

A Multiform YouTube Homeric Rhapsody from 2020

Neven Jovanović

University of Zagreb, Faculty of Humanities and Social Sciences, Ivana Lučića 3, HR-10000 Zagreb, Croatia

<https://orcid.org/0000-0002-9119-399X>

neven.jovanovic@ffzg.unizg.hr

The Odyssey 'Round the World was a collaborative public reading of Homer's Odyssey published on YouTube in December 2020, at the height of the COVID-19 pandemic. Coming from the larger Reading Greek Tragedy Online initiative and organized by the Harvard University Center for Hellenic Studies, the reading featured performances of every book of the Odyssey by students, faculty, actors and laypersons from about twenty countries. The contributors were encouraged to perform in their own language, but they could also use the Ancient Greek, or any other language; the text could have been read, recited, sung, acted. The result, still available online, is briefly described here. Reflecting on the event I notice that public readings and YouTube videos are, as genres and cultural activities, rarely included in surveys of Homeric reception. The Odyssey 'Round the World event is distinguished by its prominent diversity; in this way, the event connects with current debates on "Classics" as an academic discipline and with the theory of multiform, diachronic development of Homeric poems. The event also demonstrates both advantages and limits of the technology, and, most importantly, it makes us aware of the distance between Homeric poems as performance in ancient Greece and the usual way we deal with them as our reading matter.

Keywords: antiquity / Greek literature / literary reception / Homer: *Odyssey* / online events

I consider here a recent performance of Homer's *Odyssey*. It was a "rhapsody," a collaborative performance, of the complete epic poem published in December 2020 on YouTube under the name of *Odyssey 'Round the World*. Both the form and the medium of this performance are on the margin of usual academic interests, even in Homeric reception studies. I will show what is unusual about the performance and how was it shaped by the social and political developments of the times—primarily by the COVID-19 pandemic, but also (indirectly) by the ongoing debates on the discipline of Classics and racism, disadvantage, and subjugation, as well as by a specific theoretical approach to the

Homeric poems. My position in the performance is, from a scholarly point of view, again somewhat unorthodox: I took part in it, as a performer and as a translator, and therefore I am more a participant observer than an objective researcher.

The *Odyssey Round the World*, part of the larger *Reading Greek Tragedy Online* initiative, took place on Tuesday and Wednesday, December 8 and 9, 2020, as an 24-hour internet event. It was organized by the Harvard University Center for Hellenic Studies, and it featured performances of every book—the initiative uses the word “rhapsody”¹—of the *Odyssey*, recorded by students, faculty, actors and laypersons from about twenty countries. The collaboration included people from a number of American institutions, mostly universities, but also people from Argentina, Australia, Brazil, Canada, China, Croatia, Cyprus, Greece, Hungary, Italy, Malawi, Mexico, Mozambique, Peru, South Africa, Spain, Turkey, United Kingdom. The organizers assigned each team a number of verses from the *Odyssey*, received recordings of performances, and published them as episodes on the YouTube channel of The Center for Hellenic Studies, but no special rules or instructions for performances were given except for a suggestion that the contributors “connect Homer with their own culture.” The contributors were encouraged to perform in their own language, but they could also use the Ancient Greek, or any other language; the text could have been read, recited, sung, acted.

The reading of Rhapsody 1 opens as a computer screen divided into a grid of thumbnail displays of participants, a scene familiar to many people around the world since the last couple of years. All participants are sitting in darkened rooms, almost as if by a candlelight, and all are identified on their displays as “Homer” (with their actual name in brackets); a diversity of faces, colors, shapes, ages, races. Then “Homer (Argyris),” the actor Argyris Xafis, starts speaking very slowly, with immense effort of concentration, the first verses of the *Odyssey* 1, in (Homeric) Greek: ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλά / πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν ... and then in English, as translated by Stanley Lombardo in 2000 (although the translator is not identified anywhere in the credits for this Rhapsody): “SPEAK, MEMORY—/ Of the cunning hero, / The wanderer, blown off course time and again...” (Lombardo 1). The same performer will appear at

¹ In the original sense of the Greek word ῥαψῳδία, “portion of an epic poem fit for recitation at one time, e.g. a book of the *Iliad* or *Odyssey*” (Plu. 2186e).

the end of Rhapsody 24, 24 hours later,² to repeat the lines from the beginning and in that way create a ring composition which does not exist in the canonical text of the *Odyssey*, just as Lombardo's "Speak, memory" goes beyond Homer adding, for English readers, an allusion to Nabokov's brilliant memoir.

In the rhapsodies, diversity prevails: diversity of expressivity, of tongues, of approaches, of pronunciations (especially noticeable in Ancient Greek and English, the two languages most frequently used). As we open the YouTube videos, we move from students and recitation—some in dorm rooms, their gaze decidedly fixed downwards towards the book they are reading from (Rhapsody 2)—to Mexican actors reading in Spanish, pausing at a point to raise up pipes and cigars as they enact a Homeric feast (Rhapsody 3)—to a cast of formally introduced Argentinian professors, then again to Greek that is sung by an American college student club mascot (Rhapsody 4), then to Pope's translation with a slideshow background (Rhapsody 5), then to an American Sign Language version (with subtitles, Rhapsody 6), then to Modern Greek read outdoors in Australia (Rhapsody 7), then to people wearing face masks (Rhapsody 8), then to a group of classics students and instructors in a garden of the University of Malawi, where Homer is read in English and Greek, but also in Chichewa; at least for me, this is the moment in which the *Odyssey* is for the first time encountered in a wholly unfamiliar and incomprehensible language. Rhapsody 10 is an experimental film, with blurry or empty urban landscapes, water, night, in slow motion and without people; over these images Homer is read in Greek and Hungarian, with some folksy music, and at the end a credit title informs us that the University of Theatre and Film Arts of Budapest (SZFE)—whose students, faculty and alumni produced the rhapsody—is under an attack on its autonomy by the government of Hungary, that the students are on strike and that they have blockaded the university building.³ Rhapsody 11 was filmed in Mozambique, and it features a number of African languages as well as Portuguese, Greek, Italian, English; the clip is very well edited on YouTube, for the first time in the event YouTube Video Segments/Chapters are used to give further information, while YouTube's automatic transcription feature adds another, arbitrary reinterpretation of Homer's poetry, decoding words spoken by a reader as "what fate of beatles death destroy you." Rhapsody 12 is filmed outdoors in Australia, introduced by an acknowl-

² This time Lombardo's translation is credited.

³ For further developments on the SZFE affair and an analysis of it see Ryder.

edgment that the performers are “on the land of the Ngunnawal people” and pay their respect “to the elders” (cf. “Acknowledgement of Country”; “ANU acknowledgment”). Rhapsody 13 is one more film, this time by a company of Greek actors, recorded with a mobile phone; images and music follow the action in a modern setting and Odysseus is again disguised by a face mask. The pandemic is equally prominent in Rhapsody 14, recorded at the Oxford University, with Homer’s words spoken in French and in a collage of English translations produced over the course of 300 years; in a college corridor, the performers, wearing face masks, slowly form and re-form a *tableau vivant*. Students of the Brandeis University (in Waltham, MA, USA) perform Rhapsody 15 in extremely “lo-fi” production quality, showing realistically how most of academia experiences the age of online teaching. The online moment is present too in a dramatic adaptation of Rhapsody 16; the students of University College London mix stage rehearsals with spoken monologues; in one scene, Athena’s words come from a laptop held up high by another actor. Rhapsody 17 is in (very fast) Spanish from several Spanish universities, Rhapsody 18 partly in Turkish and Ancient Greek—introduced by a reference to the oral tradition of *ozan* singers (cf. Barlik)—masterfully supported by English subtitles in the video; the other part of the rhapsody is performed by students of all races from the University of Illinois at Urbana-Champaign (USA). Rhapsody 19 comes from students and professors from Sao Paolo; one of the sequences presents singing in Ancient Greek with an accompaniment on a tanpura-like instrument, another is a sung performance in an Alma-Tadema-like setting: the young singer, holding a papyrus leaf, is interrupted by her cat. Rhapsody 20 combines several translations, Italian, English, Spanish, and Latin, “conveying estrangement by archaic languages and white background” (as the YouTube description says); in Rhapsody 21 a club of Texas Tech University Classics Graduate Students, identifying themselves as “procrastinating,” reads Homer while the students’ pets (cats and dogs) stand in for characters; what seems at first a sophomoric joke turns out in the course of the rhapsody to be strangely appropriate. Against a Zoom background of Greek columns, a professionally produced (and directed) performance of Rhapsody 22 is done by members of the Kosmos Society, an international online community for Classical studies with participants in Argentina, Australia, Canada, Greece, Lebanon, Poland, Switzerland, UK, and across the USA; they read in English, French, Ancient Greek, Modern Greek, Russian, Spanish, and Ukrainian. This is where Odysseus kills the suitors, and the Zoom participants act out

their deaths, in a stylized, soundless way. Rhapsody 23 is performed by Croatian students and professors, reading—and, in one case, acting as a gender-inverted puppet theatre—from the original, from various Croatian translations, and from a Latin verse translation composed in 1777 by an author from Dubrovnik. Finally, Rhapsody 24 is read by the cast from Rhapsody 1—closing with a simple but powerful gesture: some of the participants cover their Webcams with their hands—and then discussed, by a number of scholars and by the performers themselves. Note that the closing discussion is another echo of Homeric tradition; in Plato's *Ion* Socrates claims that a rhapsode is expected to be also a ἐρμηνεύς, an interpreter who knows the poet's intention, and Ion affirms that he can indeed speak most beautifully about Homer (Plato, *Ion* 530c–531c; Nagy, *Poetry* 124).

In revisiting of the project two years after its publication I am struck not only by its diversity but also by its unpretentiousness. The performances hang somewhere between the high culture, represented by the academia and theatre, and leisure activities (of clubs or societies) or all kinds of non-formal learning (learning which “may occur at the initiative of the individual but also happens as a by-product of more organized activities, whether or not the activities themselves have learning objectives,” OECD). The unprofessional, uncommercial, dilettante character and level of execution place *Odyssey 'Round the World* on the margins both of the educational system and the entertainment industry, even though the event engages with one of the Great Books, a work from the very beginning of the Western Canon, even though most of the participants are professionals in the field or training to become such professionals—and even though, as I will soon show, the very concept of the event rests on sound theoretical foundations.

Through references to the pandemic, the performances are anchored in the present moment—the pandemic causes a moment of liminality for the society, to which the group answers by a kind of *communitas* (Turner)—but what is even more prominent is the technology. YouTube and computer video enable me to watch the 24-hours event from two years ago again and again, from wherever I am at the moment; moreover, I can (and do) also rewind the recorded rhapsodies, fast forward or freeze them, or jump to different points of interest. This makes *Odyssey 'Round the World* easy and fun to sample, but goes somewhat against the grain of the poem as performance which should immerse us into its story, make us experience flow, immediacy, intensity.

The *Odyssey 'Round the World* can be understood as a snapshot of Homer in the 2020s. It opens up space for a number of observations

on the Homeric poems as we experience them today, on reception, on politics in higher education, and on an unorthodox way of putting theory into practice.

First, the event makes me realize that today we, specialists in antiquity, know more or less precisely the story of the *Odyssey*, but not so much the poem, the actual sequence of its words and scenes. When the *Odyssey* is divided into “rhapsodies” and each one is announced only by its number, I know only vaguely what to expect; I cannot say, without looking it up, what happens in *Odyssey* 19, or in which book Poseidon turns the ships of the Phaeacians into stone. I have read the *Odyssey*, but I do not remember it that precisely. Not many people possess this knowledge today, Homeric scholars (the specialists among the specialists) excepted. A wide gap separates us from the rhapsode Ion of the Platonic dialogue—when Socrates challenges him by giving an arbitrary point in Homer, Ion can start his recitation from there; and he is *saying the words that have already been spoken*, not the words that “he had read and happened to have memorized” (Nagy, *Plato’s Rhapsody* 32–33). My insufficient recall of the poem-as-text is further complicated by the “montage of attractions” in the event—by the diversity of the YouTube episodes—and by the partial or total incomprehensibility of Homer’s words in foreign languages. It all makes the *Odyssey* itself to an extent take a back seat in this reading. Moreover, the *Odyssey ‘Round the World* makes it very clear that we miss another component of Homeric epic as an oral performance: “[T]he face-to-face communication during which the singer recomposes his poem under the steady cooperation and control of his audience.” (Skaftø Jensen 49) In the YouTube channel, such communication is substituted with its simulacrum; a recording, even a recording of live performance, is *not* live, and my watching of it is not a public event, and the audience cannot “cooperate” in the recomposing of the poem. The insight is valuable. The *Odyssey ‘Round the World* is thus at the same time a popularization activity and an act of estrangement. It performs in a dramatic way the fact that for us some forms of the Homeric poems are unreachable, that we can know about them and imagine them, but cannot actually experience what is “the essence of performing song and poetry, an essence permanently lost from the *paideia* that we have inherited from the ancient Greeks” (Nagy, *Homeric* 8).⁴

⁴ A further, though lesser sign of modern taste and condition is a (surprisingly) small share of “historically informed” performances in the rhapsodies. Reconstructions of the imagined original through language, including prosody, appear frequently throughout the event; nevertheless, as can be seen from the outline above, in 2020 the

Second, *Odyssey 'Round the World* presents a form of reception of antiquity that has hitherto been neglected in the reception studies. As a kind of popularization activity, the performance can be compared to the *Classici contro* of Alberto Camerotto and Filippomaria Pontani (Venice, started in 2010: public lectures by specialists in the form of inspirational theatrical acts), or to the *Festival Européen Latin Grec* (Lyon, started by Elizabeth Antébi in 2005; includes live readings of Greek and Latin literature). As a day-long global manifestation centered on a literary work, *Odyssey 'Round the World* follows the idea of Bloomsday (organized by the James Joyce Centre since 1994). As a theatrical performance of an epic, it reminds me of Roberto Benigni's *Tutto Dante* (begun in 2006 with the canto XXVI of *Inferno*, the Ulysses canto, the performances recreated the tradition of *lectura Dantis*, a public reading and explanation of the Divine Comedy canto by canto; cf. also the *Lectura Dantis Romana* at the la Casa di Dante in Rome or *Lectura Dantis Andreapolitana* at the University of St Andrews, Scotland). Homer as theme brings *Odyssey 'Round the World* close to the *Homerathon* of the University of Nebraska-Lincoln (started in 2018). Despite this wealth of activities, neither the genre of public reading festivals nor the digitally streamed collaborations were included, for example, in Hall's study of the "cultural presence" of the *Odyssey* which was at the time praised for its scope and modernity ("Hall surveys the incredible number of manifestations of the *Odyssey*, notably in modern media, using the resources of recent critical theory," Burgess 185). Hall mentioned texts published online as "digital literature," and "interactive computer games"—without, however, surveying or analysing them—but at the time of writing YouTube videos as a medium of academic communication barely existed (YouTube, today the second most visited website, was only launched in 2005, as Hall was developing the idea for her book). Moreover, as I have already suggested, the *Odyssey 'Round the World* remains somewhere between the poles of "academic" and "creative." Most people would probably place it into the category of "pedagogy," which is usually omitted from Homeric reception studies (and judged to be of lesser merit, as suggested by Burgess: "[W]e need to think of (Homeric) reception as more than a validation of our profession, or a practical means to entice students into our field, or relaxing recreation," 194). The omission should be reconsidered, not least because reflection on how the *Odyssey* is presented, taught and

performers rarely reconstruct or reimagine "wie es eigentlich gewesen" through music, images, costume, behavior.

learned in schools and universities provides a basis for understanding other forms of reception.

This brings me to the third, political point. To me, a bystander that watches from afar the U.S. higher education and its disputes, the *Odyssey 'Round the World* seems to be an indirect answer to the 2019–2020 American debate on the academic discipline of Classics as it is taught in English. The critics connected the traditional profile of the field first with “systemic racism and white supremacy,” and then with “Greek and Latin as gateways” which exclude the less privileged groups—women, people of color, working-class citizens (Poser; McDaniel; McWhorter). There was a loud call to classicists to broaden geographic, temporal and ideological scope of the discipline. This is not the first round of the debate nor does it add much that is new—Adler showed that previous rounds have already taken place during the “culture wars” of the 1980s and 1990s—the debate, more probably, points towards unresolved problems of American society. But the *Odyssey 'Round the World*, while remaining outside the debate, acknowledges the critics’ call and tacitly expands and transforms the field, including in the Homeric performance many and various places, nations, languages, ages, levels of professionalism and skill.

The organizers of the event were ready for such expanding and transforming because researchers connected with the Harvard Center for Hellenic Studies have already, for a long time, interpreted Homeric poems as *multiforms*. One of the many historical forms of these poems was a performance of a rhapsody, a relay in which one performer picked up where the previous one has left off. Multiplicity and diversity of performers, languages and artistic expressions aligns with Gregory Nagy’s insights on Homer developed in 1996–2008 and presented in *Homeric Questions, Poetry as Performance, Plato’s Rhapsody, Homer the Classic*. Nagy claims that there is no “one” *Odyssey*. “A purely synchronic perspective is insufficient for reading Homer” because the “transmitted texts of the Homeric *Iliad* and *Odyssey* cannot be reduced to single speech-events, self-contained in one time and one place, as if we had direct access to actual recordings of the language of Homer” (Nagy, *Plato’s Rhapsody* 3). In the development of Homeric poems Nagy distinguishes a number of “ages” or “time-frames,” showing how the poems evolved from the “preclassical” oral poetry to the “common and standard classical text of the Athenian empire” to multiple “common” texts known in Hellenistic Alexandria, and then to the “relatively most rigid period” at the Library of Alexandria and in Rome of Vergil. Nagy aims to transcend “current debates concerning Homeric ‘orality’ or

‘literacy’” (Nagy, *Homer the Classic* 3) through a sequence of “snapshots,” glimpses that we have of different states of Homeric poems in their “multiformity” which is “a key concept in understanding poetry as performance in ancient Greece” (Nagy, *Poetry* 107). The many forms were created by changes in the nature of the Homeric text. It was first fixed in writing as *transcript*, “a record of performance, even an aid for performance, but not the equivalent of performance,” then as *script*, “where the written text is a prerequisite for performance,” and finally as *scripture*, “where the written text needs not even presuppose performance” (Nagy, *Homer the Classic* 5). Among ancient testimonies on performances of Homer, Nagy reads especially closely a passage from the Platonic dialogue *Hipparchus* (today commonly considered as written not by Plato, but during his lifetime and in the context of the Academy). The passage contains a story about a law which required that the *Iliad* and *Odyssey* be performed in sequence by the rhapsodes at the Panathenaea, an annual Athenian festival:

Ἰππάρχῳ ... ὃς ἄλλα τε πολλὰ καὶ καλὰ ἔργα σοφίας ἀπεδείξατο, καὶ τὰ Ὀμήρου ἐπι πρῶτος ἐκόμισεν εἰς τὴν γῆν ταυτηνί, καὶ ἠνάγκασε τοὺς ῥαψωδοὺς Παναθηναίους ἐξ ὑπολήψεως ἐφεξῆς αὐτὰ διέναι, ὥσπερ νῦν ἐτι οἶδε ποιοῦσιν

Hipparkhos, ... who made a public demonstration of many and beautiful accomplishments to manifest his expertise, especially by being the first to bring over to this land [= Athens] the poetic utterances of Homer, and he forced the rhapsodes at the Panathenaia to go through these utterances in sequence, by relay, just as they [= the rhapsodes] do even nowadays. (*Hipparchus* 228b–c)

The important concepts are “the Panathenaea,” “in sequence” and “by relay.” If we replace the Athenian festival with the *Odyssey Round the World*, the other two concepts express the essence of the YouTube event. Additionally, Homeric diachronical multiformity gets its analogue in the multiplicity of performers’ languages, settings and approaches, while internet and YouTube become our modern response to the public performance.

Another Nagy’s hypothesis helps us to understand why the performers of the first and the last Rhapsody of *Odyssey Round the World* identify in their Zoom thumbnails as “Homer” with the performer’s name in brackets:

when the rhapsode says ‘tell me, Muses!’ (*Iliad* II 484) or ‘tell me, Muse!’ (*Odyssey* I 1), this ‘I’ is not a representation of Homer: it *is* Homer. My argument is that the rhapsode is re-enacting Homer by performing Homer, that he is Homer so long as the mimesis stays in effect, so long as the performance

lasts. In the words of T. S. Eliot (*The Dry Salvages*, 1941), “you are the music / While the music lasts.” From the standpoint of mimesis, the rhapsode is a recomposed performer: he becomes recomposed into Homer every time he performs Homer. (Nagy, *Poetry* 103)

Just as an actor becomes the character whom he or she is playing, as a musician becomes the music he or she is performing, so an international collaboration of “rhapsodes” in *Odyssey Round the World* for a brief time became Homer, a theoretically funded mimesis, “re-enactment” of Homer in the pandemic 2020.

WORKS CITED

- “Acknowledgement of Country and Welcome to Country.” *Reconciliation Australia*. Web. Access 17. Oct. 2022. <<https://www.reconciliation.org.au/reconciliation/acknowledgement-of-country-and-welcome-to-country/>>.
- “ANU acknowledgment of Country.” *Australian National University*. Web. Access 17. Oct. 2022. <<https://services.anu.edu.au/human-resources/respect-inclusion/anu-acknowledgment-of-country/>>.
- Adler, Eric. *Classics, the Culture Wars, and Beyond*. Ann Arbor, MI: University of Michigan Press, 2016.
- Barlik, Memet. “Ozan and Dengbej: The Lost Voices of Oral Tradition in Turkey.” *Social Sciences Studies Journal* 63.6 (2020): 2186–2201.
- Burgess, Jonathan. “Recent reception of Homer: a review article.” *Phoenix* 62.1/2 (2008): 184–195.
- Foley, John M. *A Companion to Ancient Epic*. Malden, MA: Blackwell Pub, 2013.
- Hall, Edith. *The Return of Ulysses: a cultural history of Homer's Odyssey*. Baltimore, MD: Johns Hopkins University Press, 2008.
- Lombardo, Stanley. *Odyssey*. Indianapolis, IN: Hackett, 2000.
- OECD. “Recognition of Non-formal and Informal Learning—Home.” Web. Access 17. Oct. 2022. <<https://www.oecd.org/education/skills-beyond-school/recognitionofnon-formalandinformallearning-home.htm>>.
- McDaniel, Spencer. “The Debate about Classics Isn’t What You Probably Think It Is.” *Tales of Times Forgotten*. 26 Feb. 2021. Web. Access 17. Oct. 2022. <<https://talesoftimesforgotten.com/2021/02/26/the-debate-about-classics-isnt-what-you-probably-think-it-is/>>.
- McWhorter, John. “The Problem With Dropping Standards in the Name of Racial Equity.” *The Atlantic*. 7 June 2021. Web.
- Nagy, Gregory. *Homer the Classic*. Washington, DC: Center for Hellenic Studies, 2008.
- Nagy, Gregory. *Homeric Questions*. Austin, TX: University of Texas Press, 1996.
- Nagy, Gregory. *Plato's Rhapsody and Homer's Music: the poetics of the Panathenaic festival in Classical Athens*. Hellenic Studies Series 1. Washington, DC: Center for Hellenic Studies, 2002.
- Nagy, Gregory. *Poetry As Performance: Homer and beyond*. Cambridge: Cambridge University Press, 1996.
- Poser, Rachel. “He Wants to Save Classics from Whiteness. Can the Field Survive?” *The New York Times*. 2 Feb. 2021. Updated 25 April 2021. Web.

- Turner, Victor. "Liminality and Communitas." *The Ritual Process: structure and anti-structure*. Chicago, IL: Aldine Publishing, 1969. 94–113, 125–130.
- Ryder, Andrew. *The Challenge to Academic Freedom in Hungary: a case study in authoritarianism, culture war and resistance*. Berlin: Walter de Gruyter, 2022.
- Skafte Jensen, Minna. "Performance." Foley, John M. *A Companion to Ancient Epic*. Malden, MA: Blackwell, 2005. 45–54.

Multiformna homerska rapsodija iz leta 2020 na portalu YouTube

Ključne besede: antika / grška književnost / literarna recepcija / Homer: *Odiseja* / spletni dogodki

Odiseja okoli sveta je bila skupno javno branje Homerjeve *Odiseje*, objavljeno na portalu YouTube decembra 2020, na vrhuncu pandemije COVID-19. Branje, ki je izhajalo iz širše pobude *Reading Greek Tragedy Online* in ga je organiziral Center za helenske študije Univerze Harvard, je vključevalo uprizoritve vsake knjige *Odiseje* s strani študentov, profesorjev, igralcev in laikov iz približno dvajsetih držav. Sodelujoče so spodbujali, da so nastopali v svojem jeziku, lahko pa so uporabljali tudi staro grščino ali kateri koli drug jezik; besedilo so lahko bodisi brali, recitali, peli ali igrali. Rezultat, ki je še vedno na voljo na spletu, je na kratko opisan v članku. Ko razmišljam o tem dogodku, opažam, da so javna branja in YouTube videi kot žanri in kulturne dejavnosti le redko vključeni v raziskave homerske recepcije. Dogodek *Odiseja okrog sveta* odlikuje izrazita raznolikost; na ta način se povezuje z aktualnimi razpravami o »klasičnih vedah« kot akademski disciplini in s teorijo multiformnega, diahronega razvoja homerskih pesnitev. Dogodek obenem pokaže tako na prednosti kot na omejitve tehnologije in, kar je najpomembnejše, osvešča nas o razdalji med homerskimi pesmimi kot uprizoritvijo v stari Grčiji in danes prevladujočim načinom, ko jih obravnavamo kot čtivo.

1.02 Pregledni znanstveni članek / Review article
UDK 821.14'02.091Homer
DOI: <https://doi.org/10.3986/pkn.v45.i3.04>