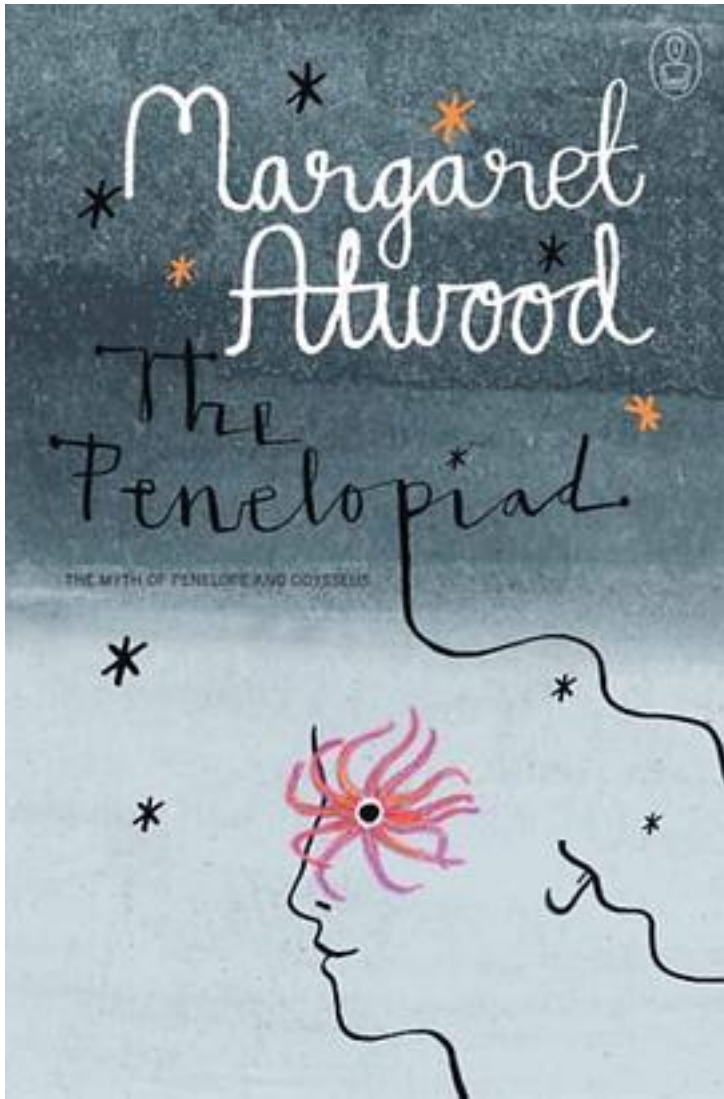


The Penelopiad



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著者:Margaret Atwood

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The internationally acclaimed Myths series brings together some of the finest writers of our time to provide a contemporary take on some of our most enduring stories. Here, the timeless and universal tales that reflect and shape our lives; mirroring our fears and desires, helping us make sense of the world; are revisited, updated, and made new.

Margaret Atwood's *Penelopiad* is a sharp, brilliant and tender revision of a story at the heart of our culture: the myths about Penelope and Odysseus. In Homer's familiar version, *The Odyssey*, Penelope is portrayed as the quintessential faithful wife. Left alone for twenty years when Odysseus goes to fight in the Trojan Wars, she manages to maintain the kingdom of Ithaca, bring up her wayward son and, in the face of scandalous rumours, keep over a hundred suitors at bay. When Odysseus finally comes home after enduring hardships, overcoming monsters and sleeping with goddesses, he kills Penelope's suitors and; curiously; twelve of her maids.

In Homer the hanging of the maids merits only a fleeting though poignant mention, but Atwood comments in her introduction that she has always been haunted by those deaths. The *Penelopiad*, she adds, begins with two questions: what led to the hanging of the maids, and what was Penelope really up to? In the book, these subjects are explored by Penelope herself; telling the story from Hades — the Greek afterworld - in wry, sometimes acid tones. But Penelope's maids also figure as a singing and dancing chorus (and chorus line), commenting on the action in poems, songs, an anthropology lecture and even a videotaped trial.

The *Penelopiad* does several dazzling things at once. First, it delves into a moment of casual brutality and reveals all that the act contains: a practice of sexual violence and gender prejudice our society has not outgrown. But it is also a daring interrogation of Homer's poem, and its counter-narratives — which draw on mythic material not used by Homer - cleverly unbalance the original. This is the case throughout, from the unsettling questions that drive Penelope's tale forward, to more comic doubts about some of *The Odyssey*'s most famous episodes. ("Odysseus had been in a fight with a giant one-eyed Cyclops, said some; no, it was only a one-eyed tavern keeper, said another, and the fight was over non-payment of the bill.")

In fact, *The Penelopiad* weaves and unweaves the texture of *The Odyssey* in several searching ways. *The Odyssey* was originally a set of songs, for example; the new version's ballads and idylls complement and clash with the original. Thinking more about theme, the maids' voices add a new and unsettling complex of emotions that is missing from Homer. The *Penelopiad* takes what was marginal and brings it to the centre, where one can see its full complexity.

The same goes for its heroine. Penelope is an important figure in our literary culture, but we have seldom heard her speak for herself. Her sometimes scathing comments in *The Penelopiad* (about her cousin, Helen of Troy, for example) make us think of Penelope differently; and the way she talks about the twenty-first century, which she observes from Hades, makes us see ourselves anew too.

Margaret Atwood is an astonishing storyteller, and *The Penelopiad* is, most of all, a haunting and deeply entertaining story. This book plumbs murder and memory, guilt and deceit, in a wise and passionate manner. At times hilarious and at times deeply thought-provoking, it is very much a Myth for our times.

作者介绍:

玛格丽特·阿特伍德，被称为加拿大“文学女王”，迄今为止已出版超过35部享誉国际的小说、诗歌和论文集。她的作品《可以吃的女人》、《猫眼》、《别名格蕾斯》和《羚羊与秧鸡》均登上布克奖候选单。2000年她以长篇小说《盲刺客》获得了英语文学最高奖项布克奖。

布克奖的授奖词称：“当玛格丽特·阿特伍德搬开压在文字与心灵上的顽石，展现在世人面前的，是一个既广阔无垠又纤毫毕现的世界，一个突破了时空，性别和文体的世界。

在此之前，阿特伍德早已获得过加拿大总督文学奖，英联邦文学奖，哈佛大学百年奖章，《悉尼时报》文学杰出成就奖，意大利Premio Mondale奖等，并被多次提名诺贝尔文学奖。

她是加拿大皇家学会会员，并曾被授予挪威文学成就勋章和法兰西艺术与文学骑士勋章。她不审美国艺术科学院院的外籍荣誉院士。玛格丽特·阿特伍德现居多伦多。

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标签

Atwood, Margaret

加拿大

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评论

荷马史诗《奥德赛》的……同人文。以死后Queen P的视角回忆其苦逼一生，幼年差点被父亲淹死海中，年少时爹不疼娘不爱，远嫁他乡后公公婆婆并不十分友善，之后还要面对正处青春叛逆期的儿子各样逆反言行，唯一慰藉是丈夫“相敬如宾”的关怀，可惜婚姻生活的这一慰藉也因美貌表亲Helen的任性妄为而终止，就更不用说人尽皆知的诸多求婚者无尽的骚扰。全书还穿插希腊悲剧式的Chorus为Sirens和十二被吊女仆鸣不平。各种黑化奥德修斯。妥妥的女性鸣冤录。说实话，这样的经典再解读我并不喜欢不过作者本来估计也并没有想解读《奥德赛》本身，只不过是套用个名字和设定，写一个全新的故事罢了。

呃，和那个笨蛋一起在温哥华一家很旧很破的书店买的书，他还说很好看。学文学的傻瓜，就是喜欢上了人家，怎么办呢？像她一样织寿衣等他么？

feminism

在飞机上别的事情干不下去，只能读一本小书。从女人的角度看《Odyssey》。别的女性角度我都能理解，但是我不是很懂，为什么Penelope对美丽的Helen那么大的怨念？！哈哈哈哈哈。这本书address了很多我自己在看《Odyssey》时候的困惑。还是挺不错的，也挺搞笑！

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书评

内容提要：由审美自主性而开始的审美活动，试图将两个不同时代的文本：荷马《奥德赛》和玛格丽特·阿特伍德《珀涅罗珀记》如同藤蔓一样缠绕在一起，自奥德赛传说的流传、影响起一路娓娓道来，提出其在各个时代不同的变体，如：《埃涅阿斯纪》《神曲》《尤利西斯》《我弥留之...

“我已是死人，因而无所不知。”曾获得布克奖的加拿大作家玛格丽特·阿特伍德的新书这样开头。别误会，这并不是又一本阿特伍德式的反乌托邦小说，而是英国坎农格特出版公司(Canongate)发起的“重述神话”出版计划中的一本。他们邀请了包括翁贝托

• 艾柯、若泽·萨拉马戈、托妮...

“我已是死人，因而无所不知。”不知道是否是巧合，近来看的书大都是以如此的叙述开头，《珀涅罗珀记》如此，《我的名字叫红》也是如此（“如今我已是一个死人……”）。死亡后的灵魂成了最乐于讲故事的存在，他们在那个开满单一色调长春花的地方，注视着我们，然后向我们倾...

虽然阿特伍德以用词洗练，如同老练的家庭主妇切分感恩节火鸡一样，可是这本书读着就像一个聪明无处用的主妇的无日无夜的腹黑。
重写的佩妮洛普故事很知识分子，表现一：综合了荷马史诗和Robert Graves的希腊神话企鹅版中的内容，讲述了佩妮洛普出嫁之前的故事，暗示了各种谣言...

可以毫不夸张地说，在荷马或托名荷马的所有作品中，佩涅洛佩是形象最为丰富饱满的女性人类。她拥有着安德罗玛刻的深情，克吕泰墨涅斯特拉的坚忍，以及媲美阿尔克墨涅的智慧。凭借各种详尽的正面塑造，她获得了众多读者的赞誉——事实上古往今来她的黑子我只在汤上见过一位——...

这书真的很像消失的爱人啊. 一个女人从诞生到走向人生辉煌中的所有问题都有涉及啊. 而故事是一个超级复杂的宫斗剧. 由于有荷马史诗以及奥德赛做背书, 这书写得自由得不得了, 各种吐槽, 让人忍俊不禁. 还专门拆一章人类学来解释神话中的各种暗喻, 对这书又现实又浪漫, 故事中吐...

虽然读过荷马史诗的人大概并不多，但奥德赛、珀涅罗珀、海伦、帕里斯这些名字却是众所周知的。一场因争夺世上最漂亮女人而起的战争，在十年后靠着木马计变成一场屠城，胜者凯旋却在归途中被女神滞留，又是十年后终于归家，看到的是还在忠贞等待自己的妻子。征战、杀人无数、航...

Yesterday we had our midterm on CORE 151, and one of the questions was on this book. Prof. Cushing asked us to talk about two female foils that helped us to understand Penelope. It was easy to pick two characters, and I chose the twelve maids as well as Hel...

Today we finished the discussion about this book. The book is still a little opaque to me, but things are coming together. - Prof. Cushing said that the story of Odyssey showed that pagan goddesses were overthrown by Greek pantheism. Gender is portrayed i...

《珀涅罗珀记》是加拿大女作家玛格丽特·阿特伍德为“重述神话”系列所撰写的作品。该书是以珀涅罗珀的视角来对《奥德修斯记》进行反拨。作者通过珀涅罗珀，奥德修斯妻子这一角色，颠覆了以男性为主，歌颂男性英雄业绩，忽视女性内心感受的文学作品并对此加以调侃，哪怕...

《珀涅罗珀记》书评
她们是一群花样年华的少女，十二位天真的女孩，以俏脸蛋儿墨兰托为首的十二个姑娘。她们本该纯真无邪，却因为奴隶的身份不得不撩起青涩的裙子忍受王公贵族的侮辱。读完这本经典神话的重现，我被书本的戏剧性的创作形式所吸引。全书的主人公珀涅罗珀...

珀涅罗珀 出版发行：重庆出版社 定价：26.00元 玛格丽特·阿特伍德（Margaret Atwood）著

“机敏的奥德修斯，你确实得到一个德性良善的妻子，因为伊卡里俄斯的女儿、高贵的珀涅罗珀有如此高尚的心灵。她如此怀念奥德修斯，自己的丈夫，她的德性会由此获得不朽的美名，不死...

《奥德修斯》让我感动的一塌糊涂，像神一样的男人在众女神的怀抱里依然思念着自己的妻子（粗麻布衣服的黄脸婆），历尽千辛万苦20年都过去了依然要回家，因为“在妻子的身边才能真正感觉到温暖”。这哪里是神话？明明是童话。有着童话标准的结局：过程是艰难的，结局是美好的， ...

我不知道有多少人在看古神话的看得直接睡过去。
像我这样一个长久以来对神秘事物追求孜孜不倦但又总是停留在表面层次的人而言，有过N次看古罗马神话又或者古希腊神话时被里面的人名和人物关系纠缠得头昏脑涨然后直挺挺睡过去的经历。我到现在还记得那本日本的《古事记》，不知...

《珀涅罗珀记》对奥德塞故事的讲述很有趣，可是方式没法接受，文化鸿沟吧，大概。可当她在九十七页提到“珀涅罗珀之网”时我却有所触动。总感觉我们每个人都在织网，许多东西都被用来做丝。然后在休息时努力拆掉它，想看到自己原来的样子。然后又是工作，继续把网织厚。诗状...

看完珀涅罗珀记 做了一个关于彩云南边的梦 梦就是没有逻辑的 珀涅罗珀就是Penelope 在数字通信后半节课我用黑色水笔在白色面纸上写下她和奥德修斯的名字 这个温良贤淑的女子 内心深处的暗流 马格丽特告诉你 Penelope 据Merriam Webster's Vocabulary Builder: A modest , dome...

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