World of the Hero A level Example Essays

including Odysseus in disguise. This allows the audience to gradually increase their disliking towards the characters and thus not feel as though their punishments were unjustified. Aside from the mythical creatures that kill Odysseus’ men, the suitors are the main antagonists that cause havoc in Ithaca, even plotting to kill a prince (a gross subversion of civic order). Antinous is the head of the suitors and thus justifies why his death comes first, an idea that we see quite clearly. He is also the first to speak and scorn, with Eurymachus a close second. This further builds tension as we see the build up towards the poetic justice that Homer serves.

Overall, all of the characters that Homer includes serve a great purpose and would allow the Odyssey to be a good film, however, it would be important to ensure that the acting was up to the correct standard and that the characters were distinct enough to create enough frustration towards the suitors and then the pathos for Telemachus when he is convinced that Odysseus is not coming back, as well as clearly separating the loyal slaves (like Eumaeus and Eurycleia) from the disloyal (Melantho and Melanthius).

Cinematically, the locations in the Odyssey will translate perfectly. All of the different locations differ and allow for a clear understanding in the change of scenery from book to book. Calypso’s island has sand and the cove, remote and described as tropical, contrasting greatly from Circe’s palace, that is surrounded by dense vegetation. Odysseus spots Circe’s palace due to a “wisp of smoke”, emphasising how remote the palace itself is in relation to the rest of the island as it is solely surrounded by forest. Calypso’s island is Eden. Circe’s palace, a perfect contrasts to one another, creating a new scenic view to allow us to see more about the characters themselves. The desolation of Calypso’s island links perfectly into her characterisation and the loneliness which she expresses and tries to combat. Circe’s secrecy and hidden palace amidst the forest is indicative of the secrecy that Circe has, her deception for the initial portrayal of good xenia that is quickly compromised in place of her wicked enchanting. The barbarism of the Cyclops is depicted perfectly by the landscape and placement of his abode. The cave shows lack of civilisation and craftsmanship and thus is perfect for a character who does not cultivate his own land, nor have rules that deems him as part of a civilised society. Alcinous and the Phaeacians are described the semantic field of wealth and jewels, surrounded by gold. Along Odysseus’ journeys, the Phaeacians are perhaps the most xenial and generous people, having the wealth to have their palaces adorned with gold. Ithaca is described to be a rocky place, a little decrepit and run down, due to the poor care of the city. The king, Odysseus, has been absent for twenty years and his homeland was now overrun by ravaging suitors who show no regard for the state of the city. Telemachus was too young to be able to oversee the care and up keeping of Ithaca. The people of Ithaca are civilised and so it is clear to see the impact of the suitors, their almost barbaric behaviour has led to the downfall of Ithaca and thus the downfall of the city’s aesthetics. Unlike the different homes of the characters, Odysseus and his
men also travel down to the Underworld, a completely different change in scenery. The Underworld is much darker in contrast and creates more tension. The scenery of the Underworld would translate well to the screen as it would be perfect for the suspenseful nature of the scene itself. The Underworld would contain multiple ghosts and spirits, further adding to this idea of suspense and tension. All of the different locations translate well to the screen and would make for a good film as there is a variety of contrasts in scenery, all of which have subtle links to the characters which inhabit them.

The plot of the Odyssey acts as a variety of different warnings for different things. Odysseus’ interactions with some of the immortal female characters link into the idea of the dangers of seduction. Infidelity became a large problem as Odysseus was unable to resist the prowess of the goddesses. Odysseus tried to excuse himself by saying that his heart was with Penelope, but provides a bad example for the audience as that is not an idea of a healthy and successful relationship. This would allow for a good film as it helps to perfectly emphasise the flaws in the hero of the epic. There is also the warning of the dangers of the sea, as shown by Odysseus’ many perils that occur while out at sea. Although prompted by Poseidon, we still see that Odysseus has many issues at sea that almost call for his death. He wished that he would rather die at Troy than suffer more in the hazards and dangers of the sea. Though it might potentially scare some of the more sea-sick audience, the inclusion of these dangers are vital to the plot of the Odyssey and emphasise the reason for some of the troubles that Odysseus faces. Aside from the more negative side of the different dangers portrayed within the plot of the poem, there is also this prominent theme of heroism and the immortals. Odysseus heroism is clearly portrayed throughout the Odyssey, with his various encounters with all of the antagonists. There is the more quick-witted side of the hero with villains like Polyphemus and yet there is the more dominant and militant prowess with the restoration of justice in his household, and ultimately the death of the suitors. The immortals are vital to the plot, adding intrigue and another mystical element to the poem, and thus would lead to an exciting cinematic piece. The divine intervention helps to elevate Odysseus’ heroism, as the gods do not care too much for mortals, only interfering when it suits them. We do, however, see this favourable inclination towards Odysseus from Athene that helps to progress the plot forward and lean the plot in favour of the hero of the piece and thus makes Odysseus a worthy protagonist, and an enjoyable one at that.

Structurally, there are a few features of the Odyssey that would not translate well to screen. The long monologues of characters and irregular turn-taking would lead to awkward and convoluted conversations, not really making sense. Should the epic be edited slightly and some of the dialogue was made more realistic and smoothly, then the concept of the Odyssey would make for a good movie. The repetition of stock phrases and excessive use of epithets will most certainly become