

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Mohamed Khider – Biskra
Faculty of Letters and Foreign Languages
Department of Foreign Languages
English Division



**WITCHES REVIVED: A FEMINIST REVISIONIST AND
JUNGIAN ARCHETYPAL ANALYSES OF MADELINE
MILLER'S CIRCE**

A Dissertation Submitted in Partial Fulfilment of the Requirements of the Master Degree in
Literature and Civilization.

Submitted by:

Hemili Hamida Bent Chikh

Supervised by:

Mr. Adel Boulegroune

Members of Jury

Mme. Bougofa Zeyneb

Mrs. Djaalal Meriem

Ms. Selma Herzallah

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Dedication

To my family

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Abstract

Circe's myth has been present since antiquity, yet classical male mythmaking and a lacking body of literature about the goddess have led her character to be misrepresented and marginalised. This study attempts to investigate Circe's character development and psychological aspects in Madeline Miller's retelling. This research mainly examines Circe's experiences with childhood, womanhood, motherhood, and the factors that affected her development, as well as her psyche and the elements influencing her growth and her relationship with her parents and son. In adopting Feminist Revisionist Mythmaking and Jungian Archetypal Criticism, the researcher aims at refuting Circe's "evil witch" stereotypical depiction, as well as describing and analysing Circe's environment and its impact on her motives and behaviours. The research reveals that Miller's revisionist strategies allow for an intricate, multi-layered, and dynamic portrayal of Circe. Her abusive childhood shows her the cruelty of gods and gives her the drive to choose her own path of divinity. Her interactions with various mythological figures teach her about love, friendship, heartbreak, and loss. Her experience with mothering and protecting her son exposes her deepest weaknesses, yet it uncovers her biggest strengths. Finally, investigating her psyche shows her complexity, ambivalence, and growth.

Keywords: Circe, Feminist Revisionist Mythmaking, Jungian Archetypal Criticism, Madeline Miller.

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General Introduction

Circe is Madeline Miller's second novel, after *The Song of Achilles*. Published in 2018, it was highly praised by critics and the winner of multiple awards. The novel was shortlisted for the Women's Prize for Fiction in 2019, one of the most celebrated and prestigious literary awards, as well as a New York Times number one bestseller, and chosen as the book of the year by many renowned journals such as The Guardian, Washington Post, Time Magazine and many others.

The novel is a fictional autobiography in which Circe narrates her life from her birth to her alleged death. She is an immortal nymph, daughter of the Titan Helios and the Naiad Perse. Although she has a rough start in life by being ignored and abused as a child, and having her heartbroken by the mortal Glaucos, whom she transforms into a god, then being exiled to Aiaia, Circe finds her purpose and strength in her witchcraft. She weaves her skills of herbs and spells like thread on a loom; creating a strong and everlasting magical tapestry. Throughout her lifetime, she meets with many classical mythological figures such as Odysseus, Daedalus, Penelope, or Hermes, Medea and Athena.

The character of Circe has been present throughout many ancient texts, and mainly known in Homer's *Odyssey*, Ovid's *Metamorphoses*, and Vergil's *Aeneid*. In the *Odyssey*, Circe is portrayed as a dangerously sexual and powerful sorceress who transforms whoever dares to walk on her land. Yet after transforming Odysseus's men into pigs, she suddenly surrenders and begs him to lay with her; hence, becoming the stereotypical housemaid serving Odysseus and his men to reach the Underworld and later Ithaca. In the *Metamorphosis*, Circe is depicted as the wicked jealous lover who uses her magic to get her revenge over unrequited love by transforming Scylla into a six-headed monster because Glaucos loves her over Circe. In the *Aeneid*, Vergil chooses to not even give Circe a voice and only use her as the mere evil

witch of the story. He describes her and her island with a gloomy terrifying tone and states that she changed king Picus into a woodpecker, again just out of spite and jealousy.

With the emergence of Feminist Revisionist Mythmaking, many poets and authors such as Margaret Atwood, Louise Glück, Hilda Doolittle, Augusta Webster, Carol Ann Duffy, and Madeline Miller have revised or rewritten the narrative of Circe. The infamous wicked sorceress who turns men into animals and women into monsters has now become a fully developed character with a story to tell. Knowing that she experiences love and heartbreak, friendship and grief, motherhood and suffering, we are able to understand the reasons and motives behind Circe's actions and even sympathize with her.

Therefore, the research problem that underlies this study is the portrayal and development of Circe's character in Miller's novel, as well as the factors and characters involved in her growth from childhood to womanhood and motherhood. In other words, this study shall attempt to argue that Circe's character is much more than just the "evil witch" of the story through Miller's revisionist mythmaking strategies of the "original" male-made myths. Therefore, the main question to be investigated is as follows: What constitutes the innovated character of Circe and how has her character evolved?

In order to answer the main question of this study, the researcher intends to divide it into four sub-questions and attempts to answer them in the two practical chapters. They are as follows:

1. How is Circe's experience with childhood?
2. To what extent do Circe's new powers influence her growth as a woman?
3. How does Circe's experience motherhood?
4. How does Circe's upbringing affect her psychologically? And to what extent does it shape her relationships with her parents and son?

Therefore, this research aims at describing and analysing the novel's characterization of Circe, her experiences through childhood, womanhood, and motherhood, as well as her psyche and the psychological aspects of her relationship with her parents and her son. The significance of this investigation is to refute the traditional male-made depictions and false assumptions about Circe's character, as well as to support Miller's revisionism in the hopes to contribute to the lacking scholarly literature on Circe.

This research intends to follow a descriptive and analytical research paradigm and a qualitative research method. Data shall be collected through a bibliographical approach, wherein sources are classified as primary and secondary. The former consists of Madeline Miller's *Circe*, and the latter includes a number of books, dissertations, scholarly articles, and interviews. Data is going to be sampled according to its relevance to the research questions and the possible answers it offers, mainly the chapters concerned with her experiencing infancy, adulthood, and mothering, as well as the passages highlighting her personality traits and relationships with her parents and son. The data analysis intends to be descriptive and interpretative by implementing Feminist Revisionist Mythmaking principles when dealing with Circe's characterization and development, as well as Jungian Archetypes when dealing with her psyche and her relationship with her parents and son.

The first chapter provides the literature review and theoretical background upon which Circe's characterisation and evolution shall be analysed. It consists of two main sections: Theoretical Framework, which discusses the groundwork of both Feminist Revisionist Mythmaking and Archetypal Criticism, and Literature Background, which reviews Circe's character portrayal in ancient and revised myths. The first section introduces the two theories that shall be used in the analytical chapters, which are Feminist Revisionist Mythmaking and Archetypal Criticism, with their prominent figures, concepts, and principles. The second section presents Circe's character portrayal throughout ancient myths, specifically Homer,

Vergil, and Ovid, and revised myths, precisely by Margaret Atwood, Louis Glück, Augusta Webster, Hilda Doolittle, Carol Ann Duffy, and Madeline Miller.

The second chapter attempts to analyse Circe's characterization and evolution. From childhood to womanhood and motherhood, her character shall be described and analysed based on Miller's revisionist strategies in different events of her life. The chapter is divided into three sections: Circe as a Child, which looks at her birth and relationships with her parents, siblings, and Prometheus, then Circe as a Woman, which explores her adult years and adventures; specifically five major events, and finally Circe as a Mother, which depicts her experience with pregnancy, delivery, and parenting. The significance of this chapter is to challenge the traditional male-made assumptions about Circe through describing and analysing Miller's revision and contributing to the lacking body of literature concerning Circe's character.

The third chapter is concerned with the psychoanalysis of Circe's character development and her relationship with her parents and son. Adopting Jungian Archetypal Psychoanalysis, the study intends to investigate Circe's psyche and personality traits through the archetypes of the Shadow, Animus, Self, Outcast, and the Sorceress. Additionally, the researcher attempts to describe and analyse her relationship with her mother through the Daughter archetype, with her father through the Father archetype, and her son through the Mother archetype. The purpose of investigating Circe's psychological aspects is to have a more rounded and better understanding of her character, which has been marginalised in literature as well as academia, and once again to reinforce Miller's revisionism and its contribution to the character's evolution.

Chapter One: Theoretical Framework and Literature Review

1.0 Introduction

This chapter is dedicated to the theoretical framework and literature review. Below, the researcher shall thoroughly discuss Feminist Revisionist Mythmaking and Archetypal Criticism, by defining and explaining each approach in relation to the problematic and aims of the research. In other words, the theoretical framework section attempts to answer the following question: in what way will feminist revisionist mythmaking and archetypal criticism contribute to the investigation of Circe's newly revised character and her development? Additionally, the literature review section attempts to look back at Circe's character throughout ancient and revised myths. The aim is to provide the reader with a detailed account of Circe's previous character descriptions in order to establish a basis for the researcher's coming analysis of Miller's Circe.

1.1 Theoretical Framework

1.1.1 Feminist Revisionist Mythmaking

Revisionist mythmaking is an approach established in myth criticism as well as feminist studies. For the sake of this investigation, the researcher opted for the feminist-oriented approach due to its more modern relevance. In other words, revisionism in myth criticism would focus more on the origin of the myth, criteria of mythmaking, and factors surrounding the creation of a myth. Since this study attempts to describe and analyse Miller's rewriting of Circe, feminist revisionism would be more appropriate for it would look at patriarchal depictions of Circe and then analyse its revised version, while highlighting the new dimensions brought to the character.

Therefore, prominent critics and writers of the field shall be used as a reference to define feminist revisionist mythmaking, explain its principles, concepts, and method of analysis, as well as clarify to the reader the relevance and importance of using this approach in this study. The works taken as a reference are as follows: Adrienne Rich's *On Lies, Secrets and Silence: Selected Prose 1966-1978* (1979), Alicia Ostriker's *Stealing the Language: The Emergence of Women's Poetry in America* (1986), and finally Lois Tyson's *Critical Theory Today: A User-Friendly Guide* (2006) and Susan Sellers's *Myth and Fairy Tale in Contemporary Women's Fiction* (2001).

1.1.1.1 Adrienne Rich

Adrienne Cecil Rich was an American poet, essayist, and radical feminist, who is still considered a very prominent and influential literary figure of the twentieth and twenty-first centuries. Her 1979 prose collection, *On Lies, Secrets, and Silence: Selected Prose 1966-1978*, dwells on poetry, politics, feminism, history, racism, and many other issues (Poetry Foundation, "Adrienne").

In her essay, "When We Dead Awaken: Writing as Re-Vision" (1971), Adrienne Rich stresses the need for women to redefine themselves. She begins her essay by defining revision as follows: "Revision- the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction-" (24). She goes even further by calling it an act of survival in which women "awaken" not only by understanding male-made assumptions about them but also by rejecting them. According to her, the reason why revision is vital is that through knowing the writings of the past and looking at them differently; women writers are able to break those traditions and their hold over them (25).

Moreover, she questions the mythmaking tradition and its effects on the psyche of women, more specifically their consciousness, through illustrating the problem of language

and style that women writers face. For instance, the critic argues that Virginia Woolf's *A Room of One's Own* (1929) is a perfect example of such struggle. The writer alters her language to speak to her female audience while consciously trying to hide from masculine opinion and her anger towards it: "because that is the way the men of the culture thought a writer should sound" (Rich 26). Therefore, Rich denounces the male-dominant writing tradition and its hold over women writers, who instead of writing for themselves are forced to write according to men by altering their language, style, and experiences. As an example, the "myth of the special woman" is a way in which male and female writers alike describe women, especially in poetry, as fragile, beautiful, threatened by losing their beauty, or as cruel for not accepting the advances of the poet (27). Arguably, such portrayal is a hindrance to women's writing for they are portrayed and forced to portray women through men's ideals of what a woman ought to be.

Therefore, Adrienne Rich invites and insists that women writers look back at male-written texts, understand the false assumptions made and imposed on them by patriarchal thinking, look for the linguistic and stylistic patterns used to hinder their writing, and challenge them through revision. The reason that she stresses the importance of revising myths is their deeply rooted patriarchal way of thinking and its impact on shaping Western culture.

1.1.1.2 Alicia Ostriker

Alicia Suskin Ostriker is also an American poet, critic and activist. Winner of multiple awards, her writing speaks of poetry, politics, family, Jewish identity, self-growth, and much more. Her work, *Stealing the Language: The Emergence of Women's Poetry in America* (1986) is considered a pioneering piece in feminist studies. In her essay "The Thieves of Language: Women Poets and Revisionist Mythmaking", Ostriker believes, similarly to Rich,

that the language that we speak is a male privileged one, wherein women are inadequately described and unable to communicate their experiences and concerns. Thus, there is a need for women to become “thieves of language” in order to seize speech and express themselves accordingly (211). Therefore, she suggests revisionist mythmaking as a solution to redefine women and Western culture. The reason being is that, according to her, myths are the origin of women’s categorization of “angel” or “monster” such as “the sexually wicked Venus, Circe, Pandora, Helen, Medea, Eve, and the virtuously passive Iphigenia, Alcestis, Mary, and Cinderella” (212).

Moreover, she defines revisionist mythmaking as a poet’s different use of culturally accepted and defined figures to include and satisfy his voice, while possibly changing the culture of that myth (Ostriker 212-213). According to her, the core purpose of revisionism is to fully transform those old stories by a female understanding of their own experiences, so that they can no longer be used as the foundations of collective male fantasy. In other words, as Rich, Ostriker views revisionist mythmaking as a survival act crucial for women writers to redefine themselves, and correct gender stereotypes found in myths, as well as challenge the cultural, social, and literary conventions supporting them (216-217).

After studying a number of revisionist mythmaking poems, Ostriker came to find some shared features between the varied works, which could be summarised as follows:

1. Myths are not an absolute truth, but rather a patriarchal one, which women writers are and should be actively opposing.
2. The texts are reassessed from all aspects of life -socially, politically, and philosophically- and challenged by creating a “new myth”.
3. Unlike modernists, revisionist mythmakers do not see myths as the “Golden Age” they so desperately want to go back to, but instead, show that women’s past is essentially their present and that there is an urgent need to modernize those ancient myths.

4. Women's need to unlearn submission and tap into their consciousness to redefine themselves (235-236).

Therefore, these four main characteristics of revisionist writings suggested by Ostriker may represent the principles of the approach. In addition to Rich's ideas of knowing writings of the past and looking at them differently, breaking patriarchal writing traditions and their hold over women writers, and women writer's conscious attempt to redefine themselves and their writings.

1.1.1.3 Lois Tyson and Susan Sellers

Lois Tyson's *Critical Theory Today: A User-Friendly Guide* (2006) offers a basis for understanding feminist theory and many other literary criticism theories. While it explains basic elements of feminism such as its definition and evolution, it also reviews different types of feminism and the way in which they resist and fight against patriarchal philosophies. She argues that patriarchy creates failures in women then uses them to justify its assumptions about women, or gives feminine attributes to undermined behaviours such as being physically and emotionally weak, submissive, and unassertive. Taking myths and fairy tales as an example, she illustrates how patriarchy imposes those destructive gender roles on young girls and women in general (87-88).

Therefore, Tyson suggests feminist readings of those stories as a vital means of illustrating to what extent patriarchal ideologies are pervasive and embedded in our lives. For instance, stereotyping female characters into "good girls" (gentle, submissive, virginal) or "bad girls" (violent, aggressive, monstrous), and implying that a woman's refusal of her imposed gender role leaves her a monster and outcast of her society. Additionally, assuming that women's concerns are trivial such as vanity and jealousy, and that even their sexuality is a men's property as they are "awakened" by a prince charming (89). Thus, the first step of

feminist readings or revisions consists of identifying rooted patriarchal ideologies and their invasiveness.

Moreover, the critic calls out the patriarchal interpretations of female “monsters” in Greek and Roman mythology, the representation of women as irrational, hysteric and envious, and the men’s prominence in Western canons of literature (Tyson 92). Consequently, she argues that in order to correct patriarchal ideologies, women writers ought to change false descriptions and interpretations of women and include their experiences. Because, according to her, feminism is about finding new ways to use old ideas (94). To do so, revision is going to be an imperative tool to establish a “new feminine language that eliminates the binary patriarchal thinking that oppresses and silences women” (100). Therefore, Tyson’s criticism of patriarchal ideology and its impact on mythology and the Western culture, as well as her arguing for revisionist mythmaking as a solution of such social, literary, and cultural oppression is in agreement with Rich and Ostriker’s arguments.

Susan Sellers in *Myth and Fairy Tale in Contemporary Women’s Fiction* (2001) discusses the nature of myths, their narratives, and their influential role in creating Western philosophies through the lens of feminist revisionist mythmaking. In her first chapter of *Contexts: Theories of Myth*, she defines revisionism as follows:

Rewriting myth is not only a matter of weaving in new images and situations but also involves the task of excavation, sifting through the layerings of adverse patriarchal renderings from which women were excluded, marginalised or depicted negatively to salvage and reinterpret as well as discard. (22)

In accordance with the previously discussed critics, Seller also sees revisionism and the study of revisionist works as a necessity. According to her, revisionist mythmaking not only retells the narrative from a woman’s perspective by providing a more accurate understanding of

women's experiences but also as a means of correcting and rejecting the false assumptions made about women by patriarchy.

Sellers refers to Helene Cixous's argument regarding the deeply rooted male-made narrative, whose structure is based on a binary opposition:

Structures of binary opposition, in which one term is defined against what is deemed as its other, have organised our thinking and decreed what woman shall operate as the negative of man. This pattern is transmitted in our culture and language as they create the world for each new generation. (22)

Therefore, she argues that what defines a woman has been predetermined in Western culture by what she lacks from men's point of view; thus, condemning women to be seen as men's opposite or negative, which is detrimental to what it means to be a woman.

According to her, "women are no longer magnificent and powerful goddesses: they appear in our myths and legends as passive victims, ruinous sirens or unheeded Cassandras [(Cassandra is a Trojan priestess cursed to speak true prophecies but never to be believed)]" (Sellers 22). This, again, stresses the need for revisionist mythmaking in order to correct the false narrative and representation of women, and replace them with revised more female-centred and accurate ones.

Finally, Sellers perfectly sums up the principles and strategies of feminist revisionist mythmaking as follows:

Feminist rewriting could thus include ironic mimicry and clever twists as well as a whole gamut of tactics that would open the myth from the inside as well as out, leaving in place enough of the known format to provide evocative points of reflection for its reader, but also encompassing different possibilities and other points of view. (29)

Arguably, this approach is an attempt at identifying and understanding patriarchal ideologies and false assumptions about women, which are structured by binary opposition and deeply

rooted in Western culture. It also aims at challenging and correcting those pervasive and forged ideas using strategies such as completely changing the narrative, presenting the myth from a woman's point of view, and adding dimensions that consciously redefine women.

1.1.2 Archetypal Criticism: Carl Jung

Archetypal criticism is a theory of literary criticism pioneered thanks to the works of the Swiss psychologist Carl Gustav Jung. His 19 volumes of collected works are considered significant contributions in the field. Other literary figures contributed to the theory's growth and prominence in the literary criticism field; to name a few, James Frazer's *The Golden Bough* (1890), Maud Bodkin's *Archetypal Patterns in Poetry* (1934), Joseph Campbell's *The Hero with a Thousand Faces* (1949), and Northrop Frye's *Anatomy of Criticism* (1957).

According to Glen Robert Gill, an expert in myth and archetypal criticism, the latter's method of analysis can be defined as follows:

Archetypal criticism [...] theorizes the existence of discrete and interrelated symbols, including narrative forms and character types, in ancient and traditional myths, and examines their recurrence in and uses them to critically interpret later literature and culture. (396)

Therefore, to critique a text from an archetypal standpoint, one ought to investigate the hidden archetypes and explain their relation to the text, in order to have a better understanding of the work itself and the culture that produced it.

In his work entitled *Archetypes and the Collective Unconscious* (1969), Carl Jung describes and elaborates the core of his theory of collective unconscious and archetypes. Jung argues that there are two levels of unconsciousness, personal unconscious at the superficial level, and collective unconscious at the deeper level. The former is individual to each person and acquired through personal experience, while the latter is inborn and universal (3).

According to him, the collective unconscious constitutes a number of shared modes, behaviours, images, and symbols found in all individuals called 'archetypes'. He believes that archetypes are expressed through religions, myths and fairytales, and at a personal level in dreams and visions, and adds that they are a result of prehistoric trauma (4).

Furthermore, Jung theorises four main archetypes to investigate the psyche. The first is the Ego, which is found at the conscious level and represents identity and purpose. The second is the Shadow, which can be found in the unconscious level, rejected by ego-consciousness, and manifest itself in dreams in a form that is of the same sex as the Ego. The third one is the Anima, also found in the unconscious level, which represents the feminine side of a men's personality, or the Animus, which represents the masculine side of a woman's personality. If it has a positive image, the Animus or Anima will help the Ego face the Shadow and make one with its hidden desires. The fourth one is the Self, which is the psychological integration and harmony between the Ego and Shadow, or simply, the psychic fulfilment of one's personality (Coupe 133). Hence, Jung's model of consciousness can be seen as containing a collective unconscious, a personal unconscious enclosing the Shadow and the Animus or Anima, and a personal consciousness having the Ego as its centre.

Thus, Jung's theory aims at unveiling the spiritual goal or purpose, which is that unification of the ego-consciousness and the unconscious (Coupe 132). Additionally, his approach or method of analysis consists of three main steps: textual, intertextual, and psychological. First, it is textual in the sense that it attempts to locate archetypes in plots, characters, imagery, and setting through a close reading of the text. Second, intertextuality is present when connecting the archetypes to similar patterns in literature. Lastly, one should explore the psychological traits of characters, author, or reader (Leigh 98).

Additionally, Jung's contributions consist of providing a model of balance and equilibrium between consciousness and unconsciousness, as well as challenging the

enlightenment's faith in rational explanation, and argues for allegorical and symbolic interpretation; by demonstrating the possibilities of imaginative exploration provided by myths. Moreover, his methods of analysis seem to adopt ideas -archetypes- rather than impose them (Coupe 136). Thus, implementing Jung's analytical psychoanalysis consists of using his archetypal images as a vessel to be filled with, for example, a character's psyche. Rather than forcing the character to fit into those archetypal images.

Therefore, due to the lack of research concerning Circe's characterisation in general, and her psychological aspects specifically, this present study intends to describe, interpret, and analyse Circe's psyche through Jungian archetypes of the Shadow, Animus, Self, Outcast, and the Sorceress. Her relationship with her mother is meant to be studied through the Daughter archetype, and with her father through the Father complex. Additionally, her relationship with her son shall be investigated through the Mother archetype and its complex on the son.

To begin with, the Shadow archetype can be found at the level of the unconscious and is considered the first archetype that manifests itself. According to Jung, this archetype represents a "moral problem" that challenges the ego; hence, it requires significant efforts to recognise "the dark aspects of reality as present and real" ("Aion" 22). According to Robin Robertson, psychologist and myth expert, a person's "good" or socially acceptable and praised behaviours are what constitute the ego-consciousness, whereas, the "bad" behaviours are what we repress since childhood. Thus, those repressed deviant behaviours are what constitute the Shadow. Therefore, the Shadow contains darker elements of the personality, weaknesses, and other socially unacceptable behaviours that "we regard as [...] not us" (181). Marie-Louise von Franz, Jungian psychologist and scholar, adds the idea of a collective Shadow, which she argues manifests itself due to a group's influence on one's unconscious. However, she stresses that for there to be an influence there must be some of those bad

behaviours within us; hence, infecting our psychic door (14). Therefore, to fully study a person's psyche, one ought to look up the person's childhood development of their personal Shadow, as well as their later developed collective Shadow.

Furthermore, Jung stresses the importance of the Anima and Animus archetypes for the psyche's development, and the complexity of each contra-sexual figure as belonging to the individual consciousness and being deeply rooted in the collective unconscious. According to him, the Anima represents a man's soul and feminine side, and the Animus is a woman's mind or spirit and masculine side (Robertson 188). Although Jung seems to focus more on exemplifying the Anima, Emma Jung, Jungian analyst and Carl Jung's wife, offers a basis for understanding the Animus from a woman's perspective. In her work *Animus and Anima: Two Essays* (1985), she argues that the Animus appears in relation to individual consciousness in the form of Power, Deed, Word, and Meaning, and adds that each is a stage in the development of the Animus, which corresponds with a woman's own development (3). Therefore, according to her, positive integration of the Animus in a woman's consciousness entails clear thinking, the power to act, taking responsibility, a thirst for knowledge, good judgment, and will (4-6). Thus, the analysis of Circe's Animus manifestation and integration shall look for those traits of decision-making, assertiveness, control, and courage.

Consequently, the manifestation of the Shadow, followed by the Animus; leads to the process of Individuation, which is an individual's ability to integrate the opposites within them (i.e. conscious and unconscious). It results in a whole and indestructible self that is no longer affected by complexes. Such an achievement comes from that individual's tedious journey of self-discovery and becomes their highest purpose (Butler-Bowdon 172). To do so, one must be conscious of their deepest darkest desires and accept them as a part of themselves. Therefore, the Self archetype represents a person's need for wholeness, that self-actualisation, and most importantly the person's journey to reach such unification (Robertson

200). Thus, the Self encompasses a union between the four aspects of one's being, which are the body, soul, mind, and spirit.

Moving on, the Daughter archetype or more known as the Mother Complex of the Daughter is, according to Jung, much less complicated and more direct than that of the son. It usually results in overdeveloped or almost non-existent feminine instincts ("Archetypes" 86). In the former, the daughter becomes unconscious of her personality, which results in "an intensification of all female instincts, above all the maternal instincts" (87). In the latter, she projects her instincts on her mother and becomes either her rival or her complete opposite. Simply put, a woman may become excessively overprotective towards her children -putting aside the needs of her husband and herself-, or she may try to be the complete opposite of her mother, or even becomes interested in married men and romantic adventures (Butler-Bowdon 172).

Now, concerning the Father archetype, Jung is in agreement with Freud concerning the father's decisive and significant role in a child's emotional development and growth, which differs completely from that of the mother ("Freud" 303). He adds that the father archetype, like the mother, has both positive and negative qualities and symbolism. According to him, the father may represent everything that flies, illuminates, and pierces; for example wind and feathers, dazzling light and sun, or spears and arrows. It can be manifested as a personal father, a king, a god and everything in relation to law and state, and that exercises authority and control. A positive expression of the Father archetype may represent order, discipline, and rationality, whereas, a negative expression can turn into abuse of power and authority, rigidity, and cruelty (Jung, "Civilisation" 35-36). Jung argues that this archetype dwells in the child's psyche, thus, the older a person gets the weaker this parental image becomes and instead is replaced by society (34). Additionally, the implementation of the Electra complex would mainly analyse a daughter's sexual desire towards her father and her jealousy towards

her mother seems to reinforce the patriarchal assumptions made about Circe as being a dangerously sexual and seductive woman; thus, negating the purpose of this research, which intends to de-sexualise Circe's character. Therefore, investigating Circe's relationship with Helios adopting the Father archetype seems in line with the aim of this study.

Furthermore, the Outcast archetype refers to being rejected and scorned by society, or willingly distancing one's self from it. Often, this desire towards separation and isolation comes from the person's inability to accept society's forced ideals and values. According to Fisher, an archetypal expert and psychologist, the Outcast traits are manifested in a troubled sense of self and insecurities, a low ranked position in the society's system, a lacking set of social skills, a sense of not belonging, and a tendency towards loneliness (Fisher). Therefore, the analysis of the Outcast archetype requires the examination of Circe's social skills since childhood and their development, or the lack thereof, through time. Additionally, exploring the motive behind her isolation and its impact on her psyche and relations with others.

Moreover, the Sorceress archetype, or most commonly known as the Witch archetype, has known conflicting representation throughout the centuries. From the 1600s' Witch Trials to the 2000s' Sabrina the Teenage Witch, witches have been misrepresented and categorised as either "good" or "wicked", and portrayed as either ugly, green, and flying a broomstick, or as glamorous, sensual, and goth. One might notice a centralised focus on appearance and distorted representation rather than the core characteristics of the archetype. Psychologist and Co-founder of Future Thinkers, Euvie Ivanova argues that the Witch archetype shows interest in knowledge beyond the mundane and common sense, seeks and brings forth deep and secret knowledge, and is driven by a strong sense of initiation, studies, and creativity that "brings forth ideas that disturb and destabilise the current values and current order" (Ivanova, 00:01:49-00:02:30). She adds that the archetype has more specific traits, which manifest themselves during childhood and adulthood. The Disenchanted Child has a passive display of

the Shadow, which is characterised by an inability to see magic in things, depression, and loss of faith in a better future (00:08:56-00:09:21). The Fool exhibits the adult witch's passive Shadow, which is considered sensitive, intuitive, unable to apply her acquired knowledge, easy to manipulate, and has strong empathetic senses that allow her to pick up people's emotions and act out their wishes (00:12:46-00:14:50). Finally, a very important element that characterises the Witch archetype is a sense of a deep need to share her acquired knowledge with the world, and in the case she fails, she enters a serious depression and strong sense of uselessness (00:14:51-00:15:50).

Last but not least, in *Archetypes and the Collective Unconscious*, Jung discusses at the length the Mother archetype and its intricacies. He starts by stating the almost infinite ways the Mother archetype can appear, including different types and symbols found in mythology and literature (81). He continues by exemplifying the different aspects of the archetype. Positive qualities may include maternal concern and sympathy, magic authority of the female, wisdom, helpful instincts and impulses, all that cherishes and sustains, and many others. On the other hand, negative qualities can include "secrets, hidden, dark, anything that devours seduces and poisons" (82). He argues that, like a coin, the Mother archetype has two sides: the personal Mother and the collective Mother. The latter is often projected upon the actual mother. Therefore, the study of the archetypal image of the Mother requires the investigation of the character traits and attitudes present in the actual mother, as well as the collective ideal traits that she seems to possess, which are projected by the child (83).

Jung adds that the Mother archetype results in Mother complexes in the son or daughter. The latter has been discussed above. The former is considered more complex to analyse as it mixes with the Anima, which leads the son's expression about his mother to be "emotionally prejudiced" by the Anima (Jung, "Archetypes" 94). He further states that negative aspects of the Mother complex on the son can be manifested in homosexuality, Don Juanism, or

impotence (85). Additionally, he illustrates the positive aspects found in the son's Mother complex as follows: a capacity for friendship, a feeling for history and cherishing of values, spiritual receptivity, boldness, determination, ambition, curiosity, willingness to sacrifice, heroism, and revolutionary spirit (86-87). Therefore, an archetypal analysis of a Mother complex in her son requires the researcher to compare and analyse Jung's traits to the son's.

Therefore, the researcher opted for the Jungian archetypal theory of criticism because, when combined with the principles of feminist revisionist mythmaking, it provides a solid basis of analysis to investigate this modernised version of Circe. In Susan Rowland's words: "[By] bringing past forms of consciousness into the present, Jungian reading of literature might provide opportunities to reframe the conflicts of our age" (qtd. in Coupe 137). Similarly, Glen Robert Gill defends the theory from the perspective of postmodern critics, who view Jung's ideas as no longer having predominance in literary criticism or even as irrelevant and rather considers it as "a participant in its [literary criticism] revolutionary enterprise" (405).

Arguably, Jungian archetypal criticism is still deemed relevant and even necessary for dealing with modern-day issues. For instance, implementing his theories to study revised myths or rewritings might contribute to the understanding of core issues related to Western culture, such as patriarchy's control over women. Not only that, it might even aid in solving those issues or at least provide suggestions that could possibly help women's cause by challenging and correcting false patriarchal assumptions. Once again, this is one of the reasons why combining Jungian criticism and feminist revisionist mythmaking seems like an appropriate and even effective way of investigating Miler's revisionism of Circe.

1.2 Literature Review

1.2.1 Literature Background of Circe in Classical Myths

The character of Circe has been present throughout history in various artistic forms, most notably literature and more specifically poetry. We mainly find her in Homer's *Odyssey*, Vergil's *Aeneid*, and Ovid's *Metamorphoses*. The American classicist, Charles Paul Segal, has conducted a thorough analysis of Circe in all three poems in his work *Circean Temptations: Homer, Vergil, Ovid* (1968). The following section intends to describe the characterization of Circe in the three texts and contrast between them. The aim is to familiarise the reader with the "traditional" portrayal of Circe and evaluate it from a feminist revisionist point of view.

1.2.1.1 Homer

Homer's *Odyssey* is an ancient Greek epic dating from the 8th and 6th BCE. It is composed of 24 books following the adventures of Odysseus. Circe appears in book 10 called *Adventures with Aeolus, the Laestrygons, and Circe*, and book 12 called *The Sirene, Scylla, and Charybdis*. In the former, after Odysseus and what is left of his men wander at sea because of Aeolus's bag of winds and the murdering giants of Laestrygons, land in Aea, Circe's island. A scout group goes to see the goddess's house but are drugged and turned into pigs. When Odysseus ventures to confront her and save his men, Hermes comes to him and advised him to take the moly herb to not be affected by her magic. Upon meeting Circe, Odysseus lunges at her with his sword and threatens her. Feeling powerless, the witch goddess surrenders herself and turns back Odysseus's men into their human form. After that, Circe becomes Odysseus's lover, and he and his men get to live with her for a year. Although enjoying their stay with Circe, the hero is persuaded by his men to sail back to his home; thus,

he asks the witch for safe guidance, which she offers. Hence, Odysseus and his men depart from Aiaia to the Underworld (SparkNotes, "Book 10-11").

In the latter, after following Circe's instructions and coming back from the Underworld, Odysseus buries his companion Elpenor, who fell off Circe's roof and died before they left, and asks the goddess for more help to finally reach Ithaca. Circe warns them of the Sirens' enchanting voices and advises them to put beeswax in their ears. Then she informs them of Scylla's murderous appetite and the strong Charybdis whirlpool. After that, she tells them to avoid Thrinacia, the island of the Sun's cattle, her father, as any harm to his cattle would bring only curses and punishment upon them. Thus, Odysseus spends one last night with Circe and sails with his men the next morning (SparkNotes, "Book 12-14").

According to Segal, the characteristics of a Homeric woman are of "charm and subtle power" and "potential helpfulness and dangerousness" (419). He argues that Circe embodies such complexity and ambiguity, in the way that Homer portrays her as dreadful, demonic, and sexual; yet, at the same time, she is empathetic, generous, and helpful. However, the critic questions whether she is truly generous when saying; "(or is it only the generosity of a woman toward her lover?)"(420). Arguably, if one might question the sincerity of her generosity and compassion, then why can we not question whether she is as dreadfully evil as she is portrayed?

Therefore, although Homer made Odysseus and his men's stay in Circe's home enjoyable, he still kept the narrative of the "evil witch" by keeping a reminder of her dark side, which is represented through her "eerie magic" and Eurylochus' fear of her. This combination of fearsome magic and the perfect essence of female sensuality might be interpreted as a paradox or even contradiction from the point of view of feminist revisionist mythmaking. Segal adds that, when compared to Calypso, Circe is much more helpful and less selfish, for she pitied Odysseus's men, and provided vital tools and guidance for their

journey to the Underworld and back (421). Thus, one might question why is Homer's Circe portrayed as an evil seductive enchantress, if all she does is tend to Odysseus and his men's needs and safely guides them back home? Is the pretext of her having magical powers enough to condemn her as the "evil witch"?

Moreover, since Homer neglected to give Circe motivation or purpose behind her actions, one might ask why would Homer completely shift Circe's narrative from evil to helpful? Is he assuming that just because she is a woman, then she is "expected" to help "the hero"? Is he endorsing the "good vs bad girl" dichotomy? Or does he truly believe that women can only be "evil" or "the help"? Furthermore, when Segal says that Circe "retains a womanly curiosity" in which, despite her magical power, she is "eager to hear his experiences from his own lips" (422) -Odysseus' experience when journeying to the Underworld-, do we assume that she is undermining her experiences for his to appear or feel more important than hers? According to Segal that is not the case, because Odysseus "assumes in Circe qualities of honor, affection, and understanding" (423). He adds, "Homer's Circe is sensual, but not sentimental" (424); therefore, her relationship with Odysseus is purely physical, and unlike Calypso, she has no difficulty letting him go on with his journey back to Ithaca and his wife Penelope. However, from a feminist revisionist viewpoint, one might inquire whether Circe's openness about her sexuality and "unsentimental" way of dealing with Odysseus leaving is depicted as another reason for her to be feared and seen as wicked?

Furthermore, the American classicist declares that Homer's Circe is not all evil. He confirms the strong presence of her darker side and sexuality but adds that she also embodies "refinements of civilisation", which are illustrated in her beautiful singing voice, her remarkable weaving skills, and her elaborately built and neatly maintained house (Segal 425). Additionally, Segal remarks on the paradoxicality of Circe's relationship with Odysseus, more specifically the power struggle between the two, wherein the goddess's power is met with

Odysseus's potion against her magic, and his sword against her wand. He argues that the sword symbolises her sexual seduction and his sexuality. Therefore, "the hero's encounter with the goddess is played out on the level of an archetypal conflict between the sexes" (426). One might note that such characterisation is highly patriarchal, especially since he won the said: "battle of the sexes" when Circe surrenders herself at the sight of the sword and invites Odysseus to her bed. One might add that Odysseus's ability "to escape Circe's demonic, dehumanizing power" (426) only validates his heroism, while, once again, emphasising her evil nature. Yet, if Circe is truly such a horrific, dreadful and powerful witch, then how come a mere human and his pointy sword terrify her as such? And if her motives are truly only sexual, then why confront him in the first place, rather than just seduce him? Arguably, Homer, whether consciously or not, made Circe powerful, so that her "surrender" to the hero makes him "seem" even more powerful. In addition, making her ask him to join her in her bedroom is another way to assert his dominance and her submission.

Charles Segal concludes by saying that Homer's Circe is a representation of "the Great Mother, goddess of sexuality, death, and rebirth in the cycles of vegetation, has both life-giving and destructive functions: she holds the key to both love and death" (428). Although very optimistic and favourable towards Circe's character, one cannot ignore the raised questions above concerning her paradoxical, at times contradicting, and stereotypical characterisation.

1.2.1.2 Vergil

Charles Segal argues that the Homeric Circe's complexity is greatly reduced in both Vergil and Ovid. He believes that because both poets belonged to the Augustan age, which was "anti-Circean", their characterisation of Circe was more demonic than that of Homer (419). He also adds that Vergil lessens her sexual involvement and emphasises the dangers of

her passions(428). In other words, Vergil neglects Circe's power and seductive nature and foregrounds an envious and jealous side of her. Such features result from unrequited love from Glaucos, who chose the nymph Scylla over her, and King Picus, who rejected her advances when she met him haunting in the woods.

Additionally, her entanglement with Ulysses is portrayed as an obligation for him to free his men rather than a pleasurable or romantic liaison. Segal believes that such an absence of pleasure -unlike the case of her affair with Odysseus- reflects badly on Circe. Arguably, she is dehumanised and cornered into the "dangerous enchantress" role; thus, "his Circe is primarily a goddess of death, not death and love" (429). The American classicist argues that Vergil's diminishing of Circe's role from lover and guide to "a supernatural danger and an obstruction who symbolises the lure of hidden passions" is because Aeneas, the hero, has more of a historical task. That is, to save his people and find a new home for them, rather than a mythological one; hence, ultimately limiting god-human interactions (429-430).

Segal notes that although Vergil kept some Homeric aspects of Circe, he drastically changed the tone surrounding her character; adding ominous, sinister and mysterious elements to her description. For instance, her singing voice sounds more of a beast's howling, her animals -lions, wolves, boars, and bears- have lost all human-like component and are more of wild untamed beasts, whose roaring is heard when passing by her island, which is just as wild and dreadful, and even her gestures seem to be more mysterious and harsher when weaving on her loom as if her tapestry is cursed rather than beautiful (431-436). Segal finds that these demonic elements and overall sinister tone voided any human trait in Circe's personality, which shows Vergil's lack of interest in developing her character. Rather, he only focuses on the symbolic "evil witch" that supposedly fits his narrative. What is even more evident of such disinterest is the fact that he did not even give her a motive or reason behind such evil, or

even a voice to speak of her deeds. He described her, her island, her animals, and the dread she brings to the ships passing by her, and nothing more (435-436).

Therefore, one might argue that Vergil's description of Circe strongly reinforces the "evil witch" stereotype, which condemns the goddess to more misunderstanding and false assumption about her character. Once again, such spread of negative patriarchal ideologies about powerful women is one of the reasons that reinforce the need for feminist revisionist studies.

1.2.1.3 Ovid

Ovid, as Vergil, dehumanises Circe "focusing on the elemental violence of the goddess" (Segal 438). By doing so, he foregrounds her wicked witchcraft such as poisoning Scylla's cove and transforming her into a six-headed monster, because of unrequited love from Glaucos, who rejected Circe's advances and chose Scylla instead. Additionally, when meeting with Picus in the forest and, once again, getting her romantic advances rejected, she changes him into a bird. In his description of the events, Ovid emphasises the cruel and destructive nature of female passion, which is also embodied in her spells, herbs, and taming her "thousands wolves" (440).

Although Ovid gives Circe active initiative, he still focuses on the aggressive side of her power. Therefore, Ovid's Circe is "a goddess both of passion and metamorphoses *par excellence*, both of love and invincible magic" (Segal 442). Thus, neglecting her voice and own perspective, and painting her as the envious wicked woman, who transforms whoever rejects her advances or comes in between her "lovers"; because that is what women are supposed to be, according to patriarchy. Once again, stressing the need for writing and studying revised myths, in order to reinforce the lacking body of academia concerning revisionist mythmaking in general, and Circe's character specifically.

1.2.2 Circe in Revisionist Mythmaking

As discussed in the previous section, the character of Circe has been present in literature for centuries, mainly as the “evil witch” or “dreaded seductress”. However, with the emergence of revisionist mythmaking, her portrayal has changed drastically. In this section, different representations of Circe shall be presented, all written by women whose aims are to identify the patriarchal assumptions and assigned roles imposed on her character, as well as challenging them and correcting them. The core purpose is to change the cultural, social, and literary conventions of the Western world, through revising those myths and misrepresented female characters.

1.2.2.1 Margaret Atwood

Circe/Mud Poems appears in Atwood’s poetry collection *You Are Happy*, published in 1974. Atwood’s aim in using revisionist mythmaking as a means to foreground female experience is to expose the destructive and pervasive nature of gender roles, not only in stories but in our contemporary lives as well. Additionally, she also intends to break the conviction that “archetypes are inflexible, that the familiar endings to stories are fixed, that the gender roles assigned to the sexes through the ages are inevitable.” (House 77) Therefore, her revision of Circe is an attempt at an alternative story for both Circe and Odysseus by redefining their respective assigned roles, as well as an attempt “to rediscover the essence of humanity” through mythology (78). Linda Wagner-Martin believes that “Atwood wanted poetry to move beyond the personal and toward the ‘unconscious mythologies’ that motivate most human beings” (qtd. in 78). In other words, she believes that for real change to occur, revisionist works must question the cultural and societal myth-made misrepresentations; for people to become actively engaged (79). Thus, change occurs through revisionist works that help mythology adapt to more contemporary ideologies -as opposed to patriarchal ones-.

Atwood's Circe may be interpreted in various ways. Veronica House argues that the power dynamic between "the lovelorn seductress and wandering warrior" -Circe and Odysseus- is one of struggle and dysfunction. The poet, she declares, used the Homeric representation of "sexual and abandoned" while offering "an untraditional plot"; wherein Circe urges Odysseus to leave his mythic quest -his wife included- and stay with her instead (House 88). By mythic quest, she means the stereotypical interpretation of myths and our constructed idea of its meaning. In Circe's case, she is an evil witch; thus, an obstacle to the hero -Odysseus- needs to overcome. Therefore, by confronting him to end the cyclical influence of the myth of the hero on his life, she is simultaneously challenging us -readers- to end our own destructive association with mythology. It is as if Circe's attempt to "escape the myth" is our own (94). In other words, Atwood's attempt to try to make Circe escape her stereotypical mythical image, and inviting Odysseus to do the same; both challenges the misrepresentation found in the myth itself, and our own misunderstood conception of the myth. Consequently, changing the myth and our understanding of it.

Moreover, Circe's toxic and abusive relationship with Odysseus is a reference to domestic abuse, House declares, as such issues were starting to move from the private sphere to the public one during the 1960s and 1970s. Although one might interpret an abused and all giving characterization of Circe as weak and contradictory with revisionist mythmaking principles, it is argued by House and Atwood herself that such portrayal is an attempt to prove Circe's complexities and intricacies as a woman. On the one hand, she gives herself completely to a man, while simultaneously trying to change him by asking him to break from his myth of the hero, for them to finally "break out of the violent cycle in which they are trapped". Such characterisation is also an attempt to speak of real-life issues being discussed such as domestic violence and rape. Therefore, Circe's struggles can be seen as a mirror for

women's struggles; thus, her attempts to change her narrative is much like women's fight for change (House 96-97).

1.2.2.2 Louise Glück

Louise Glück's poetry collection *Meadowlands* (1996) is a contrasted revision of Homer's *Odyssey*. In her collection, Circe is the speaker of three poems: Circe's Power, Circe's Torment, and Circe's Grief. The poet kept the classical narrative of Circe but gave her a voice as a means of confrontation. The classical representation, as discussed in the previous section, portrays Circe as being a predatory female, manhunter, evil witch, and sexual temptress. Therefore, Glück gives Circe the means to explain her deeds, and even play the role of a victim; however, not to show her as weak but rather to correct the male-made assumption about her as being the "evil witch" (Rozells 47).

In her poems, we may find three main contributions of Glück's revision. By the "de-vilification" of Circe's stereotypical portrayal, we may see new traits of her character such as depth, nuance, singularity, and most importantly her experience. Additionally, through changing Circe's narrative, she denounces the destructive impact keeping the same narrative has on a character. Finally yet importantly, because she changed her narrative, the poet challenges the "good vs. bad girl" antagonism created by patriarchal ideologies (Rozells 48). Thus, Glück's revisionist attempt corresponds with the principles of feminist revisionist mythmaking, in which Circe is given a voice, has a different and more active narrative role, challenges wrongly established patriarchal assumptions about her, and offers readers a complex, nuanced and multi-layered sense of self.

Glück's purpose of lessening the "vulturous" attribute of Circe's character is not to weaken her, but rather to furnish her character with a multitude of layers and complexity. Thus, this "feminist reclamation" gives the character traits that demark her from the "evil

witch” role that she has been assigned. The poet also added ambivalence of power and character to the goddess by making her use her power as a response to men’s porcine actions, rather than vengefully or aimlessly transforming them into pigs. Therefore, Circe is given reason and rationale for her actions, for they are a response and not an attack. Quoting from the poem: “I never turned anyone into a pig. / Some people are pigs; I make them/ Look like pigs.” (qtd. in 49). Thus, we may conclude that Glück’s Circe is only exposing men’s true nature, and that drive comes from her desire to reveal that truth (Rozells 49-50).

Furthermore, the poet enriched her new narrative of Circe by giving her a leadership role, to which the badly behaved men need to adhere to. This demonstrates Circe’s power and a reversal of roles, as women are usually the ones forced to follow their assigned gender roles (Rozells 51). Although portrayed as superior, powerful, and unbothered, the goddess uses such an image to hide her own feelings of vulnerability when abandoned by Odysseus (54). Finally, Louise Glück presents, through her revised narrative of Circe, examples of women who are aware of their oppressive cultures, which fears and vilifies their powerful nature (60).

1.2.2.3 Augusta Webster

Augusta Webster’s poetry collection *Portraits* (1870) discusses various matters, such as doubting religious conventions or criticising the political and economic systems. Yet, *Circe* and *Medea in Athens* are the only mythological monologues and rather unusual ones, argues Christine Sutphin. This is because both poems clearly portray the two women as sexual and conscious about their sexuality, which is uncommon in Victorian writing (Sutphin 373). Therefore, Webster seems, from the very beginning, to be giving Circe an active and aware consciousness.

Although Circe’s sexuality may be used against her character and fall into her male-made role of sexual temptress, a feminist revisionist reading of the poem might argue that

Circe's openness about her sexuality and longing for a partner is actually empowering. The reason being is that a Victorian woman wrote the poem, which not only shows the poet's strength of character and confidence but also reflects Circe's power and self-awareness. Sutphin argues that Webster has created a space in which female desire is revised in both the myth and her own reality; "a space where she could put female desire at the centre of revised myths that criticized conventional heterosexuality, not only in an imagined "classical period" but in her own" (Sutphin 380). Furthermore, Sutphin adds that "Webster accomplishes something that none of the male storytellers or commentators does: rather than describe Circe as an object of male desire, she gives her voice as a desiring subject" (382). Such sexual awareness and self-love is proof of the goddess's superiority, as no man is superior nor even equal enough to be worthy of her love. Thus, the poet brings forth a new dimension to Circe's character, which allows her to have a different narrative from the "classical" male-made one.

Therefore, Augusta Webster's Circe is not the "femme fatale" that she was painted to be, but rather a mature woman who celebrates herself, her beauty, and sexuality, and longs for a partner who would do the same (Sutphin 383). This revision offers Circe's character a modern air in which women do not wait for a "prince charming" to "awaken" them, as Tyson critiqued the misrepresentation of female sexuality in myths and fairy tales (Tyson 89). Additionally, it denounces the idea that women should settle with what they are given, rather than search for a partner that not only respects them but also celebrates them as who they are as women. Such characterisation not only challenges the misrepresentation of women in myths but also in Victorian works and even modern-day writings.

1.2.2.4 Carol Ann Duffy

Carol Ann Duffy is a well-established Scottish poet and winner of several awards and even appointed as Poet Laureate in 2009, which was the first time for a woman in 400 years.

She is known for her poems that give voices to society's marginalised and dissatisfied, as well as her evocative and witty love monologues; bringing forth other emotions such as loss, dislocation and nostalgia. (Poetry Foundation). In *The World's Wife* (1999), the poet voices famous historical and mythological female figures, such as the wives of Freud, Darwin, Lazarus, Odysseus, and even the Devil and many others. Some of the female figures are not necessarily wives but still misrepresented by patriarchy, such as Circe and Medusa.

Duffy's *Circe* retells the goddess's story from her own perspective in contrast with Homer's. In the poem, Circe presents to her listeners the many ways she can and prefers, to cook pigs. She describes their ears, brain, and skin, while simultaneously indicating the cruel ways men have been treating women. This reflects back Circe's empowerment, wherein she takes back control and asserts her power over the men who come to her island and abuse her hospitality by trying to impose themselves over her. Although some implicit sexual references might allude to her relationship with Odysseus, the bulk of the poem is about her proclaiming power and control over the men visiting her island. (Baldwin)

Therefore, Carol Ann Duffy's purpose in this revision is to correct the stereotypical male-made housemaid role given to Circe, by rewriting her narrative from a woman's perspective and giving her a voice to not only speak for herself but also act of her own will. Thus, the poem merges between satire and witticism found in the cooking imagery with strong feminist revisionist mythmaking found in Circe's claim of power and control over men. As a result, Circe is given a voice, a different narrative, and a corrected representation.

1.2.2.5 Madeline Miller

Madeline Miller is an American novelist and classicist, a graduate of Brown University and Yale School of Drama. Her two novels, *The Song of Achilles* (2011) and *Circe* (2018), are New York Times bestsellers, award winners, and have received much acclaim from critics

and readers. In an interview published in *Ancient History Encyclopedia*, Miller recounts the process of writing *Circe*, what attracted her to the character, as well as numerous aspects of her characterization. She informs the interviewer of her revisionist mythmaking strategy, which consisted of “pushing back against the material, stripping out Odysseus’s voice, and giving Circe the chance to speak instead”. Miller believes that, in the *Odyssey*, Circe represents “male anxiety about female power”, and declares that what attracts her to Circe’s character is her “mysteries and complexities”, especially the origin of her powers despite being a nymph, the way she coped with it in a world so hostile towards her, and the real reason behind transforming men into pigs. These are all aspects neglected by the previous male-made tales of the goddess that the author wished to investigate in her novel (AHE).

She further discusses the abusive relationship with Circe’s family, and how important it is for her to separate herself from them and make a new home for herself. Additionally, Miller examines her interaction with the different mythological figures that she met, such as Daedalus, Odysseus, Penelope, and Medea, and argues that each character helped revise Circe’s narrative. Furthermore, the author declares that one of the many aims of revisionism is to give female characters “the same flesh and vitality that the male heroes have had for millennia”. She concludes by stating that Circe’s core strength is transformation, and how, unlike gods, Circe is flowing; trying, failing, learning; thus, growing and changing (AHE).

In another interview, the author discusses some of the contemporary aspects that she wishes to incorporate in her novel, in addition to the ones already mentioned above. For instance, offering a different definition of heroism, specifically concerning the character of Circe and Telemachus. Additionally, Circe’s sense of humanity and divinity, and the journey she embarks to try to understand and cope with both simultaneously. Finally, the novel’s coinciding timing with the uprising of the Me Too movement, which is especially relevant due to Circe’s experience with rape and her process of recovery; however, the author stresses

that she did not specifically write her novel for the movement's purpose, as she has been writing *Circe* for seven years prior (Armitstead and Lea 00:08:25-00:08:58). She adds that the lack of literature concerning Circe's characterisation is the chief reason for taking on voicing Circe's story.

1.3 Conclusion

The first section of this chapter offers a basis for the theoretical framework of this research. The researcher explains each theory, feminist revisionist mythmaking and archetypal criticism, including its concepts and methodology of analysis, and then concludes by arguing the importance of using both in this specific study. After that, the researcher presents the reader with a literature review of Circe's character portrayal in ancient myths and revised works. This background offers the reader a rounded understanding of her character and its development throughout history, in order to better assimilate the coming character description and analysis of Miller's *Circe*.

Chapter Two: The Evolution of Circe's Characterisation

2.0 Introduction

This chapter is devoted to Circe's character portrayal and development. The objective is to identify and analyse Circe's experiences with childhood, womanhood, and motherhood. The researcher's arguments on Circe's characterisation shall be backed by the feminist revisionist mythmaking strategies implemented by Madeline Miller. The significance of this investigation is an attempt to provide the readers and current body of literature with a thorough description and analysis of Circe, and more specifically Miller's revised version of the mythological figure. The reason being is, as discussed in the first chapter, that the researcher found a lack in the current literature concerning the study of Circe's character, whether in ancient or revised myth, especially Miller's. Therefore, the purpose of this chapter is to shed light on Circe's reworked character and the factors that affected her development.

2.1 Circe as a Child

As shown in the previous chapter, Circe's character has been present since antiquity and is adapted by a number of poets and other artists. However, she is never fully developed as a complete character. Therefore, this section is dedicated to the description and analysis of Circe's childhood and younger years. The main points to be discussed are her birth, her relationship with her parents and siblings, as well as other relatives, specifically her uncle Prometheus.

Circe is a nymph, daughter of Titan Helios and naiad Perse. She is the eldest of three children, Pasiphae, Perses and Aeetes. Circe is born into an abusive and neglecting family, wherein her parents did not even notice her, and her siblings bully her because she seems different from the other nymphs and gods. For instance, the moment of her birth shows her

parent's cruelty as they only care for her looks and how they could benefit from them: "Surely she will marry a son of Zeus", [her] mother insisted. "No. Her hair is streaked like a lynx. And her chin. There is a sharpness to it that is less than pleasing" (Miller 3). Their cruelty is even more staggering when they learn of Circe's prophecy, which foresees her marriage with a price instead of Zeus's son: "Come", she says. "Let us make a better one" (4). Therefore, since the moment of her birth, Circe is seen as worthless in her parents' eyes, because her beauty is not enough to grant her a son of Zeus. Since she is of no value to them; Circe is discarded and completely ignored. She is actually named "Hawk, Circe, for [her] yellow eyes, and the strange, thin sound of [her] crying" by her aunt who was taking care of her just to gain favours with her mother (4). Thus, even the only person who shows Circe some sort of care and attention does it for her own benefit.

Another aspect of neglect can be seen in the way her parents would leave their halls all day without taking her. Her mother would go to the riverbanks, gossiping with her sisters, and her father got on his golden chariot off in the sky. When they do come back, they would not even notice her presence or respond to her welcomes: "I followed at his heels, panting. *Welcome home, Father, welcome home*" (Miller 5). This, once again, depicts her parents' neglect and carelessness towards her. As well as Circe's longing for their love and attention.

Throughout Circe's tale of her childhood, one may notice that as a little girl she is more inclined towards her father: "At my father's feet, the whole world was made of gold. The light came from everywhere at once, his yellow skin, his lambent eyes, and I pressed as close as he would let me, like a lizard to noonday rocks" (Miller 5). Circe seems to see her father as a gleaming all-powerful entity, and considers him as "the whole world" and herself as a clingy little creature trying to spend as much time with him as he would "allow her to". Arguably, this representation is portraying Circe as any ordinary child who clings to their parents just

like little girls at their fathers. Yet, what is extraordinary is their complete abandonment of Circe, leaving her, once again, longing for love and attention.

Moreover, Circe's relationship with her siblings is also complicated. Her sister Pasiphae and her brother Perses acknowledge Circe's presence but only to bully her. In Circe's words, "The two of them were clever and quickly saw how things stood. They loved to sneer at me behind their ermine paws. *Her eyes are yellow as piss. Her voice is screechy as an owl. She is called Hawk, but she should be called Goat for her ugliness*" (Miller 6). Circe is verbally and sometimes physically abused as a child by her younger siblings, which made her feel more alienated and estranged from her family. However, her relationship with Aeetes is much different. As the youngest one, he is also discarded by Perse for he brought no glorious prophecy with him, Circe raises him because, according to Perse, at least Circe would be of some use. In the following passage, we see how much Circe loves her brother and cherishes him:

His skin was warm in my arms as a sun-hot stone and soft as petal-velvet. There had never been a sweeter child. He smelled like honey just-kindled flames. He ate from my fingers and did not flinch at my frail voice. He only wanted to sleep curled against my neck while I told him stories. Every moment he was with me, I felt a rushing in my throat, which was my love for him, so great sometimes I could not speak. (23)

Another interesting aspect of the passage above is Circe's detailed description of her brother. One might argue that Circe is showing strong motherly feelings towards her brother, which is intended to be discussed later on in the third chapter.

Additionally, Circe's relationship with Aeetes is a very important landmark in her life because of how he made her feel, which is loved. In her own words, "He seemed to love me back, that was the greater wonder" (Miller 23). That is, arguably, the first time Circe feels loved, and possibly worthy of love. Since all she knew before him was neglect and abuse.

However, Aeetes grows older, smatter, and more ambitious than his siblings. So much that Helios gives him his own kingdom to rule. Therefore leaving Circe behind and only telling her moments before leaving, filling her with sadness and abandonment.

Furthermore, there is another moment of Circe's younger years that made her feel something other than worthless or a freak, and that is her brief meeting with Prometheus. They met when he was brought to her father's halls for punishment. After being gruesomely lashed by the Fury and left to bleed, Circe feels anguish and sorry for her uncle:

My father would say something, [she] thought. Or one of the other gods. Surely they would give him some sort of acknowledgement, a word of kindness, they were his family, after all. But Prometheus hung silent and alone. (Miller 15)

Therefore, Circe goes up to him and, brings him nectar to drink and asks various questions, such as what did he do and why, and what are humans like. Throughout their short conversation, Circe is addressed with respect and consideration. What really stuck with her is his underlying power and his confidence:

After all those hours at my father's feet, I had learned to nose out power where it lay [...] my grandfather Oceanos smelled deep as rich river mud, and my father like a searing blaze of just-fed fire. Prometheus' green moss scent filled the room. (17)

Interestingly, she is confused because on the one hand, he is this great powerful Titan, and on the other, he willingly surrenders to Zeus. Prometheus answers her by saying: "Not every god need be the same" (Miller 18). Arguably, this would be an important lesson for Circe as she grows older and discovers her powers. This shall be discussed further in the next section.

To sum up, Circe's parents made her feel unwanted and worthless, which from a very young age forces her to see the true nature of Gods and their hierarchical system, where nymphs are at the very bottom. Additionally, the bullying from Pasiphae and Perses pushes her to isolation but it also trains her to be tough. While Aeetes shows her love and gives her

few happy memories to hang on to in her immortal misery, his sudden departure shocks her with a sense of abandonment and loneliness, which she has not felt since his birth. Finally, Prometheus enables Circe to see things in a way she has not thought of before, especially concerning her power and divinity. One might argue that since Prometheus is the god of prophecies, he might have foreseen Circe's future and who she would become.

2.2 Circe as a Woman

Circe has lived a life full of adventures. She has made friends as well as enemies and has learned valuable lessons from her mistakes and victories. Throughout her lifetime, she encounters several mythological figures such as Daedalus, Odysseus, Athena, and Hermes and many others. This section intends to describe and analyse Madeline Miller's characterisation of Circe during her adult time, more specifically in five major events, which are as follows: the Glaucos-Scylla episode, her exile and magic awakening, Daedalus and the Minotaur, her rape, rage and recovery, and finally the Odysseus episode. The researcher selected these events as samples due to their important impact on the plot, thus, on Circe. Therefore, this section attempts to investigate their impact on Circe's character development, while keeping in mind the author's feminist revisionist mythmaking strategies. The events are going to be dealt with chronologically, aiming at exploring the different facets of Circe's character and how each event contributes to her growth as a woman.

To begin with, the infamous Glaucos-Scylla incident, as discussed in the Ovid part of chapter one, portrays Circe as an evil and envious witch who transforms Scylla because Glaucos chose her over Circe. However, Miller gives the event more body and background and most importantly gives Circe a motive behind her action rather than the old jealousy excuse. In doing so, Circe appears as complex and having a variety of emotions, as well as being an active agent in her own journey. To illustrate, she feels afraid when first seeing a

mortal's ship approaching her shores, because of the stories she heard of nymphs being abused by mortal men: "[She] could hear [her] pulse, loud in [her] ears. [She] thought again of those stories of nymphs ravished and abused by mortals" (Miller 31). After seeing Glaucos and making his acquaintance, she feels pity for he is a weak poor mortal, abused by his brutal father. Weeks pass and Circe finds herself falling in love with the mortal men, yet her divinity does not allow for such union. Therefore, in despair, she runs to her grandmother, Tethys, and begs her to make him into a god. Here one could see Circe taking initiative and trying to come up with a solution, even if it means asking for help from her family. Incapable of such magic, the great river goddess warns Circe of such "wickedness" and the wrath it would bring upon her from Helios and Zeus.

However, determined to be united with her lover, Circe remembers the words of her brother Aeetes on "*Pharmaka*" and the herb that grew from the fallen blood of gods with its extraordinary transformative powers, and unknowingly uses it to transform Glaucos into a sea-god. Circe does not understand how it has happened, "[a] knowledge woke in the depths of [her] blood. It whispered: that the strength of those flowers lay in their sap, which could transform any creature to its truest self" (Miller 42). This very instance is Circe's first knowledge of her powers, so not only is Glaucos transformed but to an extent so is Circe.

Additionally, her use of magic might be interpreted as a means of enacting her agency. Since Circe has always been seen as frail and weak as humans, having such power and being able to use it is a way to change her narrative. Interestingly, Circe does not tell Glaucos that she is the one to thank for his goodlihood; instead, she lets him and everyone else believe that the Fates are responsible for his power and glory. She says "[she] longed to tell him that it was [her] who had given him such gift, but [she] saw how it pleased him to believe his godhead wholly his own and [she] did not want to take that from him" (Miller 44). One might perceive this selfless act as evidence of Circe's earnest feeling towards Glaucos; thus, the

author possibly made Circe fall so passionately in love with him in order to justify her anger when he betrays her.

Furthermore, she declares she is not even bothered by the little to no time Glaucos has spent with her, and instead rejoices to see him thrive while entertaining the gods and nymphs: “[...] he was often too busy with admiring guests to give [her] more than the briefest smile, but [she] did not mind. It was a pleasure [...] watching the nymphs and gods tumble over themselves for his attention” (Miller 44). The two passages seem to portray Circe as kind, compassionate, and patient. In other words, not only does she make Glaucos a god, which requires powers even almighty Titans and Olympians do not have, but she also introduces him to her relatives, lets everyone believe the Fates are responsible for his transformation just to keep Glaucos happy, and make sure he was properly settled in the hierarchy of gods and undisturbed. Such patience and understanding show a level of maturity and empathy, which gods do not seem to have, yet Circe does.

Therefore, Miller’s Circe is to a certain extent more human than a goddess. In an interview with *The Guardian*, the author argues that giving Circe humane qualities is a priority. In doing so, “she has a foot in both worlds [mortal and immortal] [thus] a piece of her resonates with humanity” (Armitstead and Lea 00:14:10-00:14:40). Consequently, this characterisation challenges the ancient narratives that portray Circe as wicked, selfish and a dangerous temptress.

However, once Circe learns of Glaucos’s intention to marry Scylla, she confesses her love to Glaucos and warns him of Scylla’s manipulative and mocking nature:

‘She is beautiful, yes, but she does not deserve you. She is cruel, and she does not love you as you might be loved.’ [...] ‘I have loved you since that first day I saw you sailing,’ [she] said. ‘Scylla laughs at your fins and green beard, but I cherished you when there were fish guts on your hands and you wept from your father’s cruelty. I

helped you when—‘No!’ He slashed his hand through the air. ‘I will not think of those days. [...] I felt his power come around me. And with that same flick he had used upon the cushions, he sent me back to my rooms. (Miller 47)

After being harshly rejected, Circe uses her transformative herb in order to show Glaucos Scylla’s true nature. Therefore, instead of enviously separating two lovers, Circe attempts to save her lover, however unrequited her love might be, from the monstrous claws of the beautifully disguised nymph, Scylla. Consequently, Miller revises the Glaucos-Scylla episode by changing the narrative, characterisation, and adding a motive and background to the story. Circe’s meeting with the mortal and their friendship is what made her fall in love, while her passionate feelings towards him and desire to save him are her motive to make Glaucos into a god and curse Scylla.

Thus, Circe can be seen as being herself transformed from the evil jealous witch who curses the two lovers into a passionate, loving, and caring woman, who not only gives Glaucos all he has but wishes to give him so much more. This revisionism adds a gentle yet powerful dimension to Circe’s character, for she is sweet and loving yet at the same time has the power to make a god, which is something that neither Olympians nor Titans could do, nor do they believe it could be done.

Moving on is the goddess’s exile sentence and magical awakening, wherein Circe is banished to live on her own in the deserted island of Aiaia. After confessing her sorcerous acts on Glaucos and Scylla, the gods agree on exile as a suitable punishment. In a reunion in Helios’s hall, he declares; “She has turned her poisons against her own kind and committed other treacheries as well. [...] It is agreed with Zeus that for this she must be punished. She is exiled to a deserted island where she can do no more harm.” (Miller 63). After being dropped off by her father, Circe settles in her new home; thick green forests, surrounded by the sea, and a house built just for her. Although Circe is devastated by the recent events, fearful of her

new environment and what awaits her, she finds a way to cope with her loneliness: “The worst of my cowardice had been sweated out. In its place was a giddy spark. I will not be like a bird bred in a cage, I thought, too dull to fly even when the door stands open. I stepped into those woods and my life begun” (71).

In her exile, Circe goes through an array of emotions and experiences personal growth. She feels held back by her past and the time she has spent in her father’s hall, while also feeling scared and powerless to venture into the forest and dreams of monsters and pirates knocking at her door. Ultimately, she wakes the next morning eager to begin her new journey. She walks through the whole of her island, exploring every tree, cave, and bay. Using herbs, spells and various methods to extract their power, Circe discovers a side of herself that she never knew existed: “All this while I have been a weaver without wool, a ship without the sea. Yet now look where I sail” (Miller 71). Although it takes Circe centuries learning the intricacies of her witchcraft and practising brewing her draughts, the process gives her more power and confidence:

For a hundred generations, I had walked the world drowsy and dull, idle and at my ease. I left no prints, I did no deeds. Even those who had loved me a little did not care to stay. Then I learned that I could bend the world to my will, as a bow is bent for an arrow. I would have done that toil a thousand times to keep such power in my hands. I thought: *this is how Zeus felt when he first lifted his thunderbolt.* (73)

Here we witness Circe at the peak of her power and self-reliance. The process of harnessing her magic makes her conscious of her true self to the extent where she compares her strength to Zeus’s. However, despite the rush of controlling her new powers, Circe is still aware of the danger that it might bring, “I had little pride, as I have said, and that was good. More would have been fatal” (Miller 72). Arguably, she might feel that more pride would result in more boldness when experimenting with her witchcraft, which would mean more power and

possibly more evil. This is also a great example of Miller's revisionism, in which Circe is more powerful than her previous retellings but not necessarily more evil. Instead, her magic becomes a means of empowerment rather than wickedness.

All in all, this event is especially important because the goddess embarks on a self-discovery and soul-searching adventure. She uses her exile as an opportunity to learn more about herself and what she is capable of, especially since there are no constraints from any superior deity. One might refer back to the feminist revisionist principle of women's need to learn about themselves and redefine who they are and argue that Miller seems to be attempting to apply that principle to Circe's character. As a result, her revisionism is redefining the character of Circe to the already established body of literature and readers alike, and even to Circe herself. Due to the complexity and human-like traits given by the author, her character is no longer bound to the ancient patriarchal narrative. Thus, in a way Circe is what Lois Tyson calls a "recovering patriarchal woman" (Tyson 86).

Following her exile, Pasiphae calls upon Circe to come to Crete. So she journeys with Daedalus past the blood spilling monster Scylla, wherein Circe uses her magic to barely escape with her life. This incident fills the goddess with guilt and anger for the hundreds of thousands of sailors caught in her trap. During her short stay in Crete, Circe helps her sister deliver her half-human half-bull baby, and with Daedalus, they design a cage to keep the half-breed monster from harming anyone else, and later on the labyrinth. Additionally, Circe experiences for the first time mutual love and respect with her affair with Daedalus: "it was easy to speak so openly with him. His face was like a quite pool that would hold everything safe in its depths" (Miller 123). Circe's fascination with the genius craftsman and his intelligence and talent leaves her completely charmed. Miller argues that the reason for their mutual admiration is that both are creators; Circe with her witchcraft and Daedalus with his inventions.

This event seems an important one in Circe's life because she is able to show her power and control of magic outside of brewing herbs in her kitchen: she is able to prove to herself, her relatives, and everyone else how much she has grown and what she is capable of. Furthermore, we see the sorceress use her witchcraft for a good cause, which is a very different narrative from the traditional "evil and sexual temptress." Arguably, the author is attempting to go beyond the "good girl" vs. "bad girl" dichotomy, for the purpose of foregrounding the complexity of the character and going beyond the stereotypical categorisation of either good or evil. In other words, Miller's Circe transcends the traditional portrayal of female characters and instead shows a variety of complex emotions, thoughts, and actions in her decision-making process.

Moreover, another critical event that contributes to the character development of Circe is her rape incident and her recovery process. One day after being back to Aiaia, a lost ship of sailors finds shelter on Circe's shore. She invites them to her home, provides food and drinks, and lets them have rest. When the men start questioning her on whether she lives alone, or if there is a man of the house such as a father, brother, or husband, Circe becomes suspicious and puts herbs in their drinks in case she has to fend for herself. Yet, despite their questioning and hungry looks, the goddess gives the men the benefit of the doubt and hopes that no ill will harm her:

There was something in his voice. I almost said it then, the spell-word that would send them to sleep. But even after all the years that had passed, there was a piece of me that still only spoke what I was bid [...] And I still said nothing. Still I told myself I was wrong. I had fed them. They thanked me. They were my guests (Miller 163-164).

Yet, despite her generosity and hospitality, Circe is brutalised by the captain of the ship. Unable to cast her spell as she is choked and held against her will, Circe undergoes pain and confusion going through her mind. When the captain throws her away and his crew try to

walk forward to attempt to abuse her, Circe finally casts her spell and watches the men's bones break and voices shriek and die: "As it turns out, I did kill pigs that night after all" (Miller 165). Calling those men pigs might be interpreted as a foreshadowing for Circe's power to transform ill-intentioned men into actual pigs later on, as well as being a reference to the well-known tale of the goddess.

Miller believes that "women are socialised to be very trusting [...] and think the best of other people and not assume something bad about someone". She adds that this particular scene is extremely important as it depicts the truth of the ancient world and the violence women were experiencing, then, and still experiencing now (Armitstead and Lea 00:15:57-00:16:49). Although the novel's publication followed the rise of the Me Too movement as a coincidence, it still seems to be contributing to the discourse surrounding the movement through truthfully portraying a woman's sexual abuse and her recovery process. Therefore, the novel can be put at the heart of modern life issues even though Circe's tale has been present since antiquity.

The aftermath of the event leaves Circe in shock; she scrubs herself and her house clean but "[w]ith every movement [she] could still feel the prints of his fingers [...] [she] did not move at all. [Her] flesh seemed to have congealed around [her]. [Her] skin stretched over it like a dead thing, rubbery and vile" (Miller 167). She hopes for her father to come and console her "[p]oor child, poor exiled daughter. I should never have let Zeus send you here" (167). But no one comes to her. Therefore, the goddess finds herself alone, facing her tragic incident and the marks it left, trying to recover: "the purple bruise at my throat was turning green at its edges. I pressed it, felt the splintered ache. Tear down, I thought. Tear down and build again" (168). Other signs of Circe's trauma recovery could be found in refusing to hide her island and instead face the men who keep setting foot on her shores: "No, I thought. It is too late for that. I have been found. Let them see what I am. Let them learn the world is not as

they think” (169). From a revisionist point of view, one might argue that the author uses the trauma from the rape as a justification for transforming men into pigs, and the process of recovering the trauma as a means of empowerment. In other words, because Circe is assaulted, she now transforms all abusive men that come knocking at her door into pigs, and because she overcame the shock that she now is more powerful and fierce. Consequently, the porcine transformation becomes an act of punishment, and the act of punishing becomes Circe’s way of expressing her power. For instance, in the following passage, Circe appears as not only unbothered by the men that come to her anymore but also completely in control and superior to them:

I did not send my animals away anymore when men came. I let them loll where they liked, around the garden, under my tables. It pleased me to see the men walk among them, trembling at their teeth and unnatural tameness. I did not pretend to be a mortal. I showed my lambent yellow eyes at every turn. [...] Sorry you were caught I said. Sorry that you thought I was weak, but you were wrong. (170-171)

Additionally, the author seems to have left some male-made characteristics of Circe, such as her desire for revenge and her merciless use of dark magic. However, Miller uses those more wicked aspects as being part of her recovery process. Therefore, rather than being evil for the sake of evil, Circe uses her witchcraft as a defence mechanism against her traumatic experience. Subsequently, the goddess becomes more powerful and accepts herself even further. Arguably, Circe goes from a poor rape victim to an all-powerful witch taking justice by her own hands.

To conclude, this incident is especially important for a number of reasons. Firstly, it shows the abusive nature of men and their ungratefulness towards the generosity and innocence of women; it also demonstrates a woman’s weakness when living on her own, as well as her constructed belief to not assume the worst in people, and most importantly, it

gives Circe the motive behind transforming men into pigs. Arguably, as mentioned in Miller's interviews, Circe's motive is a major concern of hers. She wants to investigate the reason behind those transformations rather than accepting the traditional pretext of "witches are evil". Thus, Miller uses the traumatic experience of abuse, with all the pain, rage and need for recovery that comes with it, in order to justify Circe's transformation of men into pigs by magic. Additionally, Circe seems to have walked out of the incident more powerful, fiercer and less apologetic. Thus, this event revises a major aspect of Circe's character, which is the reason why she transforms men into pigs. Consequently challenging the patriarchal narrative and giving the character more complexity and depth.

Finally, a relatively important event is Circe's meeting with Odysseus and their yearlong affair. At first glance, their story might seem very similar to the Homeric one; however, Miller subtly revises the events by making them surround her heroine instead of Odysseus. In other words, we watch the story unfold itself through Circe's eyes; her first impression of Odysseus' men, turning them into pigs for they have the same hungry piercing eyes as all the others, then her first impression of Odysseus and his cunning ways to get his men back, and how we see both figures as equals, friends and lovers. Additionally, unlike the Homeric tale, wherein Circe becomes a housemaid in her own house, serving Odysseus and his men, we witness the goddess in control of her house and who lives in it.

Moreover, Circe's relationship with Odysseus seems less of a power struggle, like in previous versions, and more of a balanced power. Both characters appear to respect and admire each other and what they are capable of. Interestingly, Circe criticises the way their meeting will go down in history, in which the goddess disapproves of her portrayal specifically and women in general. Arguably, Circe's criticism alludes to Miller's own dissatisfaction with male-made characterisations of Circe:

Later, years later, I would hear a song made of our meeting. The boy who sang it was unskilled, missing notes more often than he hit, yet the sweet music of the verse shone through his mangling. I was not surprised by the portrait of myself: the proud witch undone before the hero's sword, kneeling and begging for mercy. Humbling women seems to me a chief pastime of poets. As if there can be no story unless we crawl and weep. (Miller 181)

Although both characters are portrayed as equals, Odysseus seems to be more interested in telling his stories of war and glory than in hearing Circe's. Arguably, Miller might have purposefully portrayed Odysseus in such a way in order to emphasise and criticise the patriarchal ideology that imposes men's experiences as more valuable and important than women's; therefore, degrading women's status. In addition; the author could have portrayed the two characters as equals as a means to prove that there is no need for men dominance over women and that both genders are able to live as equals; again this is a feminist revisionist mythmaking strategy used to not only challenge the dominant patriarchal ideologies but also to correct them.

2.3 Circe as a Mother

Circe's experience with motherhood is an essential aspect of her development. One might notice the first appearance of her motherly instincts when raising her younger brother, Aeetes. Circe shows so much love, care, and attention to her brother, who makes her feel, loved back for the first time since her birth. Moreover, her encounter with Daedalus's son, Icarus, and her niece, Ariadne, give Circe a different image of parenthood as she is no longer a child caring for her little brother, but a grown woman and powerful witch, who still does not see herself as a mother. Yet, the true moment of Circe's awakening as a mother is of course her own pregnancy, delivery and parenting of her son Telegonus.

After Odysseus has sailed for the last time from her shores, Circe is announced to be pregnant. She describes her pregnancy and delivery as being painful in ways a god has never felt pain before:

I, who had never been sick in my life, now was sick every moment. I heaved until my throat was torn, my stomach rattling like an old nut, my mouth cracked at its corners. As if my body would cast up everything I had eaten for a hundred years [...] Headaches followed, like urchin-spines driven into my eyes. This how Zeus must have felt before Athena leapt from his skull, I thought. (Miller 209-201)

Circe's first instinct is to put a spell that would make her island look inhabitable to defend herself from sailors. Moreover, despite the excruciating pain Circe is feeling, she still feels hopeful to have her son: "I was not wholly miserable. I was used to unhappiness, formless and opaque, stretching out every horizon. But this had shores, depths, a purpose and a shape. There was hope in it, for it would end, and bring me my son" (Miller 210). After overcoming her initial sickness, Circe is thrilled with watching her baby grow, and impatiently waiting to give birth to him and be united "I would show him all the wonders I had gathered for him, this island and its sky, the fruits and sheep, the waves and lions. The perfect solitude that would never be loneliness again" (210). Although her delivery is even more excruciating, the new mother finally holds her son in her arms. Arguably, Circe is presenting strong motherly feelings, and it might have been Miller's purpose to depict pregnancy and delivery so gruesomely painful, yet show Circe's strong desire to be a mother. This might be interpreted as another revisionism strategy, which humanises the character of Circe.

Even though Circe prepares herself for raising Telegonus, "[she] did not go easy on to motherhood. [She] faced it as soldiers face their enemies, girded and braced, sword up against the coming blows." It still was not enough for her to feed, clean, watch and put to sleep her newborn son (Miller 212). She found her divinity struggling with caring for a human born

baby, and she even longs for someone to help her, such as her nymphs or even Daedalus. Yet, despite the pain and exhaustion, Circe savours every moment spent with her precious child, so much so that she is ready to do anything if it means he would be well:

I would look at him and feel a love so sharp it seemed my flesh lay open. I made a list of all the things I would do for him. Scald off my skin. Tear out my eyes. Walk my feet to bones, if only he would be happy and well. (213)

These passages seem to portray Circe as any single mother, who is struggling; yet, doing anything in her power to attend to her child's needs. Arguably, this is another example of Miller's revisionist strategy of humanising Circe's character and pulling her further away from the "evil witch" characterisation. The author declares that she intends to redefine the meaning of heroism through Circe's strength to single-handedly raise a child on her own, and her hard-working attitude towards her witchcraft, which allows her to be a psychologically grounded person; instead of the usual power abuse illustrated in ancient myths (Armitstead and Lea 00:11:31-00:12:05).

As Telegonus grows older, parenting became Circe's new challenge:

A thousand years I had lived, but they did not feel so long as Telegonus' childhood. I had prayed that he would speak early, but then I was sorry for it, since it only gave voice to his storms. No, no, no, he cried, wrenching away from me. And then, a moment later, he would climb over my lap, shouting *Mother* until my ears ached. (Miller 227)

She finds herself longing for her old life of collecting herbs in moonlight, brewing draughts, and even changing men into pigs. However, when she catches herself thinking so, she feels horrified at her own thoughts, for she could never imagine her life without him now: "Every night when he slept, I stood over his bed and told myself: tomorrow I will do better" (Miller 227). Thus, despite the struggles and uncertainty, Circe, once again, is portrayed as a strongly devoted mother, who tries to be better every single day.

Moreover, what makes Circe's motherhood experience even more challenging is Athena's threat against Telegonus's life. The Olympian goddess warns Circe that if her son lives, she will regret it for the rest of her days. However, since she could not harm him due to the Fates' prophecy, Athena promises to reward Circe with a good husband, more children, and fortune and glory for all of her family. Though this is a once-in-a-lifetime offer, Circe rejects the goddess and enrages her; therefore, she promises Circe that she will come back for him. As a result, Circe becomes even more overprotective towards her son, and casts a powerful draining spell that protects the island; the first seals the island from an entry and the second commands every living creature to protect Telegonus if the first one is to fail.

Consequently, Circe lives in constant fear and anxiety for the next fifteen years. After Telemachus comes of age, he starts to dream of leaving Aiaia more and more, for he wishes to meet his father Odysseus and his brother Telemachus. Although Circe worries about her son's life and does not want him to go, she accepts to let him visit Ithaca. Immediately, the goddess thinks of the ancient sea creature, Trygon, whose poisonous tail is believed to put even the mightiest of gods in eternal agony; thus, she dives into the depths of the sea and asks him for his tail. He accepts to give it to her only if she comes forward and gets it herself. In this exact moment, all gods, Zeus and Helios included, would not even dare to think about approaching his tail, as the faintest of scratch would be more than enough to condemn them for an excruciating painful eternity, yet Circe gets closer to him and reaches her hand to grab the tail.

Further, Trygon stops her and offers her his tail as she has succeeded in his trial. This is an excellent example of Circe's level of determination and devotion to her son's safety, so much so that she is willing to take on an eternity of pain and suffering if it means Telegonus would be well. Arguably, this instant might allude to Prometheus's own sacrifice for the mortals, and stress the strong link between the two divinities, especially when it comes to their freedom of choosing the type of godhead they wish to hold.

To sum up, the goddess suffers from a C-section, postpartum depression, and has to protect single-handedly her child from literally any harm that falls upon him from Athena. Arguably, Miller's portrayal of Circe's motherhood experience seems as a testimony to mothers and their struggles with the whole process of childbearing. Consequently, humanising the goddess and pushing her character away from the classical dehumanising descriptions of Circe. This gives the character much more depth and complexity, as well as encourages readers to sympathise with the goddess; once again, drifting away from the stereotypical evil characterisation of Circe.

2.4 Conclusion

To conclude, Miller implements various feminist revisionist mythmaking strategies in her characterisation of Circe such as challenging the patriarchal narrative, correcting its false assumptions about her character, and creating a new narrative wherein Circe discovers who she is and harnesses her power like she never has before. We see her be transformed from a lonely abused child to an innocent hopeful woman who has no idea what power lays deep within her and finally becomes an astonishingly powerful witch who is able to defy Olympians and Fates themselves. We also witness the impact of her interactions with different mythological figures on her character growth, how her family shows her the true cruel nature of Gods, how Prometheus reassures her that she does not have to end up like her relatives and instead can be her own type of goddess. Glaucos shows her an illusion of love and how dangerous it can be, while Scylla teaches her that every one of her actions comes at a price. Her exile opens a completely new world to her with its underlying powers as well as disguised monsters. Additionally, Odysseus gives her more than a lovely friendship and passionate affair, but also her most treasured gift of all, her son. Furthermore, her pregnancy, delivery and parenting of Telegonus teaches her patience, resilience, and unconditional love.

The goddess's confrontation with Athena confirms her devotion to protect her son at all costs. Finally, Telemachus shows Circe how she truly should be loved and opens her vision to an even brighter future. All in all, the goddess seems to have lived a life that enables her to search for the meaning of self, divinity, power, mortality, love, and the meaning of life itself.

Chapter Three: Archetypal Psychoanalysis of Circe's Development

3.0 Introduction

Although the character of Circe has been present for centuries, the current body of literature does not have a dedicated shelf for Circe's characterisation, especially the psychology behind her personality. Therefore, this third chapter is devoted to the psychoanalytical investigation of Circe's character. The focus shall be put on her psyche's development and relationships with her parents and her son. To do so, the researcher opted for Carl Jung's archetypal psychoanalytic theory. Circe's personality is intended to be investigated through Jung's concepts of the Shadow, Self, Animus, Outcast, and the Sorceress. Additionally, her relationship with her mother is intended to be investigated through the Daughter complex of the Mother archetype, with her father through the Father archetype, and her son through the Mother archetype.

These specific archetypes have been selected due to their relevance to Circe's narrative; as we are first introduced to the character through her birth and younger years, then her exile, followed by her magic awakening and finally becoming a mother to Telegonus. Therefore, the significance of this investigation is to shed light on Circe's psyche, which has been neglected by the scholarly literature, in order to have a fuller and more rounded understanding of her character, specifically Miller's revised retelling.

3.1 Archetypal Analysis

3.1.1 The Shadow

The traditional portrayal of Circe explicitly, and almost exclusively, depicts her consciousness as heavily under the influence of the Shadow. For instance, Homer's Circe aimlessly transforms men into pigs, Vergil's version vengefully and jealously transforms men

who reject her romantic advances, and Ovid's retelling depicts her as the evil witch with the terrifying voice, surrounded by wild untamed animals. Therefore, the Shadow, which represents a person's darker side and baser instincts, seems no longer hidden but rather present in her consciousness.

On the other hand, Miller's rewriting paints a different, more complex, and multi-layered version of Circe. We mostly see the empathy, kindness, and innocence of the goddess. For instance, she offers Prometheus nectar to ease his suffering, she nurtures her brother as a child, helps the mortal Glaucos by asking her grandmother to bless him with fish, and even transforms him into a powerful god. Not only that, but throughout her exile, Circe always appears to be helping someone, such as her Sister Pasiphae, her niece Medea, Odysseus, and later his wife Penelope and his son Telemachus. However, there are two significant events that illustrate Circe's Shadow manifestation into her consciousness: transforming Scylla into a monster and men into pigs.

In the Glaucos-Scylla episode, Circe's Shadow manifests itself for the first time. At first, we notice a tender and patient tone when she speaks of Glaucos's newly gained esteem in the halls of the Gods; how she longs to tell him she is the one who transformed him, and how she calmly sits in a corner watching him entertain his nymph and godly guests. Yet, the moment Circe learns of Glaucos's intentions of marrying Scylla, she is infuriated. Arguably, this exact instance is Circe's Shadow manifestation because what comes afterwards is pure malice, jealousy and envy. Therefore, Circe's first instinct is to run to her father and beg him to stop the union between the two, and instead marry her to the sea god. After he declines her, she runs to Glaucos's hall and impatiently waits for him: "A shock ran through me [...] Every moment felt like a drop of my blood lost [...] I waited, trembling" (Miller 46). When he gets back to his hall, she confronts him about marrying Scylla and declares her love for him in hopes to break their union: "She is beautiful, yes, but she does not deserve you. She is cruel,

and she does not love you as you might be loved [...] Scylla laughs at your fins and green beard [...] I can be best for you [...] I will do anything” (47). After he rejects her advances and sends her back to her room, Circe feels a raging rush through her veins: “I lay on the dirt, weeping [...] I thought I would die of such pain [...] sharp and fierce as a blade through my chest [...] I hated her [...] if only she were gone, it would change everything ” (48). Thus, she decides to get her revenge on the deceitful Scylla. She takes the flowers she used to transform Glaucos into a god and hurries to the cave that is said the nymph bathes in every night and then breaks the sap of those flowers to reveal their power. She speaks her words of pharmaka and waits for her magic to transform the devious Scylla into the monster that she truly is:

Her eyebrows would thicken, her hair would turn dull, and her nose would grow long and snouted. The halls would echo with her furious screams and the great gods would come to whip me, but I would welcome them, for every lash upon my skin would be further proof to Glaucos of my love. (48)

This passage really exemplifies Circe’s conscious Shadow manifestation, as she not only rejoices at imagining Scylla’s vile transformation, but she also seems to show no regret regarding her deeds and even believes they are proof of her love for the sea god. One might argue that Circe’s actions appear to be Shadow manifestations, yet her denial or covering up of the revenge might indicate that her Shadow is not yet fully integrated into her conscious. Arguably, she might be using her blind love and devotion to Glaucos as an excuse for vengefully transforming Scylla.

Consequently, the Shadow traits that she embodies can be seen in a few ways. First, her change of tone, which goes from loving, calm, and tender to jealous, envious, and wicked. For instance, “I loved his face in those moments, glowing with power and joy [...] I did not mind [...] It was a pleasure [...] I was imagining how he might ask for my hand” (Miller 44-45). However, “Scylla was never satisfied with just one [...] *A bitch with a cliff for a heart*” (86).

Then comes her mischievous plotting against the nymph, wherein she goes to her father, then Glaucos, and after neither resolves her problem she takes the matter into her own hands and changes her into a hideous monster. Lastly and most importantly, is the fact that, at that moment, she shows no remorse for her deeds, and even confesses to her father and everyone else. Arguably, despite being good-natured, Circe seems to have a deep dark side related to her witch blood, enabling her Shadow to manifest itself.

The second event that depicts Circe's strong Shadow traits is her porcine transformative magic of men. Although Circe's transformations can be justified as a traumatic response to her rape, the way she enjoys hearing those men scream and be transformed into pigs, or seeing the shock and fear in their eyes may be interpreted as a conscious Shadow manifestation:

It was my favourite moment, seeing them frown and try to understand why I wasn't afraid. In their bodies I could feel my herbs like strings waiting to be plucked. I savoured their confusion, their dawning fear. Then I plucked them [...] their piggy eyes still wet with the last of their human tears [...] If it were a man, I wondered if I would pity him. But it was not a man. (Miller 170-171)

These passages could allude to a possibly more conscious Shadow expression than that of the Glaucos-Scylla event; as she does not seem to be trying to cover up or deny the joy she gets from the men's suffering.

After transforming men for years, one might notice that she becomes unbothered by the act as if condemning those men to such a fate became a part of her routine. Here one might argue that Circe's powers have become so overwhelmingly strong that she does not see the weight of the sorcery that she inflicts. Interestingly, when the goddess is first exiled and starts to harness her powers, she almost foreshadows her power growth when saying that "[She] could bend the world to [her] will [...] [She] would have done that toil a thousand times to

keep such power in [her] hands” (Miller 73). Therefore, such magical power and control over the mortal men seem to tap into her personal Shadow and expresses itself through gratifyingly punishing them.

Another Shadow manifestation can be perceived in the witch’s appearance; long braided hair, bright yellow eyes, surrounded by wild yet tamed animals such as her own lioness, and wolves, or brewing potions in her smoke-filled kitchen. Her appearance frightens whoever comes to her island, especially the sailors she ends up transforming. Possibly, her dark powers and desire to punish those men translates into her appearance, which makes her seem even more feared and wicked. However, Circe only looks so frightening to the mortals she encounters. To the gods, she looks odd and frail, with a squeaking voice and streaked hair. Therefore, one might argue that Circe’s Shadow archetype manifests itself in her consciousness only in moments where she is enraged and loses control, specifically with mortals. Consequently, this portrayal of Circe can show a significant level of complexity, as we see the goddess battle her darker magic and vengeful temper with her compassionate and sympathetic nature.

Therefore, we conclude that, unlike the traditional male-made portrayal of Circe that only depicts her as wicked, this revisionism appears to display her character and personality as complex and experiencing an array of emotions, wherein the heroine is caught between her good-natured side and her darker side.

3.1.2 The Animus

Jung describes the Animus as the masculine side of a woman’s unconscious, as well as her mind and spirit. He stresses its importance for a well-developed psyche and adds that a healthy Animus manifestation can endow the woman’s psyche with positive masculine attributes, such as assertiveness, power, control, logical and rational decision making, and

courage. Therefore, one might argue that Circe has a very prominent Animus manifestation due to the bold, decisive, and swift decisions that she makes throughout her life. The first bold decision that Circe makes is giving nectar to her uncle Prometheus. Despite the Fury's god-lashing whip, Circe shows empathy towards her uncle and decides to offer him nectar and keep him company while everyone else is feasting in her father's hall. This innocent yet daring act allows Circe to experience respect and kindness, for the first time, from her uncle, as well as learn an important lesson about her divinity and receive a sort of reassurance that she can choose whatever type of goddess she desires to be.

Moreover, the following Animus manifestation is Circe's choice and display of power when transforming Glaucos into a god and Scylla into a monster. Although her decision to make the mortal a god spout out of love, the way she goes about to do it seems meticulously planned. Circe knows of the magical flower thanks to her brother, Aetes, but does not know where to find it. Thus, she decides to go and offer wine to her uncles and compliment them about their godly deeds, and ask to hear their stories of the great Titan wars. Hence, Circe learns all of the places where Titan blood is spilt, which is where the plant grows. She then looks for the closest island and takes Glaucos there and changes him using the flower. This can show Circe's determination, logical thought processing, and enacting her agency through making the decision to change her lover into a god and actually doing it, which are all Animus qualities found in the goddess's psyche.

In addition, transforming Scylla into a sea monster can also be interpreted as Circe's Animus manifestation as she chooses to take control and display her powers over the nymph, who is taking her lover away from her. This act of fighting for what she thinks is her possession might be seen as a man's way of "protecting his woman" from other men. In a way, Circe thinks she is protecting Glaucos from Scylla's disguised ill intentions, yet she takes her revenge from the nymph and condemns hundreds of thousands of sailors to an

immanent and gruesome death. Arguably, this particular Animus expression might be taken as negative since it resulted in catastrophic consequences. However, it enables Circe to learn about her powers, that her “love” for Glaucos is just an illusion, and that each of her actions has consequences. Consequently, her Animus played an important role in her growth and development.

Another important Animus expression in Circe’s psyche is her magical transformations of men into pigs. Knowing that those porcine transformations are a traumatic response to her rape, the fact that she enjoys watching those men suffer and be transformed into their true nature might indicate an Animus sign of displaying power and control over those men. Additionally, not only does she enjoy their suffering but she also finds pleasure in exposing her true nature; her yellow glowing eyes, her wolves and lions keeping her company in her home, her magical wand and draughts, and everything that makes her who she is. Arguably, Circe seems to have become unapologetic and unbothered by what gods or mortals might think of her; thus, Circe not only accepts herself but also is proud of whom she has become, which is a masculine quality expressed through her Animus; enabling her to cope with her trauma and grow stronger and closer to her truest self.

Finally, the witch goddess shows strong Animus attributes when dealing with Athena’s threat to her son Telegonus. Circe immediately senses a god’s implication in the repeated and deadly incidents that keep happening around her newborn, which can be interpreted as an acute sense of perception. After confronting the Olympian, Circe feels Athena’s fear and incapability, which leads her to deduce that she is tied up by the Fates. Due to her accurate deductions, Circe refuses Athena’s generous offer in exchange for her son’s life and is able to save him. Additionally, her power and control over the situation can be seen in the decision she made to put up the two protective spells on her island; a dome to protect the island from any intruders and enchanting the island so that every living creature will protect her son if the

first one is to fall. Not only that but Circe has to reinforce the spells every month to ensure no harm would come after Telegonus. Finally, her assertiveness and determination can be seen in her dive into the depths of the ocean to ask for Trygon's tail in order to give it to her son in his journey to Ithaca. Although getting the poisonous tail is one of Circe's most challenging tasks, she is able to procure it and gives it to Telegonus. Arguably, this particular event foregrounds Circe's determination, assertiveness, and acute senses of perception and deduction, which are all qualities found in the Animus and its positive manifestation in a woman's psyche.

3.1.3 The Self

The archetype of the Self represents the unification of both consciousness and unconsciousness, which occurs through the process of Individuation. Therefore, the Self encompasses ego-consciousness, personal unconsciousness, and the collective unconscious. Thus, one's Self manifests itself in qualities of balance between opposites. Arguably, Circe's journey might be interpreted as her process towards individuation, while learning and growing from different events of her life can be seen as her Self's manifestation of such growth and evolution. Thus, one might argue that Circe's manifestation of the Self archetype can be found in her ability to balance between her good and dark sides.

For starters, transforming Scylla is Circe's first introduction to power and its consequences, wherein she learns of her magical powers and taps into her darker side when succeeding in her desire to take revenge. However, she, later on, regrets her decision and lives in remorse for all the sailors' lost souls. Circe's Individuation process starts when she goes up to Scylla's cave and vanquishes her. Arguably, putting an end to the monster's rampage allows Circe to make peace with herself. In other words, one might perceive Circe's victory

against the monster as a victory against her own monsters, enabling her to make one with her darker side. Thus, Circe experiences a new level of personal growth.

Similarly, after harnessing her powers during her exile, the witch goddess finds herself in awe of what she is capable of, yet she carefully uses her magic in fear of getting too powerful and possibly using her powers for evil. This can be illustrated in the way she uses her transformative powers to punish thieves and rapists, while simultaneously helping pious lost men, assisting Daedalus with the Minotaur, guiding Odysseus and his men, or protecting Penelope and Telemachus.

Furthermore, her relationship with her son also illustrates a Self archetype manifestation. One might argue that Circe underwent a transformative experience with motherhood, wherein she starts as worried, overprotective, and obsessed with her son's safety to a less possessive and more relaxed mother. For instance, she allows Telegonus to go meet with his father, Odysseus, for the first time, as well as letting him be Athena's next champion. In the end, she looks back at her choices and feels relieved that her son is now a powerful king leading a prosperous kingdom. As a result, Circe has come to peace with her and her son's choices, which is one of the ways towards Individuation of the Self.

Finally, Circe's own self-growth and evolution represent an expression of the Self archetype. Arguably, the witch goddess comes to terms with her traumatic experiences of abusive childhood and brutalisation and learns to accept who she is and thinks about whom she wants to be. At the end of her journey, Circe narrates what she thinks would happen if she changes herself into a mortal and lives a normal life with Telemachus by her side and their two little girls. Whether Circe does or does not change herself is not what matters, but rather the fact that she realises she has a choice; the choice to become whomever she wishes to be. Arguably, this realisation pushes Circe the furthest away from her relatives and their

conception of divinity. Additionally, this distinction might be interpreted as proof of Prometheus's prophecy on Circe's magical power and distinct divinity.

3.1.4 The Daughter Archetype

According to Jung's theory of the Mother archetype and its complex on the daughter, the Daughter's instincts are either overdeveloped or non-existent, meaning that, she is either unconscious of her personality or projects it on her mother. Therefore, she either becomes an overprotective mother or tries to be her mother's complete opposite. In the case of Circe, one might argue that she manifests aspects of both. Her relationship with her mother is lacking, to say the least. As discussed in chapter one, Perse rejects Circe the moment she learns her daughter is not going to marry a son of Zeus. Not only that but she also lets her siblings bully her and even participates in the abuse. Further, what really destroys their "relationship" is when Helios exiles Circe and swears he would no longer sire any children with Perse, which is a nymph's cruellest punishment. As a result, one might understand why, from her youngest years and even after, Circe wishes to be her mother's opposite.

Therefore, in trying to be as different from her mother as possible, Circe developed strong female instincts, which can be illustrated in the following events. Firstly, how she easily and passionately falls in love with Glaucos, to the extent the goddess seems to have lost all consciousness of her personality and only has eyes for the mortal. She goes even further by transforming him into a god and starts to imagine things such as "still dream[ing] of lying with him in those dark woods, but [she] begun to think beyond that, to say to [her]self new words: *marriage, husband*" (Miller 44). One might argue that because Circe believes there is no passion or true love between gods and nymphs, her parents specifically, she unconsciously develops such strong female instincts, which might explain the sudden admiration and affection with Glaucos.

Secondly, the witch goddess shows strong motherly instincts and overprotective attitudes towards her son. From the moment she learns she is pregnant Circe appears to have become almost paranoid over her son's safety. She goes to lengths that defy even Olympians and the Fates just to ensure Telegonus's wellbeing. Therefore, Circe's Daughter complex seems to have manifested itself in both its known forms; one being overdeveloped female instincts and the other being almost non-existent mother projection. Hence, she appears to demonstrate strong overprotective motherly attitudes, because of her own mother's lacking motherly instincts.

To conclude, one might argue that because of Perse's non-existent motherly instincts, Circe's Daughter complex seems to have manifested itself through Circe's unconscious desire to be her mother's complete opposite; as a result, she develops overprotective and strong motherly instincts. Consequently, it looks like the goddess's unconsciousness expressed both of Jung's different Daughter complex aspects simultaneously and harmonically. Subsequently, reinforcing her character's complexity and evolution, once again, pulling her away from her traditional and one-dimensional portrayal.

3.1.5 The Father Archetype

As illustrated in the second chapter, Circe is completely abandoned by her parents. Therefore, Helios's presence in Circe's infancy or life, in general, seems almost non-existent. Interestingly, as a child, Circe seems fascinated by her father and his powers, such as his looks and demeanour, his golden chariot, or his one-of-a-kind bulls: "I loved the way they [her uncles] lowered their eyes when they spoke to him, the way they went silent and attentive when he shifted in his seat" (Miller 12). This could be interpreted as the initial positive aspects of the Father archetype, which are linked with light, source of life, and guidance. However, one incident might be considered as the first turning point of Circe's relationship

with her father, which is when he tells her about how he enjoys watching human astronomers get killed by their king for wrongly guessing the rising and setting of the sun, which he has purposefully done:

My father had smiled when he told me. It was what they deserved. Helios the Sun was bound to no will but his own, and none might say what he would do [...] There was a twisting feeling in my chest [...] I imagined them, low as worms, sagging and bent [...] And so the axes fell and chopped those pleading men in two. (8)

The sense of disgust that Circe feels might represent her first introduction to reality and the god's cruelty. The following event confirms what she learns, which is Prometheus's public punishment; wherein she thought her father or uncles would intervene but they do not and instead they leave him hanging and go feast.

The next turning point in the daughter-father relationship is Circe's exile. This moment is incredibly significant as the goddess sees her father through the negative qualities of the Father archetype, which consist of authority, cruelty, and injustice. Finally, when Circe confronts Helios and asks him to lift her exile, she completely separates herself from him and declares that "so many years [she] had spent as a child sifting his bright features for his thoughts, trying to glimpse among them one that bore [her] name. but he was a harp with only one string, and the note it played was himself" (313).

Therefore, one might argue that Circe's relationship with Helios manifests Jung's development of the Father archetype; wherein the daughter starts fascinated by her father's grandeur, then begins seeing him as a source of authority, then finally emancipates herself from him.

Arguably, from a feminist revisionist point of view, one might argue that Helios's representation of authority could symbolise patriarchy and Circe's journey of separating herself from him as women's movement towards emancipation. Therefore, one might argue

that Miller purposefully created this complex and un-sexualised father-daughter relationship in order to counter patriarchal misinterpretations of the goddess, such as the Electra complex.

3.1.6 The Outcast Archetype

The Outcast archetype manifests itself in Circe in a number of ways. From her youngest years, Circe feels as if she does not belong to the god's hierarchical system; wherein nymphs are at the very bottom trying their absolute best to draw a god's attention for marriage. Additionally, the goddess is neglected by her parents and bullied by her siblings and other nymphs such as Scylla; hence, that is why she isolates herself from her family and relatives and shows no interest in participating in their mischievous and petty games. Moreover, the witch goddess is physically exiled to a deserted island, which is a major element in the Outcast archetype. Further, not only is she exiled but Circe undergoes a self-discovery journey that helps her find who she truly is and what she is capable of. As a result, detaching herself even further from her entourage. One might refer back to Prometheus's words: "Not every god need be the same", which, as suggested before, is a valuable lesson that Circe learns about her divinity, and possibly foreshadowed her magic awakening and growth of power (Miller 18).

Furthermore, other than both her desire to isolate herself from her kin and being actually exiled, Circe demonstrates other Outcast aspects. For example, her sympathetic attitudes towards mortals, which is something a god would never consider, could be interpreted as evidence of her distinguished godhood. Additionally and arguably most importantly, is Circe's character evolution, which is illustrated in her constant change, development, and growth, unlike gods, who stay flat, static and unchanged. Therefore, one might argue that the archetypal image of the Outcast is embodying Circe's character complexity and growth, by going from an abused and isolated child to an exiled yet flourishing witch goddess.

3.1.7 The Sorceress Archetype

Sorceress, witch, enchantress, seductress, and femme fatale are all expressions traditionally used to depict Circe's character. Foregrounding her wickedness, jealousy, sexual temptation and untamed wildness, male-made assumptions about the goddess have been endorsing the patriarchal ideology of "good vs. bad girl". Therefore, Circe is portrayed as not falling into the "feminine" category of being submissive, dainty, and virginal; thus, forced into the "evil" category of cruel, monstrous, and vile. As a result, condemning the goddess to centuries of false representation. Arguably, Circe displays various positive qualities of the Witch. For instance, during her exile, the witch goddess spends centuries practising her witchcraft; she tries various methods of mixing, boiling, cooking, and extracting spells from different plants, roots, herbs, and flowers from sunrise to the witching hour and beyond. Thus, this eagerness to learn and bringing forth knowledge through deep studies, trials and creative expression are all positive Witch attributes that Circe seems to be manifesting. Additionally, Ivanova's concept of bringing "ideas that disturb and destabilise the current values and current order" seems to correspond to Circe's transformative spells of mortal to god, nymph to a monster, and men into pigs, which disrupts and threatens the god's hierarchy and the peace between Titans and Olympians to the extent that she is punished by exile.

Moreover, the witch goddess appears to show some historically related aspects of the archetype such as Pagan healers, midwives, spiritual leaders and advisors. Her healing capacities can be found throughout the novel, especially when easing her son's aches, or Odysseus and his men's injuries. Her midwife knowledge comes to use when she attends her sister's delivery of the Minotaur, as well as her own delivery of her son. Circe appears as an advisor in various instances, such as the Daedalus-Minotaur episode, or when Odysseus and his men seek her guidance to journey into the Underworld and going back to Ithaca.

Furthermore, the Witch archetype also seems to manifest itself in Circe as the Disenchanted Child. This is apparent through her passive childhood caused by her abuse. Circe sees the god's divinities and powers such as her father, uncles, and relatives yet she is unable to see magic in herself or even make sense of it when her brother, Aeetes, explains it to her. Her passivity is also illustrated in her loss of faith and hope for a better future: "Such were my years then. I would like to say that all the while I waited to break out, but the truth is, I'm afraid I might have floated on, believing those dull miseries were all there was, until the end of days" (Miller 9). Here Circe seems to be giving up and accepting her miseries. The Disenchanted Child is characterised by a strong sense of depression, which is shown in Circe's loss of faith, as well as her loss of will to live: "I took the dagger [...] I found that I was not afraid of the pain that would come. It was another terror that gripped me: that the blade would not cut at all. That it would pass through me, like falling into smoke" (19). At this moment, Circe attempts to harm herself so as to feel like there is at least something under her control. However, she is a goddess, thus, immortal. Therefore, the act of self-harm possibly made her Witch Shadow even more passive as she seems to feel unable to take charge of her own existence. One might argue that this desire to take control of her life, and have a choice between divinity and mortality is a core issue embedded in Circe's psyche, which she attempts to resolve throughout her life. Arguably, she appears to have succeeded in giving herself that choice between mortality and immortality, when she leaves Aiaia to go and travel with Telemachus and starts to consider the joy of mortal life.

As discussed previously, Circe seems to have a strong underlying Shadow that, when expressed, reveals dark and maleficent tendencies; however, it appears in such few instances that one wonders what the state of her Shadow is in the remaining time. One possible answer is the Witch's passive Shadow, the Fool. This aspect of the archetype seems to display itself in Circe in a number of ways. Firstly, her sensitive and intuitive senses, especially when

tuning in with nature and the environment around her such as her island. Second, her inability to apply her acquired knowledge, which is expressed in her lack of confidence and constantly doubting her capabilities, especially at the start of her magic awakening which took her centuries to master, then when facing the monstrous Scylla, or when giving birth to Telegonus and raising him. Thirdly, her ability to empathise with people to the point of deeply feeling their emotions, such as grieving for Icarus's death and soon after Daedalus's, or feeling the pain and terror of Odysseus's scars.

Last but not least, an arguably driving force of the Witch archetype is the deep need to share knowledge with the world. This aspect presents itself in Circe when she attempts to teach her son all about witchcraft and draught making but does not succeed to attract his attention, which deeply frustrates the goddess. However, she succeeds in teaching Penelope the art of Pharmaka and feels such a strong sense of achievement that she agrees to leave her island to her and go travel with Telemachus. Therefore, Circe seems to be manifesting the majority of positive qualities attributed to the Witch archetype, which again seems to prove her complexity of character and psychological development, as well as refute the traditional misleading assumptions about her.

3.1.8 The Mother Archetype

As discussed in the second chapter, Circe's experience with motherhood is unique, to say the least. She pushes through unbearable pain during her pregnancy and delivery, learns the difficulty of parenting, and even challenges Olympians and Fates to secure her son's safety.

As Jung suggests, the archetypal image of the Mother is almost infinite and complex in its representation. In addition, the image of the collective Mother may or may not be projected on the personal one by the child. In Circe's case, there is no projection, as her son does not

share the way he sees his mother, only his father. Therefore, Circe's archetypal image of the Mother shall be investigated from the personal angle only.

To begin with, Circe appears to possess many of Jung's positive qualities ascribed to the Mother. For instance, maternal concern and sympathy, which is illustrated in Circe's nurturing, selfless care, and providing for her son. Additionally, the witch's magical authority can be demonstrated in the plans that she contrives in order to protect Telegonus. For example, using her draughts and herbs to ease his pain and help him go to sleep, or the two draining spells she puts up to protect him from Athena's desire to kill him; one is a dome that protects the island from any visitor, and the second conjures all living creatures of Aiaia to fight and protect him if the first one is to fail. Yet, her most overly protective means is her descend to the depths of the sea to retrieve Trygon's poisonous tail for Telegonus to use as protection in his journey to meet his father in Ithaca.

Furthermore, Circe's character seems to own strong motherly instincts and helpful impulses. To illustrate, when her child is still a baby, boiling pots would suddenly fall near him, scorpions would almost strike their venomous tails on him, and fire sparks would almost burn him, yet Circe, protecting him from all these incidents, instantly doubts a god's hand behind all of this. Thus, she discovers Athena's plan to kill her child, and not only faces her in all her terrifying glory but refuses to give up Telegonus despite the Olympian's gift of life's rarest treasures. Therefore, the goddess's efforts seem to only cherish and sustain her son's life. Arguably, Circe's archetypal image of the Mother appears to be a strongly positive and nurturing one.

According to Jung, the Mother archetype, be it positive or negative, results in a Mother complex on the son or daughter. As illustrated above, Circe appears to possess a strongly positive Mother archetype; arguably, this might positively affect Telegonus's mother complex. Hence, why he shall be investigated in reference to the positive aspects of the

Mother complex in the son only. The reason being is that as her son grows older, Circe describes him in ways that strongly overlap with Jung's positive aspects of a son's Mother complex.

Firstly, he seems very kind and friendly to his mother, the animals on the island, and even strangers who pass by their shores. Secondly, Telegonus seems intrigued and fascinated by the stories his mother tells of his father and the monsters he fought and wars he won; not only that but he wishes to live those adventures. Thirdly, his desire for adventure drives him to build his own ship and prepare himself to sail to Ithaca to meet his father for the first time. This could demonstrate elements of determination, ambition and curiosity, which correspond to qualities of the son's Mother complex. Finally, Telegonus's willingness to go with Athena and be her new champion, instead of Telemachus shows his spiritual receptivity and willingness to sacrifice, as he enthusiastically comes forth to the goddess's offer. Eventually, Telegonus becomes the goddess's new champion and lives a long successful heroic life.

All in all, Circe's strong motherly instincts of nurturing, providing, and protecting correspond with Jung's archetypal image of the Mother. As a result, she positively affects Telegonus's Mother complex, hence becoming a strong and successful hero. Once again, paralleling Jung's theory.

3.2 Conclusion

To sum up, this chapter attempts to investigate Circe's psychological aspects implementing Jungian Archetypal criticism. Concerning her psyche, the researcher has opted for Jung's concepts of the Shadow, Animus, and the Self, which seem to display Circe's strongly dark, yet tamed Shadow, a prominent Animus figure that guides her through most of her critical events, and a unified Self that has come to terms with both conscious and unconscious aspects of her psyche. Looking at other aspects of her personality, while

implementing the Daughter, Outcast, Sorceress, and Mother archetypes, we are able to have a more rounded and fuller understanding of Circe's character, which has been misrepresented and interpreted for decades. As a result, foregrounding her individuality and complexity as she reveals herself as a traumatised daughter who tries everything in her power to become her mother's exact opposite, consequently making her an overprotective mother with strong motherly instincts. Those same childhood traumatic experiences seem to have pushed her Outcast archetype manifestation even further, making her separate herself from her family and relatives as far as she possibly can. Then her exile and isolation push her to discover aspects of herself that she has not known that they even have existed in her, specifically her witchcraft and her positive Witch archetype qualities.

General Conclusion

Even though Circe has been present since Greek antiquity, her character has been misrepresented until the emergence of feminist revisionist mythmaking. This research attempted to investigate Madeline Miller's retelling of the mythical goddess, specifically her character portrayal and evolution from childhood, womanhood, and motherhood, as well as archetypal psychoanalysis of her psyche and its impact on her relationships. The aim is to contribute to the lacking body of literature dedicated to Circe's character while exploring this innovated version of the character and its evolution. The researcher concludes that Miller's revision has successfully brought an innovative and fresh air to the ancient witch goddess. Rewriting her narrative from the moment of her birth to her alleged death has opened a new array of data to be explored, adding complexity, depth, dynamism, and truth to her portrayal, which not only challenges the patriarchal assumptions made about the goddess but also works at correction them.

To sum up, the first chapter offered a basis for the theoretical framework and literature review of this research. The researcher explained Feminist Revisionist Mythmaking and Jungian Archetypal Criticism, including their figures, concepts, and methods of analysis. After that, the researcher presented the reader with a literature review of Circe's character portrayal in ancient myths and revised retellings, specifically Homer, Vergil, Ovid, Margaret Atwood, Louis Gluck, Augusta Webster, Carol Ann Duffy, Hilda Doolittle, and Madeline Miller.

In the second chapter, the study concluded that Miller implemented various feminist revisionist mythmaking strategies in her characterisation of Circe such as challenging the patriarchal narrative, correcting its false assumptions about her character, and creating a new narrative wherein Circe discovers the power that she holds and what type of divinity she

aspires to become. We also witness the impact of her interactions with different mythological figures on her character growth, specifically her abusive family, her exile and magical awakening, and her adventures throughout the centuries with Daedalus, Odysseus, and mothering Telegonus.

Finally, the third chapter attempted to investigate Circe's psychological aspects implementing Jungian Archetypal criticism. The archetypes of the Shadow, Animus, Self, Outcast, and the Sorceress were implemented on her psyche to prove the extent of her complexity, ambiguity, and growth. Additionally, we are able to understand her personality through looking at her relationships with her parents, adopting the Daughter and Father archetypes, and with her son through the Mother archetype; consequently, providing evidence on Circe's character intricacies and multi-layered facets and overall evolution.

Therefore, the present study is an attempt to contribute to the classical and revisionist scholarly literature of mythology, which seems to be lacking Circe's characterisation and psychoanalysis specifically, and female figures in general. Overall, the results of this study might aid in rediscovering and understanding Circe's latest revisionism, as well as supporting future researchers investigating retellings of other female mythological figures or witches, such as Penelope, Medea, Medusa, and many others. Additionally, the findings could be used to prove that there is a need for revisionism and investigating it, as it challenges and corrects falsely acclaimed patriarchal ideologies. However, this investigation focused on a Feminist Revisionist Mythmaking and Jungian Archetypal Analyses, yet the area of research could be investigated from various different standpoints.

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ملخص

لم تغب أسطورة سيرس منذ الأزل، إلا أن صياغة الأساطير الذكورية الكلاسيكية وقلة الأدبيات حول هذه الإلهة قد أدت إلى تحريف شخصيتها وتهميشها. سنحاول في هذه الدراسة الاطلاع على واقع تطور شخصية سيرس والجوانب النفسية في رواية مادلين ميلر، وسنتناول في هذا البحث بالسرد تحديدا مناقب سيرس مع الطفولة والأنوثة والأمومة، وما العوامل التي أثرت على ترعرعها، ناهيك عن نفسياتها وعناصر لها من الوقع على نموها وعلاقتها بوالديها وابنها. ويهدف الباحث من خلال تبني الأساطير النسوية التنقيحية والنقد البدئي لجونغيان إلى دحض تصوير سيرس النمطي من كونها تلك "الساحرة الشريرة"، كما أنه يرمي إلى وصف محيط سيرس وتحليله ومدى تأثيره على دوافعها وسلوكياتها. يكشف البحث عن أن استراتيجيات ميلر التنقيحية تسمح بتصوير سيرس تصويرا معقدا متعدد الطبقات ديناميكيا؛ إذ تُظهر لها طفولتها البئسة مدى قسوة الآلهة وتعطيها الدافع لاختيار طريق ربوبيتها. فيما أن تعاطيها مع شخصيات أسطورية شتى تُعلمها عن الحب والصدقة وانكسار القلب والخسارة، ثم أن تجربتها مع الأمومة وحماية ابنها تُنبئها عن مواطن ضعفها العميقة، بل وعن مواضع قوتها إنباء أجلي. وانتهاء، فإن النظر في نفسياتها يُنمي عن مدى تعقدها وتناقضها ونموها.

الكلمات المفتاحية:

سيرس؛ صياغة الأساطير النسوية التنقيحية؛ النقد البدئي لجونغيان؛ مادلين ميلر.

Résumé

Le mythe de Circé est présent depuis l'Antiquité, mais la création de mythes masculins classiques et le manque de littérature sur la déesse ont conduit son personnage à être déformé et marginalisé. Cette étude tente d'étudier le développement du caractère de Circé et les aspects psychologiques dans le récit de Madeline Miller. Cette recherche examine principalement les expériences de Circé durant l'enfance, la féminité et la maternité, et les facteurs qui ont affecté son évolution, ainsi que sa psyché et les éléments influençant sa croissance et sa relation avec ses parents et son fils. En adoptant la création de mythes révisionnistes féministes et la critique archétypale Jungienne, la chercheuse vise à réfuter la représentation stéréotypée de la « méchante sorcière » de Circé, ainsi qu'à décrire et analyser l'environnement de Circé et son impact sur ses motivations et son comportement. La recherche révèle que les stratégies révisionnistes de Miller permettent une représentation complexe, multiple et dynamique de Circé. Son enfance abusive lui montre la cruauté des dieux et lui donne l'envie de choisir son propre chemin de divinité. Ses interactions avec diverses figures mythologiques lui enseignent l'amour, l'amitié, le chagrin et la perte. Son expérience de maternage et de protection de son fils a révélé ses faiblesses les plus profondes tout en révélant ses plus grandes forces. Enfin, enquêter sur sa psyché montre sa complexité, son ambivalence et sa croissance.

Mots-clés: Circé, Création de Mythes Révisionnistes Féministes, Critique Archétypale Jungienne, Madeline Miller.