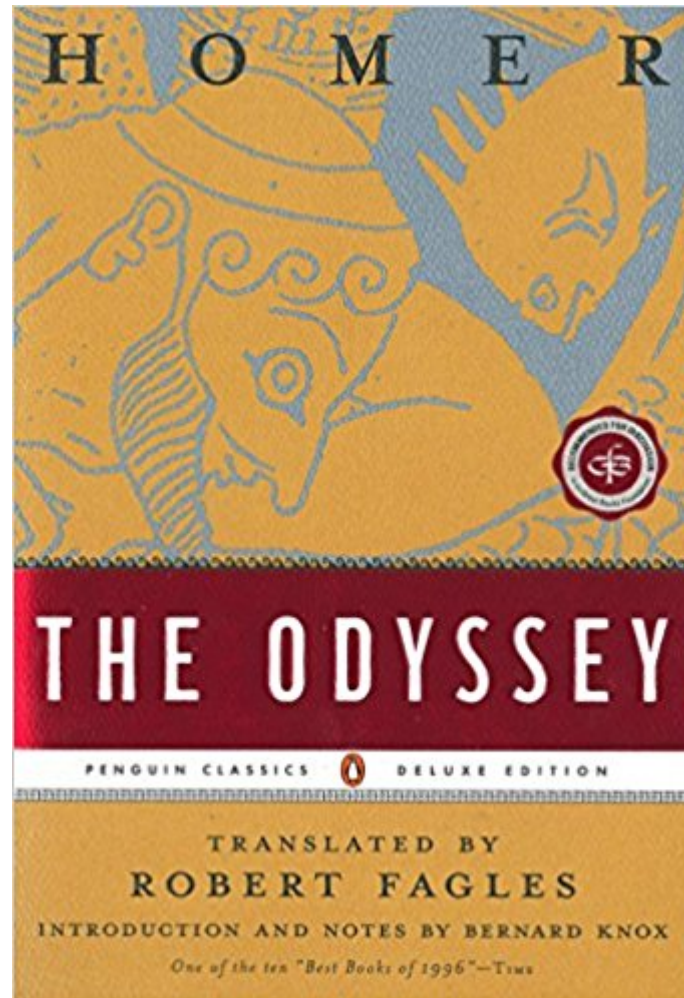




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The Odyssey



Synopsis

The great epic of Western literature, translated by the acclaimed classicist Robert Fagles — Robert Fagles, winner of the PEN/Ralph Manheim Medal for Translation and a 1996 Academy Award in Literature from the American Academy of Arts and Letters, presents us with Homer's best-loved and most accessible poem in a stunning modern-verse translation. "Sing to me of the man, Muse, the man of twists and turns driven time and again off course, once he had plundered the hallowed heights of Troy." So begins Robert Fagles' magnificent translation of the *Odyssey*, which Jasper Griffin in the *New York Times Book Review* — hails as "a distinguished achievement." If the *Iliad* is the world's greatest war epic, the *Odyssey* is literature's grandest evocation of an everyman's journey through life. Odysseus' reliance on his wit and williness for survival in his encounters with divine and natural forces during his ten-year voyage home to Ithaca after the Trojan War is at once a timeless human story and an individual test of moral endurance. In the myths and legends — retold here, Fagles has captured the energy and poetry of Homer's original in a bold, contemporary idiom, and given us an *Odyssey* to read aloud, to savor, and to treasure for its sheer lyrical mastery. Renowned classicist Bernard Knox's superb introduction and textual commentary provide insightful background information for the general reader and scholar alike, intensifying the strength of Fagles's translation. — This is an *Odyssey* to delight both the classicist and the general reader, to captivate a new generation of Homer's students. This Penguin Classics Deluxe Edition features French flaps and deckle-edged paper. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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Customer Reviews

Robert Fagles's translation is a jaw-droppingly beautiful rendering of Homer's *Odyssey*, the most accessible and enthralling epic of classical Greece. Fagles captures the rapid and direct language of the original Greek, while telling the story of Odysseus in lyrics that ring with a clear, energetic voice. The story itself has never seemed more dynamic, the action more compelling, nor the descriptions so brilliant in detail. It is often said that every age demands its own translation of the classics. Fagles's work is a triumph because he has not merely provided a contemporary version of Homer's classic poem, but has located the right language for the timeless character of this great tale. Fagles brings the *Odyssey* so near, one wonders if the Hollywood adaption can be far behind. This is a terrific book. --This text refers to the Hardcover edition.

Robert Fagles's 1990 translation of *The Iliad* was highly praised; here, he moves to *The Odyssey*. As in the previous work, he adroitly mixes contemporary language with the driving rhythms of the original. The first line reads: "Sing to me of the man, Muse, the man of twists and turns/ driven time and again off course once he had plundered/ the hallowed heights of Troy." Hellenic scholar Bernard Knox contributes extensive introductory commentary, providing both historical and literary perspective. Notes, a pronouncing glossary, genealogies, a bibliography and maps of Homer's world are included. Copyright 1996 Reed Business Information, Inc. --This text refers to the Hardcover edition.

Before I begin, a disclaimer. This review is not written to help you decide whether to read the *Iliad*. It is to help you decide which translation of the *Iliad* to choose. In short: In 2015, this is the best translation to get. Get it in paper, not Kindle. Peter Green states in the introduction that he is following in the footsteps of Lattimore, to preserve as much of the poem in Greek--wording, sentence structure, meter, and so on--in English, but to also make it declaimable. It is a translation to be read aloud. Thus, it is also a challenge to Fagles's translation, among whose virtues is how

well it works as an audiobook. To review, there are several major verse modern translations of the Iliad. Lattimore's is closest to the original Greek, and for undergraduate work can substitute for the original well enough. There is the Fagles translation, in modern free verse, is wonderful to read aloud. The Fagles Odyssey was on Selected Shorts once, and for a long time after I insisted that there was no other worthwhile contemporary translation of Homer. I swore by it. Lombardo's translation is pretty common in colleges because of the price and the slangy presentation. Then there is Fitzgerald, which some swear by, but Fitzgerald's translation is loose with the Greek and mannered and fey in its English. It even translates Odysseus as "Ulysses," a sure sign that fidelity to the Greek is not worth the translator's trouble. I am missing some others, I'm sure. So let us begin at the beginning. In the Greek, the Iliad has "Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ" Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ» Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ. "Quite literally, "Rage! sing goddess of the son of Peleus Achilles." Ἄλγεα θεῖα Πηλεΐδῃ Ἀχιλλεΐ means, more or less, the anger that engenders revenge, rage, wrath, anger are all ok to some degree. (It's complicated, an entire scholarly treatise is written on the meaning of the word.) Green gives, "Wrath, goddess, sing of Achilles Peleus's son's [/wrath]." Fagles gives "Rage--Goddess sing the rage of Peleus's son Achilles." Lattimore gives "Sing, goddess, the anger of Peleus' son Achilleus." Green and Fagles are right to put the first word first. This is poetry, after all, the order of the words matter, the first especially. The first word is the theme of the poem, the way it is directed first against Agamemnon, then toward the Trojans, and then tempered for a common moment of humanity, is the internal trajectory of the whole epic. Wrath might be best of all, since it conveys that it is anger in a sense that is unfamiliar to modern readers. Once, in my second year of taking Greek, I was told that there was no use of literal translations. Take it far enough, and you wind up with a textbook on how to read the book in the original Greek. Make it into readable English, and you wind up with a host of compromises where thousands of close translations might do. Go far enough you wind up with Girardoux's "The Trojan War Will Not Take Place," worthwhile on its own, but not really a "translation." That professor preferred Fitzgerald, but easy for her to do, she could read anything in Greek without any help. For us mortals with mostly forgotten Greek, or no Greek at all, closeness to the original in a translation should be treasured. In the end, translating Homer is a game of compromises, How much of the strangeness of 2500 year old lines and 3200 year old motivations do you keep? Dactylic hexameter calls for lines much longer than any form of English verse, so shorter lines or not? And so on. For me, Fagles is as far to compromise with how English verse should go as I am willing to accept. For what it's worth, Lattimore's English verse is better than his critics complain of. Starting from no

knowledge of Greek, I'd choose Green. Over Lattimore because it's friendlier for the beginner and not worse as far as I can tell for a serious third reading. Over Fagles because the true-to-the-Greek line lengths convey the way the poem drives itself forward better in Green's line by line than in Fagles's free verse. Also. The introduction includes a plot summary of the whole Trojan War, of which the Iliad only covers a small portion. I have never seen such a succinct and complete synopsis before. There is also a synopsis of the poem keyed to the poem in the back matter to help find your place, an enlightening glossary of names and concepts to help you through your first read, and footnotes to inform the reader of context that has since been lost. Word to the wise re: Kindles. These are long verse lines. To get complete lines on a Kindle screen, you need a Kindle that allows text to display in landscape mode. Even then, complete lines only work in a very small font size. Get this in hardback for now. The hardback is stitched and bound to keep, so it is worth your money.

This is not a book review, but a warning: there is a technical problem with this page. I received a different translation than the one shown here, and apparently the page changes randomly (since someone else says this is the page for buying a copy of the Iliad!). I've reported the problem and it is being looked into. Because you can't leave a review without a star rating, I've using one star for this warning. That's no reflection on the book described here, which I hope to purchase once corrects this problem. I know this is an unusual use of book reviews, but I think it's important for people to know that if they purchase from this page there is no telling what they might receive. I will delete this once the problem is solved,

This review is concerned with the translation of Homer's Iliad by Anthony Verity: it is about the intellectual product, not some essentially irrelevant technical issue regarding the vending of the work. Anthony Verity set out to faithfully translate the original text (as best we know it) of Homer's great poem. He clearly states that "It does not claim to be poetry: my aim has been to use a straightforward English register and to keep closely to the Greek, allowing Homer to speak for himself -- for example, in the use of repeated epithets and descriptions of recurrent scenes." Verity has carefully preserved the line numeration of the original, yielding a translation which matches the original line by line. The first-time reader of the Iliad might prefer a more classically poetic rendition, such as those by Lattimore, Fitzgerald, or Fagles, or perhaps a faster moving translation such as those by Lombardo, Reck, and, now, Mitchell. But with the Verity translation, the reader can be assured that he/she is getting something that hews quite closely to the original in structure and language, with style and word choices not artificially forced by some particular metrical scheme or in

pursuit of rapidity as an end in itself. And the reader may be assured that the translation is by no means dull and plodding. Verity's choice to present his translation in what physically looks like poetic verse (in separate lines rather than a solid mass of prose) serves both to remind us of the Iliad's origin as a great poem as well as enhance its value as a classroom tool and reference, with lines of the original text readily located in Verity's rendition. And his retention of the characteristic epithets as vital to the poem's meaning (rather than dismissing them as merely technical expedients used to achieve a set meter, as some translators are prone to do) does much to preserve an authentic Homeric flavor. This translation may not have been intentionally written as free verse, but de facto it functions as a free verse poem. This is not the finest English poetic rendition of Homer's great poem, but it may well be the best way for an English language reader to best approach the real heart of the Iliad.

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