey* brings out numerous examples of life of women purposely. Homer reveals public and hidden aspects of women's existence. The author brings out the examples of female behavior, their thoughts, agreements and disagreements, dreams, complains, grief and joy.

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 (Perry, 58). That is why, it appears with a great variety of examples in the *Odyssey*.

Thus, Homer pays attention to the appearance and the elements of beauty of his female characters and Lourenço along with Huddleston mainly follow entirely Homer's models of the word choice, which is quite clear from

the **Ancient Greek-English-Portuguese** examples of Calypso as **εὐπλόκαμος-fair-haired – de belas tranças**, when it is said about her beautiful hair or when she was sinning with a beautiful voice, which is as well the female advantage by Homer **ἄοιδιάουσ' ὀπιὶ καλῇ - she was singing in a beautiful voice - ela cantava com linda voz.**

The same instance and the similar translations emerge when Homer mentions about the good looking hair of the Achaean women **εὐπλοκαμίδες Ἀχαιαί-fair-haired Achaean women-dos Aqueus as mulheres de belas tranças.**

There is a good example when Homer talks about Ctimene **θυγατέρ' ἰφθίμη-attractive daughter-nobre filha** he literally uses **ἰφθίμη** which is “physically attractive” in English and here we notice a slight difference with Portuguese “nobre”, but anyway it does not contradict Homeric **ἰφθίμη.**

Then the author inserts the simile for Nausicaa’s beauty, which was alike the goddesses’: **ἀθανάτησι φυὴν καὶ εἶδος ὁμοίη – like immortals in shape and form – uma donzela que na forma e na beleza igualava as deusas**, and again the translators concur with Homer.

Homer’s vision of Peribeia **γυναικῶν εἶδος ἀρίστη** as the best looking woman, was adopted by James Huddleston **the best looking of women** entirely, when Federico Lourenço decides rephrase it with the word “excepcional” (exceptional) so it becomes: **de excepcional beleza entre as mulheres**, while James Huddleston goes into literal translation of Homeric “ἀρίστη” as “the best”. However, the dissimilarities with ἀρίστη – the best – excepcional are not influential to the general picture of Peribeia’s beauty and as before show the shades of the same meaning.

It is noticeable that agreeable authentic text and both translations picture mutually alike concept of the female beauty, occasionally having narrow dissimilarities, which according to the examples appear mostly in Portuguese

variant, but they are being quite insignificant, so they carry only the traces of the contrasting details still revealing correlative meaning.

Besides the physical attractiveness Homer gives a great attention to the female strong intellect as he mentions about Penelope: **τάων οὐ τις ὁμοία νοήματα Πηνελοπείη**—**none of whom knew thoughts like those of Penelope**—**destas nenhuma pensava de modo semelhante a Penélope**, that she was a person of the exceptional cleverness. Huddleston and Lourenço both consider it as an unchangeable matter and comply it as possible.

Then, Homer indicates that smart women as Arete, for instance, are much respected and valued by their husbands: **καί μιν ἔτις', ὡς οὐ τις ἐπὶ χθονὶ τίεται ἄλλη**—and he **valued her as no other woman on earth is valued**—**e honrou-a**, como **poucas mulheres na terra são honradas**, showing an important example of the attitude towards wit women in Homeric Time. Huddleston goes into literal translation, fulfilling the frames of the verse and the lines. Lourenço introduces phrasal changes, saying that Arete was valued “como poucas mulheres” where literally as “a few women” were valued in English. However, changes applied by Federico Lourenço do not affect the general concept of Arete being valued by her husband, but showing slight translational differences, which still keep Homeric idea, and as follows they do not influence to the perception of this female personage, but let it comprehend from the point of view of Lourenço.

As I said in the beginning of this conclusion, the *Odyssey* is an epic poem and it contains diverse information about Greek life and the interactions among people. “The Homeric Epics [...] present a perfectly harmonious picture of the entire life and civilization of one single age” (Lang, *Homer and his Age*, 1). Thus, it reveals gender, family and social relationships of the Homeric Time. There are numerous examples of the female attitudes and behavior according to

the social meaning. Those Homeric instances were contributed by the translations and thus, became more comprehensive.

The major theme of the *Odyssey* is the journey of the protagonist but for Penelope it is more of Odysseus' absence. So, the wife misses her husband and expects his return, even after waiting for many years. Homer shows Penelope crying for Odysseus: *κλαῖεν ἔπειτ' Ὀδυσῆα, φίλον πόσιν*—then **wept for Odysseus**, her beloved husband—e **chorou Ulisses**, o marido amado, where the author illustrates Penelope's hard emotions and her feelings for Odysseus. So, there might be the affection between the husband and wife or even a strong attachment to each other. Hence, there is an example of a loving wife and Penelope here as a symbol of a good wife, waiting her husband from the war even after many years. The translators follow literally Homer's point of view and do almost literal translations. Here the perception of Penelope, crying for her husband remains alike in the authentic text and the translations.

There is an interesting example of the female social behavior, when Nausicaa from her own point of view says about the women who had sexual relationships with the men before the wedding, and she is being rather strict and ambiguous about them: *καὶ δ' ἄλλη νεμεσῶ, ἢ τις τοιαῦτά γε ῥέζοι*—I, too, would **resent** another who did such things—Pois também eu **criticaria** uma rapariga que assim procedesse. There is shown an interesting attitude of women towards other women, who do not obey the social laws. James Huddleston agrees with Homer in the word choice of “νεμεσῶ” as “resent”, but Frederico Lourenço changes the meaning and selects “criticaria”, which is more in English as “criticize”, but not “resent” at all. There is a noticeable difference between Homer and the translators approach. Undoubtedly, it changes the perspective of Nausicaa's vision and so the perception of her as a woman with her own ideas and personal opinions.

As follows, the translations on one hand may concretize and supplement the original text of the *Odyssey* and thus, contribute to the wider comprehension of the author's perception of a woman, and on the other hand they may expose the translator's particularities, which might differ to the original and change the details of the concept of the woman.

Women of Homer expose a great material to determine all possible sides of female life of Antiquity. Homeric heroines are very different to each other and even unique. The author tries to endow them with various epithets and memorable features to make them almost unforgettable and to distinguish them accordingly to his intentions.

All these factors should be taken into consideration in forming the general vision of the perception of a Homeric woman. The focus of the research is based on three variants of the *Odyssey*: the Greek one and two translations on different languages; so, the conclusion has got the importance for the Classical Studies, Modern Literature, history of literature and translational practice in general.

Common perception of a Homeric woman based on the mentioned investigating resources is generally similar to the usual vision of a woman of the Antiquity according to Classics. Original text of the *Odyssey* and its modern translations become a great example of literature connecting its modern and historical aspects. Even more, it reveals elements of the modern points of view in the interaction of historical opinions and as a result brings out the true meaning of literature in its chronological, cultural and language sense.

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