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SUMMARIES

Telemachus in *Odyssey* Book 1 and 2: The motive of development and its consequence

Anju KIWADA

In this paper, I will focus on the changes in Telemachus' behavior during Book 1 and 2. I would like to argue that “μένος καὶ θάρσος (1. 321)” that Athene gives to Telemachus in Book 1 arouses his “anger”, and that this anger changes his behavior and thoughts into something very different from what they were before. This paper will show that while the growth of Thelemachus is tied to those who contend for honor, as is the case with many characters in The Iliad, these various elements are not involved in the growth of Thelemachus in *Odyssey*.

In the beginning of Book 1, Telemachus was portrayed as a weak, disappointed young man who has never known his father. However, after Athene put “strength and spirit μένος καὶ θάρσος” in his heart, Telemachus said “Discussion is concerned in all men, especially me”, as like Hector in *Iliad* Book 6. Telemachus seems to behave the heroes of *Iliad* with battle.

In Book 2, Telemachus threw the staff because of anger and distress. In the *Iliad* Book 1, Achilles did the same, so this action reminds of Achilles, but in fact the consequence of these actions are different. While Achilles succeeded in expressing his anger and his swear is clarified, Telemachus couldn't persuade the audience although he could touch their heartstrings. This description showed his assertion was ineffective. He wasn't conscious of his position as the master of house inheriting from Odysseus. His anger led his development, not the settlement of problem around his house.

Although *Odyssey* is a story that tells the story after *Iliad*, *Odyssey* Book 1 and 2 show that it is a story that develops under different themes and heroic images through this portrayal of Thelemachus.

Diomedes in Book 11 of the *Iliad*: A Pivotal Moment in the Narrative

Takahiro OMIYAMA

Book 11 of the *Iliad* marks a turning point in the story, as Diomedes is wounded by

Paris's arrow and forced to leave the battlefield, effectively ending his prominent role in the epic. This scene serves as a narrative linchpin, connecting earlier events and foreshadowing later developments, including Achilles' fate. This paper examines these interconnections and explores the significance of Diomedes' injury in the broader context of the poem.

Paris's arrow striking Diomedes' foot triggers a series of events that highlight the hero's limitations. In contrast to his earlier triumph over Pandarus in Book 5, Diomedes can only verbally retaliate against Paris, unable to mount a physical counterattack. His reference to his victims' wives, whose lamentations have contributed to his "good fame" (κλέος ἐσθλόν), echoes Nestor's persuasion in Book 8 but fails to intimidate Paris. In addition, Athena's absence in this moment underscores the human fragility Glaucus spoke of in Book 6. These events mark the end of Diomedes' battlefield glory (κλέος) foreshadowed by his speech in Book 9.

Paris's wounding of Diomedes, Machaon, and Eurypylus creates a narrative thread that shifts the audience's focus to the broader conflict and upcoming events. These injuries pave the way for Patroclus's increased involvement and set the stage for Achilles' eventual return to battle and quest for vengeance.

The parallel between Diomedes and Achilles becomes apparent in their pursuit of "good fame" and their ultimate fates when struck by Paris's arrows. While Diomedes achieves fame but fails to kill Hector before his withdrawal, Achilles' refusal to fight and subsequent loss of Patroclus lead to his ultimate triumph over Hector, securing "imperishable fame" (κλέος ἀφθιτον) at the cost of his life. Thus, Diomedes serves as an effective foil to Achilles, foreshadowing his glory and death.

Two Neaeras in C. 3. 14 and *Epod. 15*

Maya NAKAMURA

This paper aims to show that Neaera in Horace *Carmina* 3.14 reflects the characteristics of Neaera in *Epodes* 15, whose reference gives a twist to the encomium of Augustus' reign.

Neaera in *Epod. 15* is presented as a mixture of an elegiac lover and a menace to matrimonial community. As Watson pointed out, from the opening scene and Neaera's oath we can see the influence of epithalamic topoi. Breaking the oath, Neaera becomes a threat to the marital unity. Also, she represents the negative cycle of love, which dismal mood is taken over to the next sixteenth poem. The devastating aspect of Neaera can be related to other female character such

as Canidia, who is depicted as a symbol of tumult in Roman society.

In the first three stanzas of *C.3.14*, the speaker, as a public orator, instructs people, which are all women, to prepare for the return of Augustus. The descriptions follow the convention of *adventus*, which is the encomium on one's return. The last three stanzas present the speaker as *magister bibendi*, who orders his slave to fetch wine and other things that are needed for the feast. The hints of the past crises which Rome has undergone preserve their "pastness", and so they accentuate the present peace which Augustus is expected to bring in the near future.

If *Neaera* in *C.3.14* succeeds the characteristics of *Neaera* in *Epod.15*, she will be in contrast to the women, whose matrimonial status or family relationship with men are emphasized. Besides, referring the speaker's relationship with *Neaera* as the past, the present peace which the speaker is enjoying is put forth. Thus, Horace shows his 'carpe diem' attitude by making use of past iambic sarcasm and present lyric temporality.

ギリシア・ローマ神話学研究会 研究発表会・講演会の開催履歴

第18回（2021年8月21日）（Zoomによるオンライン開催）

木和田安寿 『オデュッセイア』におけるテーレマコスの怒り：「テーレマキア」に見る変化

ギリシア・ローマ神話学研究会会則

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