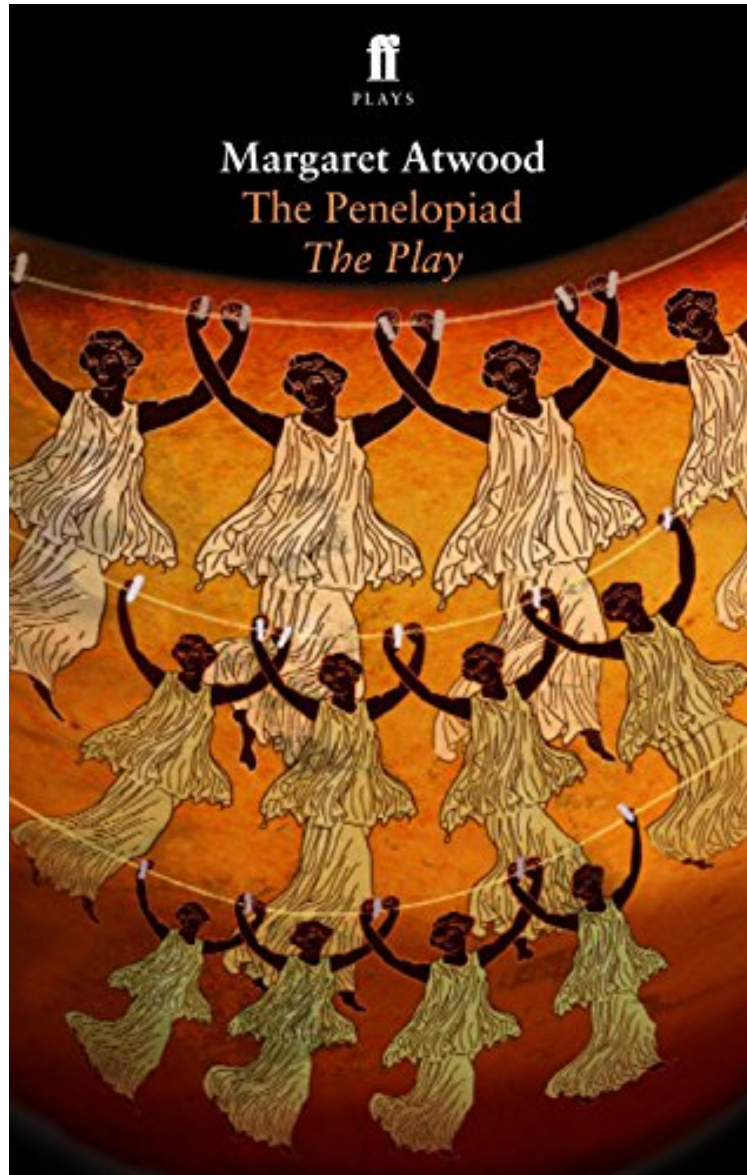


(Mobile ebook) The Penelopiad

# The Penelopiad

Margaret Atwood

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**Margaret Atwood : The Penelopiad** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Penelopiad:

1 of 1 people found the following review helpful. Penelope from the Dark SideBy CustomerI really enjoyed this book. It is the story of Penelope and Odysseus told from Penelope's viewpoint after her death. She tells her side of the story of Helen of Troy, what Odysseus was up to, her maid's actions, and the suitors who tried to woo her during Odysseus' absence. Overall an entertaining twist on the myth. 2 of 2 people found the following review helpful. From the wife's

viewBy Amelia GremelspacherPenelope haing been left alone with a kingdom to run, has to deal with the suitors who sit in her hall and eat her food. In this darkly humorous take on Penelope's story, Atwood addresses Penelope's challenges while Oddyseus works his way home from the arms of beautiful goddesses and escapes the revenges of Poseidon. She is irked by the uproar her dramatic cousin Helen has put in place. When her husband returns, he and their son hang twelve of her hand maids the hanging of the maids hs always been a puzzling part of the legend. They really had no choice in their acceptance of sexual approaches. They and Penelope present their case from Hades. It's a worthwhile re reading of the story.0 of 0 people found the following review helpful. BRILLIANT! Wonderfully written - reveals themes paradoxes that lie below the surface of Homer's originalBy Jeremy Taylor (dreammc@aol.com)The myth(s) of Odysseus are brilliant and complex. A Margaret Atwood re tells the tale(s) well, and invites us readers to open our psyches to the forgotten, the barbaric, the possible, and the creatives energy that is the REAL point of our own mythic lives, always lived in the eternal Now..

As portrayed in Homer's Odyssey, Penelope - wife of Odysseus and cousin of the beautiful Helen of Troy - has become a symbol of wifely duty and devotion, enduring twenty years of waiting when her husband goes to fight in the Trojan War. As she fend off the attentions of a hundred greedy suitors, travelling minstrels regale her with news of Odysseus' epic adventures around the Mediterranean - slaying monsters and grappling with amorous goddesses. When Odysseus finally comes home, he kills her suitors and then, in an act that served as little more than a footnote in Homer's original story, inexplicably hangs Penelope's twelve maids.Now, Penelope and her chorus of wronged maids tell their side of the story in a new stage version by Margaret Atwood, adapted from her own wry, witty and wise novel.The Penelopiad premiered with the Royal Shakespeare Company in association with Canada's National Arts Centre at the Swan Theatre, Stratford-upon-Avon, in July 2007.

From Publishers WeeklyDrawing on a range of sources, in addition to The Odyssey, Atwood scripts the narrative of Penelope, the faithful and devoted wife of Odysseus and her 12 maids, who were killed upon the master's return. Atwood proposes striking interpretations of her characters that challenge the patriarchal nature of Greek mythology. The chapters transition between the firsthand account of Penelope and the chorus of maids as listeners are taken from Penelope's early life to her afterlife. Laural Merlington charmingly delivers the witty and perceptive Penelope with realistic inflection and emphasis. Some of her vocal caricatures seem over the top, but most voices maintain a resemblance to our perceptions of these mythic people. The maids are presented as a saddened chorus by a cloning of Merlington's voice. These dark figures speak straightforwardly in their accusations of Penelope and Odysseus, while, at other times, they make use of rhyming. This format works well, though sometimes the cadence and rhyming scheme are off beat. This benefits the production by creating an eerie resonance and haunting demeanor that enhances this engaging tale.Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Half-Dorothy Parker, half-Desperate Housewives. \* \* Independent \* \* As potent as a curse. -- Lucy Hughes Hallett \* \* Sunday Times \* \* Atwood takes Penelope's part with tremendous verve...she explores the very nature of mythic story-telling. -- Mary Beard \* \* Guardian \* \* Atwood's typical wit and vim on fine display: with the late maids providing a Greek chorus, Penelope swoops across the centuries to pithily slate her cousin Helen of Troy, judge Odysseus and even provide a feminist viewpoint of which Homer could nary have dreamt. \* \* Observer \* \* Pragmatic, clever, domestic, mournful, Penelope is a perfect Atwood heroine. -- Sam Leith \* \* Spectator \* \* "Homer's Odyssey is not the only version of the story. Mythic material was originally oral, and also local - a myth would be told one way in one place and quite differently in another... "I've chosen to give the telling of the story to Penelope and to the twelve hanged Maids. The Maids form a chanting and singing Chorus which focuses on two questions that must pose themselves after any close reading of The Odyssey: what led to the hanging of the maids, and what was Penelope really up to? The story as told in The Odyssey doesn't hold water: there are too many inconsistencies. I've always been haunted by the hanged maids; and, in The Penelopiad, so is Penelope herself." From Margaret Atwood's Introduction to The Penelopiad