

Beyond The Odyssey (Who Let The Gods Out

Beyond the Black Rainbow

Beyond the Black Rainbow is a 2010 Canadian psychedelic science fiction horror film written and directed by Panos Cosmatos in his feature film debut. It - Beyond the Black Rainbow is a 2010 Canadian psychedelic science fiction horror film written and directed by Panos Cosmatos in his feature film debut. It stars Michael Rogers and Eva Allan.

Beyond the Black Rainbow was distributed by Mongrel Media in Canada, and by Magnet Releasing, a sub-division of Magnolia Pictures, in the United States. Produced and filmed in Vancouver, the film premiered at the 2010 Whistler Film Festival, in Whistler, British Columbia. Through 2011, it was also screened at several film festivals across North America, including Tribeca Film Festival in New York City, Fantastic Fest in Austin, Texas and Fantasia Film Festival in Montreal.

Assassin's Creed Odyssey

Creed Odyssey is a 2018 action role-playing game developed by Ubisoft Quebec and published by Ubisoft. It is the eleventh major installment in the Assassin's - Assassin's Creed Odyssey is a 2018 action role-playing game developed by Ubisoft Quebec and published by Ubisoft. It is the eleventh major installment in the Assassin's Creed series and the successor to Assassin's Creed Origins (2017). Like its predecessor, the game features a large open world and adopts many elements from the role-playing genre, putting more emphasis on combat and exploration than stealth. Naval combat from previous titles in the series also plays a prominent role in Odyssey. The game's plot tells a mythological history of the Peloponnesian War between Athens and Sparta from 431 to 422 BC. Players control a Spartan mercenary, who fights on both sides of the conflict as they attempt to find their family and eliminate the mysterious Cult of Kosmos. Odyssey also continues the story arc of Layla Hassan, a major character introduced in Origins, who relives the mercenary's memories through the Animus device to find a powerful artifact.

Development of the game commenced shortly following the release of Assassin's Creed Syndicate (2015). Following in the footsteps of Origins, Odyssey facilitated the transition of Assassin's Creed into a series of action role-playing games by introducing player-choice mechanics. Compared with other games in the series, Odyssey has a larger focus on historical mythology, and a smaller focus on the conflict between the Assassins and Templars, which is the central narrative element present in most Assassin's Creed games. Throughout the game's development, the team was inspired by other contemporary RPG titles including The Witcher 3: Wild Hunt, The Elder Scrolls V: Skyrim, and Fallout 4. The music of the game was composed by The Flight.

Odyssey was released worldwide for PlayStation 4, Windows, and Xbox One on October 5, 2018. It received generally positive reviews from critics, with praise for its gameplay, graphics, characters, role-playing elements, and world design, but was criticised for its overambitiousness, pacing, and the inclusion of microtransactions. The prioritization of role-playing mechanics over traditional Assassin's Creed elements also drew a mixed response from critics and players. Odyssey was a commercial success, selling over 10 million copies worldwide by March 2020.

Ubisoft supported the game with several releases of downloadable content, including two story expansions—Legacy of the First Blade and The Fate of Atlantis. Odyssey was followed in November 2020 by Assassin's Creed Valhalla, which features a historical setting in medieval England and Norway during the

Viking expansion across Europe and which concludes Layla's story arc.

Iliad

to Homer. It is one of the oldest extant works of literature still widely read by modern audiences. As with the Odyssey, the poem is divided into 24 books. The Iliad (; Ancient Greek: Ἰλιάς, romanized: Iliás, [iː.li.ás]; lit. '[a poem] about Ilion (Troy)') is one of two major ancient Greek epic poems attributed to Homer. It is one of the oldest extant works of literature still widely read by modern audiences. As with the Odyssey, the poem is divided into 24 books and was written in dactylic hexameter. It contains 15,693 lines in its most widely accepted version. The Iliad is often regarded as the first substantial piece of European literature and is a central part of the Epic Cycle.

Set towards the end of the Trojan War, a ten-year siege of the city of Troy by a coalition of Mycenaean Greek states, the poem depicts significant events in the war's final weeks. In particular, it traces the anger (???) of Achilles, a celebrated warrior, from a fierce quarrel between him and King Agamemnon, to the death of the Trojan prince Hector. The narrative moves between wide battleground scenes and more personal interactions.

The Iliad and the Odyssey were likely composed in Homeric Greek, a literary mixture of Ionic Greek and other dialects, around the late 8th or early 7th century BC. Homer's authorship was infrequently questioned in antiquity, although the poem's composition has been extensively debated in contemporary scholarship, involving debates such as whether the Iliad and the Odyssey were composed independently, and whether they survived via an oral or also written tradition. The poem was performed by professional reciters of Homer known as rhapsodes at Greek festivals such as the Panathenaia.

Critical themes in the poem include kleos (glory), pride, fate, and wrath. Despite being predominantly known for its tragic and serious themes, the poem also contains instances of comedy and laughter. The poem is frequently described as a "heroic" epic, centred around issues such as war, violence, and the heroic code. It contains detailed descriptions of ancient warfare, including battle tactics and equipment. However, it also explores the social and domestic side of ancient culture in scenes behind the walls of Troy and in the Greek camp. Additionally, the Olympian gods play a major role in the poem, aiding their favoured warriors on the battlefield and intervening in personal disputes. Their anthropomorphic characterisation in the poem humanised them for Ancient Greek audiences, giving a concrete sense of their cultural and religious tradition. In terms of formal style, the poem's formulae, use of similes, and epithets are often explored by scholars.

Maz Evans

children. Who Let the Gods Out?, 2017 Simply the Quest, 2017 Beyond the Odyssey, 2018 Against All Gods, 2019 Over My Dead Body, Headline, 2023 The Stormy - Maz Evans is a British author, mostly for children.

In October 2023, The Times called Oh Maya Gods! a "perfectly crafted comedy".

Evans is the founder of Book Buddy, which aims to get more books into school libraries. She lives in Dorset and London, with her husband and three children.

Xenia (Greek)

behavior, who highly valued generosity and welcoming attitudes towards strangers. The term *theoxenia* also covered entertaining and hosting among the gods themselves - *Xenia* (Greek: ξενία [kse'ni.a]) is an ancient Greek concept of hospitality. It is almost always translated as 'guest-friendship' or 'ritualized friendship'. It is an institutionalized relationship rooted in generosity, gift exchange, and reciprocity. Historically, hospitality towards foreigners and guests was understood as a moral obligation, as well as a political imperative. Hospitality towards foreigners honored Zeus *Xenios* (and *Athene Xenia*), patrons of foreigners.

The rituals of hospitality created and expressed a reciprocal relationship between guest and host expressed in both material benefits (e.g. gifts, protection, shelter) as well as non-material ones (e.g. favors, certain normative rights). The word is derived from *xenos* 'stranger'.

Greek underworld

separated from the corpse and transported to the underworld. In early mythology (e.g., Homer's *Iliad* and *Odyssey*) the dead were indiscriminately grouped together - In Greek mythology, the underworld or *Hades* (Ancient Greek: ᾍδης, romanized: *Háidēs*) is a distinct realm (one of the three realms that make up the *cosmos*) where an individual goes after death. The earliest idea of afterlife in Greek myth is that, at the moment of death, an individual's essence (*psyche*) is separated from the corpse and transported to the underworld. In early mythology (e.g., Homer's *Iliad* and *Odyssey*) the dead were indiscriminately grouped together and led a shadowy post-existence; however, in later mythology (e.g., Platonic philosophy) elements of post-mortem judgment began to emerge with good and bad people being separated (both spatially and with regards to treatment).

The underworld itself—commonly referred to as *Hades*, after its patron god, but also known by various metonyms—is described as being located at the periphery of the earth, either associated with the outer limits of the ocean (i.e., *Oceanus*, again also a god) or beneath the earth. Darkness and a lack of sunlight are common features associated with the underworld and, in this way, provide a direct contrast to both the 'normality' of the land of the living (where the sun shines) and also with the brightness associated with *Mount Olympus* (the realm of the gods). The underworld is also considered to be an invisible realm, which is understood both in relation to the permanent state of darkness but also a potential etymological link with *Hades* as the 'unseen place'. The underworld is made solely for the dead and so mortals do not enter it – with only a few heroic exceptions (who undertook a mythical *catabasis*: *Heracles*, *Theseus*, *Orpheus*, possibly also *Odysseus*, and in later Roman depictions *Aeneas*).

The Odyssey (1968 miniseries)

The *Odyssey* (Italian: *L'Odissea*) is an eight-episode European TV miniseries broadcast on RAI in 1968 and based on Homer's *Odyssey*. It is a Radiodiffusion-Télévision - The *Odyssey* (Italian: *L'Odissea*) is an eight-episode European TV miniseries broadcast on RAI in 1968 and based on Homer's *Odyssey*. It is a Radiodiffusion-Télévision Française coproduction, it was directed by Franco Rossi, assisted by Piero Schivazappa and Mario Bava; the cast includes Bekim Fehmiu as *Odysseus* and Irene Papas as *Penelope*, Samson Burke as the *Cyclops*, as well as Barbara Bach as *Nausicaa*, and Gérard Herter.

Helios

The *Ethics of Revenge and the Meanings of the Odyssey*, Oxford University Press, 2018, ISBN 978-0-19-090967-3. Long, Charlotte R., *The Twelve Gods of - In ancient Greek religion and mythology, Helios* (; Ancient Greek: ἥλιος pronounced [hɛ̌lios], lit. 'Sun'; Homeric Greek: ἥλιος) is the god who personifies the Sun. His name is also Latinized as *Helius*, and he is often given the epithets *Hyperion* ("the one above") and *Phaethon* ("the shining"). *Helios* is often depicted in art with a radiant crown and driving a horse-drawn chariot through the sky. He was a guardian of oaths and also the god of sight. Though *Helios* was a relatively minor deity in Classical Greece, his worship grew more prominent in late antiquity thanks to his

identification with several major solar divinities of the Roman period, particularly Apollo and Sol. The Roman Emperor Julian made Helios the central divinity of his short-lived revival of traditional Roman religious practices in the 4th century AD.

Helios figures prominently in several works of Greek mythology, poetry, and literature, in which he is often described as the son of the Titans Hyperion and Theia and brother of the goddesses Selene (the Moon) and Eos (the Dawn). Helios' most notable role in Greek mythology is the story of his mortal son Phaethon. In the Homeric epics, his most notable role is the one he plays in the Odyssey, where Odysseus' men despite his warnings impiously kill and eat Helios's sacred cattle that the god kept at Thrinacia, his sacred island. Once informed of their misdeed, Helios in wrath asks Zeus to punish those who wronged him, and Zeus agreeing strikes their ship with a thunderbolt, killing everyone, except for Odysseus himself, the only one who had not harmed the cattle, and was allowed to live.

Due to his position as the sun, he was believed to be an all-seeing witness and thus was often invoked in oaths. He also played a significant part in ancient magic and spells. In art he is usually depicted as a beardless youth in a chiton holding a whip and driving his quadriga, accompanied by various other celestial gods such as Selene, Eos, or the stars. In ancient times he was worshipped in several places of ancient Greece, though his major cult centres were the island of Rhodes, of which he was the patron god, Corinth and the greater Corinthia region. The Colossus of Rhodes, a gigantic statue of the god, adorned the port of Rhodes until it was destroyed in an earthquake, thereupon it was not built again.

Hades

given his status among the gods, as her own brother and king on his own right: But, Goddess, give up your strong grief; let go of your infinite anger. - Hades (; Ancient Greek: ᾍδης, romanized: Haidēs, Attic Greek: [há?i?d?s], later [há?de?s]), in the ancient Greek religion and mythology, is the God of the dead and riches and the King of the underworld, with which his name became synonymous. Hades was the eldest son of Cronus and Rhea, although this also made him the last son to be regurgitated by his father. He and his brothers, Zeus and Poseidon, defeated, overthrew, and replaced their father's generation of gods, the Titans, and claimed joint sovereignty over the cosmos. Hades received the underworld, Zeus the sky, and Poseidon the sea, with the solid earth, which was long the domain of Gaia, available to all three concurrently. In artistic depictions, Hades is typically portrayed holding a bident

and wearing his helm with Cerberus, the three-headed guard-dog of the underworld, standing at his side.

Roman-era mythographers eventually equated the Etruscan god Aita,

and the Roman gods Dis Pater and Orcus, with Hades, and merged all these figures into Pluto, a Latinisation of Plouton (Ancient Greek: Πλούτων, romanized: Ploútōn), itself a euphemistic title (meaning "the rich one") often given to Hades.

Apollo

needed] A war broke out between the Brygoi and the Thesprotians, who had the support of Odysseus. The gods Athena and Ares came to the battlefield and took - Apollo is one of the Olympian deities in ancient Greek and Roman religion and Greek and Roman mythology. Apollo has been recognized as a god of archery, music and dance, truth and prophecy, healing and diseases, the Sun and light, poetry, and more. One of the most important and complex of the Greek gods, he is the son of Zeus and Leto, and the twin brother of Artemis, goddess of the hunt. He is considered to be the most beautiful god and is represented as the ideal of

the kouros (ephebe, or a beardless, athletic youth). Apollo is known in Greek-influenced Etruscan mythology as Apulu.

As the patron deity of Delphi (Apollo Pythios), Apollo is an oracular god—the prophetic deity of the Delphic Oracle and also the deity of ritual purification. His oracles were often consulted for guidance in various matters. He was in general seen as the god who affords help and wards off evil, and is referred to as Alexicacus, the "averted of evil". Medicine and healing are associated with Apollo, whether through the god himself or mediated through his son Asclepius. Apollo delivered people from epidemics, yet he is also a god who could bring ill health and deadly plague with his arrows. The invention of archery itself is credited to Apollo and his sister Artemis. Apollo is usually described as carrying a silver or golden bow and a quiver of arrows.

As the god of mousike, Apollo presides over all music, songs, dance, and poetry. He is the inventor of string-music and the frequent companion of the Muses, functioning as their chorus leader in celebrations. The lyre is a common attribute of Apollo. Protection of the young is one of the best attested facets of his panhellenic cult persona. As a kouritrophos, Apollo is concerned with the health and education of children, and he presided over their passage into adulthood. Long hair, which was the prerogative of boys, was cut at the coming of age (ephebeia) and dedicated to Apollo. The god himself is depicted with long, uncut hair to symbolise his eternal youth.

Apollo is an important pastoral deity, and he was the patron of herdsmen and shepherds. Protection of herds, flocks and crops from diseases, pests and predators were his primary rustic duties. On the other hand, Apollo also encouraged the founding of new towns and the establishment of civil constitutions, is associated with dominion over colonists, and was the giver of laws. His oracles were often consulted before setting laws in a city. Apollo Agyeus was the protector of the streets, public places and home entrances.

In Hellenistic times, especially during the 5th century BCE, as Apollo Helios he became identified among Greeks with Helios, the personification of the Sun. Although Latin theological works from at least 1st century BCE identified Apollo with Sol, there was no conflation between the two among the classical Latin poets until 1st century CE.

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