

## **FOREWORD TO THE DOSSIER "HOMER'S RECEPTION, READINGS, AND INFLUENCES"**

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Homer's poems, perhaps the most enduring canons of Western literature, still exert great influence in the cultural context of the contemporary world. Academics, thinkers, writers, filmmakers and artists of all sorts seek to establish dialogues with the *Iliad* and the *Odyssey*, whether in cultural and intellectual manifestations of regional projection, or in those of great global reach. Such dialogues have been established since Antiquity, being resumed throughout history, as illustrated by the passage by Alexander Pope, published in an issue of this same journal (2017: 392):

[...] we see the bright imagination of Homer shining out in the most enlivened forms of it. We acknowledge him the father of poetical diction; the first who taught that "language of the gods" to men. His expression is like the colouring of some great masters, which discovers itself to be laid on boldly, and executed with rapidity. It is, indeed, the strongest and most glowing imaginable, and touched with the greatest spirit. Aristotle had reason to say, he was the only poet who had found out "living words;" there are in him more daring figures and metaphors than in any good author whatever. An arrow is "impatient" to be on the wing, a weapon "thirsts" to drink the blood of an enemy, and the like, yet his expression is never too big for the sense, but justly great in proportion to it. It is the sentiment that swells and fills out the diction, which rises with it, and forms itself about it, for in the same degree that a thought is warmer, an expression will be brighter, as that is more strong, this will become more perspicuous; like glass in the furnace, which grows to a greater magnitude, and refines to a greater clearness, only as the breath within is more powerful, and the heat more intense.

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More than simply influencing artists and writers over time and being the object of scrutiny by experts and thinkers, the Homeric poems, their themes, characters, and episodes have been constantly reimagined. It is a phenomenon of appropriation and translation of the poems for new publics and audiences, rereadings that propose adaptations of these contents for sensibilities of other temporalities, a process known as Classical Reception.

As a matter of fact, Homer's reception dates back to Antiquity itself in the interpretations of writers, artists, and philosophers in intentional or fortuitous dialogues with the *Iliad* and the *Odyssey* along a tradition that, being either continuous or intermittent, overcomes time always changing according to the characteristics and interests of each temporality.

Today, this is no different, as witnessed by the debates presented in this dossier, which explore dialogues established with Homer in literary works from Brazil, Portugal, Argentina, and Canada throughout the 20th and 21st centuries.

This dossier begins with an interview with Tereza Virgínia Ribeiro Barbosa, professor at the Faculty of Letters of the Federal University of Minas Gerais, about the versions of the *Iliad* and the *Odyssey* into comics directed by her and with art by Piero Bagnariol. Conducted by the organizers of the dossier, the interview deals with the process that Professor Tereza Virgínia calls "translation into comics" and her views on the concept of Classical Receptions.

Starting the sequence of articles, Christian Werner, professor at the Department of Classical and Vernacular Literature at the University of São Paulo, examines the short story "Fatalidade" by João Guimarães Rosa from the point of view of the parallel established with the duel between Achilles and Hector in the *Iliad*.

The three articles that follow deal with receptions of Penelope and her *kléos* in different literary contexts. The contribution of Maria de Fátima Silva, professor at the Center for Classical and Humanistic Studies at the University of Coimbra, presents the treatment of Penelope in two Portuguese poets of the 20th century, Miguel Torga and Manuel Alegre. Graciela C. Zecchin de Fasano, professor at the Universidad Nacional de La Plata, analyzes the figures of Penelope and Odysseus in the short story "Las entretelas de Penélope" by Argentine writer Federico Peltzer. Concluding the section of articles, Lorena Lopes da Costa, professor at the Institute of History of the

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Federal University of Rio de Janeiro, examines the process of reception of Penelope in the work *Penelopiad* by Canadian writer Margaret Atwood, published in 2005.

Closing the dossier, Juliana Caldeira Monzani, professor at Universidade Cidade de São Paulo, reviews the book *Homer* by Barbara Graziosi, whose translation was published in 2021 in Brazil.

In these recent readings of Homer's poems, the reader will find evidence of his persistence and relevance in diverse literary contexts: Brazilian sertanista literature, Portuguese poetry produced during the years of Salazar's dictatorship, Argentine literature of the 1970s, and, finally, the feminist literature produced in English by a Canadian author.

Without further ado, we invite the readers to appreciate each author's valuable contribution.